Skyline College
MUSIC DEPARTMENT
Program Review
Executive Summary

Short Summary of Findings

The Music Department successfully provides students with courses that fulfill two academic purposes – (1) general education requirements in the Arts and Humanities (AA, CSU, UC) as well as Ethnic and Cultural Diversity requirements for the Skyline College Associate Degree, and (2) lower-division transfer courses for students wishing to pursue a four-year degree in Music. These course offerings provide opportunities for creative expression, interdisciplinary interaction, and critical thinking. The Music Department is stable and efficient, but in order to continue growing and serving students well, it needs increased facilities support and greater equipment support.

Strengths of the Program

- Serves diverse G.E. and transfer students effectively with a variety of course offerings, including theory and musicianship courses for transferring music majors

- Continues to be stable and efficient (operating above the College's load average) while experiencing enrollment growth and led by talented, dedicated faculty members who, as active professional musicians, model performance excellence for students

- Provides students with opportunities to develop important aspects of human intelligence and collaborative efforts unaddressed in other curricula – a combination of affective responses, individual and group technical skills, aesthetics, and critical thinking

Suggestions for Improvement

- Acquisition of six additional practice rooms, a recital hall, a Room 1115 "smart" classroom upgrade, a piano lab computer, twelve replacement piano lab headsets, and a Room 1115 drum set

- Funds for concert series guest performers and applied music lesson instructors

- Acceleration of SLO assessment, incorporating adjunct faculty into process

- Development and implementation of specialized curriculum, including music business and popular music styles/cultures, to improve student success and retention

Full-Time Faculty Signatures

_____
Jude Navari
_____
Zachary Bruno

Submitted on: Highlight this text & type in date

PART A: Mission Effectiveness

Overview

1. *State the goals/focus of this program and how the program contributes to the mission and priorities of the College and District.*

    The Music department at Skyline College provides students with courses that fulfill two academic purposes – (1) general education requirements in the Arts and Humanities (AA, CSU, UC) as well as Ethnic and Cultural Diversity requirements for the Skyline College Associate Degree, and (2) lower-division transfer courses for students wishing to pursue a four-year degree in Music. These course offerings provide opportunities for creative expression, interdisciplinary interaction, and critical thinking.

    In fulfillment of Skyline College's Goal to "develop the scope, quality (and) accessibility of instructional offerings (and) programs," music courses provide students with a variety of educational experiences from the traditional classroom model, from distance learning, and from performance skills classes that combine lecture, lab, and independent guided practicum.

    Music courses also fulfill Skyline College's Mission of "preparing students to be culturally sensitive members of the community" and "effective communicators" by exploring music as an expressive, technical, communicative medium among culturally diverse peoples.

    In realization of the Skyline College Vision to "inspire a diverse community of learners to achieve… cultural (and) personal fulfillment," and the Skyline College Mission to offer "innovative instruction … to a rich tapestry of diverse learners through… academic excellence," music courses offer students opportunities for technical self-discipline, self-expression, and cooperative enterprise of an artistic nature.

    In addition, music courses support Skyline College's Goal to be "a leading academic and cultural center for the community" by responding to community needs and interests in the area of music, including high-quality performance events involving students, faculty, and visiting professionals.

2. *Discuss how this program coordinates, affects, and/or interacts with other programs in the College.*

    The Music department works together with a wide variety of programs and services in the College to assist students.

    The Music department regularly interacts with Student Services to direct students to support services, coordinate services for students taking music classes, and interact in planning campus events. In addition to frequently working with Admissions and Records to solve student enrollment difficulties, Music department members also recurrently interact and coordinate with Cashier's Office's Marcy Escobar Mora to manage Trust Account funds that support student activities. Every spring, Music department faculty collaborate with Coordinator of Student Services Amory Cariadus on graduation ceremony planning and execution, and Music faculty have represented music classes and ensembles with participation at several Welcome Day events in coordination with Jocelyn Vila. Music faculty members also regularly direct students to Psychological Services and Health Services for support. This occasionally involves personally escorting students to Building Two and finding immediate attention for student emergencies. In addition to writing letters of recommendation for

students in music classes to assist them in obtaining Skyline College Scholarships through the Financial Aid office, music faculty members also nominate students to receive specifically designated music scholarships.

The Music department also frequently interacts and coordinates with Disabled Students Programs and Services by arranging for special accommodations for qualified students taking music courses. This most often involves special testing accommodations, but will occasionally include the creation of special materials. In Fall 2011, for example, Jude Navari worked with Chris Weidman to create a "score" of all the choir music lyrics in Braille for a visually-impaired student in the Concert Choir. These special materials enabled this student to rehearse and perform with the Concert Choir successfully.

The Music department also coordinates and interacts with the Library through regular use of Course Reserves. Making copies of music textbooks and supplementary materials available at the Library helps contribute to student success. In addition, librarian Dennis Wolbers developed a MUS. 202 Subject Guide in collaboration with Jude Navari for his Music Appreciation class's song research project. In this collaboration, Jude and his students from MUS. 202 would meet with Dennis in the library computer classroom and introduce students to library research materials for their final project.

The Music department regularly coordinates with bookstore manager Kevin Chak (Auxiliary Services) to arrange for special book orders of sheet music materials for music courses. In Fall 2009, the Music department's Jude Navari took the lead in coordinating with Kevin to develop a way for patrons to purchase pre-sale tickets for performing arts events on the bookstore website for the Concert Choir's "Tomorrow Will Be My Dancing Day" collaboration with Diana Cushway and the Dance department.

The Music department supports other programs in the College by participating in and contributing to Skyline's Learning Communities. The Music department regularly offers courses in the Honors Program (MUS. 202 Music Appreciation, MUS. 115 Art Music and Ideas, and MUS. 204 Music History), the Kababayan Program (MUS. 420 Traditional Kulintang Music) and, most recently, the ASTEP Program (MUS. 680SA From Jazz To Hip Hop/MUS. 276 Hip Hop: Culture and Politics).

Music department classes also interacts with the Learning Center and Writing Lab by referring students seeking support with regular writing assignments (concert reports, research papers, and personal reflection essays) in general education music classes (e.g. MUS. 202, MUS. 250, and MUS. 115). These writing assignments offer students opportunities to practice their basic writing skills.

Performance collaborations also provide a way for the Music department to coordinate and interact with other programs in the College. As a creative art, music complements (and is enhanced by) other programs in the arts, such as dance, visual arts, literature/poetry, and drama. In November 2011, the Music department joined the Dance and English departments to produce the third annual Performing Arts Showcase. This project provides an annual auditioned performance opportunity for Skyline College students in performing arts classes. It was begun in 2009-2010 with a President's Innovation Fund grant for basic equipment upgrades to the lighting system in the Skyline Theater (where this event is held) and a Trustee's Grant for set supplies, publicity materials, and sound equipment rental.   In April 2012, the Music, Dance and Drama departments will collaborate to produce the musical *Cabaret*. The Spring Musical Project, also generously funded by a PIF grant, provides Skyline students with the opportunity to participate in a musical theater production on campus. Other collaborative events include athletic contests at which the Concert Band has performed, commencement ceremonies at which the Jazz Band and voice students perform annually, and Pilipino Cultural Night (PCN) productions coordinated by English professor Liza Erpelo at which the Kulintang ensemble has performed. Student performers under Music department faculty coordination and direction frequently accompany a variety of campus events in other programs such as the DSPS holiday event, art gallery receptions, President's

Breakfast, and the Ceramics department fundraiser event - Empty Bowls Project. These musical performances greatly enhance the atmosphere and memorability of these experiences for students and guests of the College.

Moreover, the Music department also offers concerts by professional musicians for the campus community. Many of these are free, and many provide extra credit opportunities for students in non-music classes. For example, beginning in 2009, the Music department has sponsored annual chamber music lecture-recitals by visiting German classical musicians Friedrich Edelmann and Rebecca Rust. While scheduled to accommodate students in MUS. 202, MUS. 100, and MUS. 115 classes, these free concerts have also been enthusiastically attended by faculty, staff, and students from outside the Music department. One Math department faculty member remarked, "This is great, I hope you have more of these!"

3. *Explain how this program meets the needs of our diverse community.*

The Music department meets the needs of our socio-economically diverse student population by offering several classes at more than one time of the week (day, night, and weekend classes) and in different weekly formats. For example, the scheduling for Spring 2012 semester includes MUS. 202 (Music Appreciation) offered in a three-day-a-week format (M/W/F 9:10-10:00 a.m.), a two-day-a-week format (M/W 12:10-1:25), a once-a-week evening format (W 7:00-10:00 p.m.), and online in a distance learning format. The Spring 2012 semester also includes MUS. 301 (Piano I) offered in a three-day-a-week format (M/W/F 10:10-11:00 a.m.), a two-day-a-week format (T/Th 12:35-1:50), a once-a-week evening format (M and W 7:10-10:00 p.m.) and a once-a-week Saturday format (9:00-12:30). This scheduling flexibility allows students with traditional (weekday) and non-traditional (evenings and weekend) work schedules to more easily take music classes at Skyline College. The several distance learning music courses also meet the needs of students with mobility challenges.

The Music department meets the needs of our ethnically and culturally diverse student population by offering courses and concerts that embrace diverse communities through musical style and culture. In addition, these courses and concerts benefit all students by positively introducing diverse musical styles and cultures to students who may be unfamiliar with them. The appreciation and knowledge of diverse music cultures promotes tolerance and understanding among students of different ethnic and cultural backgrounds.

In coordination with the African-American Success Through Excellence and Persistence (ASTEP) program, Kymberly Jackson has developed a course that examines the culture and politics of Hip Hop music. In 2012, this class became a permanent course in the music department's catalog (MUS. 276). Kymberly is in the process of developing a suite of classes – the Urban Music Academy – to provide performance and theory instruction to coordinate with the music explored in MUS. 276. Kimberly has also been collaborating with the Rock the School Bells Hip Hop Conference, an annual outreach event.

In addition to the MUS. 420 Traditional Kulintang Music, the performance ensemble course focusing on the music of South Philippines and taught by Danny Kalanduyan, study of Asian music traditions are offered in Julia Hansen's MUS. 250 World Music class. Every semester, Julia Hansen brings in guest musicians to perform in a lecture-demonstration format on traditional Japanese instruments – koto, shamisen, and sometimes shakuhachi – as part of her Morning Music Concert Series. Another diverse culture's music was explored in a lecture-demonstration recital exploring the gypsy jazz tradition of Django Reinhardt in Spring 2012, when the music department welcomed local professional ensemble "Le Jazz Hot" to Skyline College.

There has also been a concerted effort in the Music department's traditional Western performing ensembles to highlight music from diverse musical cultures and music that explores race and ethnicity. During the Fall 2012 semester, the Concert Choir sang several selections in Hebrew, including "Hatikvah" ("Song of Hope") and Ernst Bloch's "Yihyu lerozon imrei fi" ("O Lord, may the words of my mouth" from *Avodath Hakodesh*

[Sacred Service]). The Concert Choir also sang African-American Christmas spirituals arranged by William Dawson, composer, conductor and choral director at the Tuskegee Institute. In Fall 2011, the daytime voice classes (MUS. 402, 403, and 404) focused on musicals that explored racial conflicts. Students learned about and sang songs from musicals such as *Show Boat*, *South Pacific*, *West Side Story*, and *Memphis*. In Spring 2012, the Jazz Band is focusing on Latin Jazz with the help of a music mentor. Mexican-born professional conguera Frank Thude is playing with the Jazz Band, inspiring students and informally teaching various Latin percussion techniques and dance styles.

Other Music department efforts to meet the needs of our diverse community include the Concert Band's October 2011 performance at a kickoff event and dinner at the South San Francisco Holiday Inn for Ride 2 Recovery's Golden State Challenge, an eight-day bicycle ride for wounded veterans from SFO to LAX.

4. If the program has completed a previous self-study, evaluate the progress made toward previous goals.

The Music department's 2006 self-study listed three program modification goals: (1) a reconsideration of the Skyline College music major, (2) the addition of MUS. 100 (Fundamentals of Music) as a recommended course for all instrumental and vocal performance classes (MUS. 301- Piano I, MUS. 377 – Guitar I, and MUS. 401 Voice 1) to address the lack of preparation found in music students reported in that review, and (3) a streamlining and clarification of course offerings found in the College Catalog.

With the college administration's response to the first of the Music department's previous self-study program modification goals, the music faculty has embraced the A.A. Music Major and worked to grow the department and matriculating music majors. In addition, the faculty and administrators have developed and implemented core music major courses (theory and musicianship) that were lacking from Skyline College's course offerings. These courses are crucial for students wishing to transfer to four-year college and university music major programs. (More information regarding this curriculum development is described in Part B of this document.) As a result, since 2009, we have graduated several music majors who have successfully transferred Music degree programs at four-year institutions, including San Francisco State, Humboldt State, and UC Berkeley. On Wednesday, October 26, 2011, faculty members Jude Navari, Zachary Bruno, and Julia Hansen held an informational meeting for Skyline College music majors to discuss transfer options. Fifteen students attended this one-hour meeting. Topics discussed by faculty included course requirements for an undergraduate music degree, how to transfer to a four-year college or university music program, differences between music degrees (B.A./B.M.; M.A./M.M.; Ph.D./D.M.A.), and an overview of California undergraduate music programs.

The second and third program modification goals were mostly implemented at the time of the last self-study. At that time, however, we could not complete the curriculum work in the several areas. Curriculum work for instrumental ensemble courses (MUS. 430 – Concert Band, MUS. 450 – Jazz Band) was not able to be completed in 2006 due to a lack of full-time instrumental music instructor, but since the recent hiring of Zachary Bruno to that position, this curriculum work has been completed. Since the 2006 review, Milton Williams has completed the updating of the curriculum for MUS. 275 (History of Jazz) and MUS. 290 (Introduction to MIDI Music).

Of the resource requests listed in Part E of the music program's 2006 self-study, the Music department is happy to report that the first item of new faculty has been addressed with the recent addition of one new full-time music instructor. The Music department now has two full-time and 12 adjunct faculty members (including emeriti). Since the 2006 program review, full-time instructor Robert Millar has retired. However, since Robert's appointment was half in Humanities and half in Music, the Music department has still seen an increase in its ratio of full-time to part-time faculty.

Other completed resource requests include the replacement of carpet and sanitation of subfloor and repair of ceiling leaks in Room 1115 and the recent replacement five new practice room pianos with Yahama uprights. Until these recent replacements, all of the pianos in Building 1 (except for the Mason & Hamlin in Room 1111 which was donated to the College in 1997) were installed in 1969 and are very much in need of replacement. There still remains a need for a new concert-quality grand piano for recitals and music ensemble performances. One possible solution may be to sell some of the older pianos and use the funds toward the purchase of a new concert grand piano, though there would still be a shortfall.

Another resource request that has been successfully addressed since the 2006 self-study is upgrade of sound and light equipment in the theater to better accommodate music performances. This has been partially achieved through a Trustees Grant and several President's Innovation Fund grants, namely for the Performing Arts Showcase and the Spring Musical Project.

The resource item goals from the 2006 self-study that have not been completed are:
- Sound-proofing of Room 1109 (piano lab) and Room 1107
- Conversion of Room 1115 into a "smart" classroom
- Replacement and more frequent tuning, regulation, and voicing of classroom pianos (Rooms 1107, 1111, and 1115) in addition to the piano in one of the practice rooms (Room 1113)
- Maintenance and replacement of electric pianos in the piano lab (Room 1109)
- Renovation of Theater to better accommodate music performances
- Addition of smaller music recital hall that could be used as a larger music ensemble rehearsal space or classroom for music performance classes
- Funding for guest performers in (concert series, classroom lecture demonstrations, etc.)

PART B: Student Learning Programs and Services

Overview

1. If the program utilizes advisory boards and/or professional organizations, describe their roles.

N/A

Curriculum

1. Describe how the courses offered in the program meet the needs of the discipline(s) and the students. (This may be answered through descriptive narrative evaluation or quantitative research).

Music department courses provide music instruction to meet the needs of students beginning their studies in music, preparing to transfer to a four-year music major program, and seeking personal enrichment and/or enjoyment.

Skyline College's Music department offers three types of music courses:
1) Listening and enjoyment courses (lecture-based classes in which the student is trained as a listener and audience member)
2) Individual and group performance courses (applied music courses which teach a music performance skill), and
3) Theory and musicianship courses (essential instruction in the analysis, performance, and composition skills necessary to transfer into a four-year undergraduate music degree)

Each of these types of music courses meets the needs of different Skyline student populations.

The first group of listening and enjoyment courses include MUS. 115 Music, Art and Ideas (See Art. 115), MUS. 144 Concert Enjoyment, MUS. 202 Music Appreciation, MUS. 204 Music History, MUS. 250 World Music, MUS. 240 Music of the Americas, MUS. 250 World Music, MUS. 275 History of Jazz, and MUS. 276, Hip Hop: Culture and Politics. Most four-year colleges and universities require coursework in the humanities and fine arts, and music scholarship is an essential part of a well-rounded liberal arts course of study. Many of these courses fulfill requirements for students seeking an A.A. or wishing to transfer to a four-year college or university. In Spring 2012, of the 45 courses offered at Skyline College that meet the CSU General Education C1 Arts transfer, 12 (27%) are music courses. Ten of these 12 courses are offered at least once an academic year. Three of these courses are offered in multiple sections. Two of these are also offered as both a traditional classroom course and a distance-learning course in the same semester. Furthermore, in Spring 2012, of the 14 courses offered at Skyline College that fulfill the IGETC Area 3 Arts and Humanities requirement (CSU and UC), six (43%) are music courses.

The second group of courses features individual performance skill courses in piano, guitar, and voice, as well as ensemble courses in which students perform together (Concert Band, Jazz Band, Concert Choir, Guitar Ensemble, and Traditional Kulintang Music). For several years, the music faculty has noticed a lack of preparation among incoming music students for college-level musical studies. Many students relate that they received little or no musical instruction in their K-12 education. In response to this, multiple sections of the beginner-level performance courses – MUS. 301 (Piano I), MUS. 377 (Guitar I), and MUS. 401 (Voice 1) – are regularly scheduled. Concentrating on beginner-level courses at Skyline College meets the needs of these students by introducing them to this discipline, exposing them to new skills, and broadening their cultural experiences.

Aside from the general education course MUS. 100 (Fundamentals of Music) that seeks to introduce students to reading, writing, and interpreting music notation, the third group of courses (music theory and musicianship) form the "core" of courses for the student majoring in music and seeking to transfer into a music program at a four-year college or university. These courses and their function in the department's curriculum are described in detail in the following section of this document.

In general, the Music department serves as an important balancing agent in the college's educational process, integrating understanding of the affective human processes with the more purely intellectual pursuits addressed by mathematics, the sciences, and business. In doing so, the Music department contributes to the shaping and expression of the whole human being.

The courses of the Music department generate particularly subtle types of critical thinking and discernment which complement those utilized and developed in other parts of the curriculum. For example, in general education music classes, students are asked to "support claims with relevant and credible evidence" (Skyline College Critical Thinking ISLO) based on factual historical and/or cultural contexts of musical works, but also to identify and express personal emotional reactions, intellectual responses, and value judgments. In these classes, music students learn to "differentiate between personal preferences and historical aesthetic criteria as standards for judging the merits of pieces of music" (MUS. 202 SLO). This differentiation of personal preference from evaluations based upon the music's cultural contexts and significance mirrors critical thinking that is "responsive… to bias…(and) fair-minded" (Skyline College Critical Thinking ISLO). Furthermore, students in performance skills classes are required to "apply accurate and logical analysis to achieve desired outcome" (Skyline College Critical Thinking ISLO) in order to creatively solve performance problems. These skills contribute to Skyline College student success long after they leave our classrooms.

The Music department also provides students with opportunities to explore and illuminate creative and expressive potential through classes that develop musical skills and talents. The Music department's musical ensembles enable students to be a part of something bigger than themselves. By participating in the College's musical ensembles (Concert Band, Jazz Band, Concert Choir, Kulintang Ensemble, Guitar Ensembles, etc.), students learn how to work together to achieve a common goal, and unlike sports, there are no losers – everybody "wins" by gaining practical musical skill and by building self-confidence and self-esteem. The musical ensembles are made up of students with a variety of academic and personal fulfillment goals. Through an increased sense of individual and collective responsibility, these ensembles can lead to increased success and retention rates and the completion of transfer requirements and/or degrees.

2. *State how the program has remained current in the discipline(s).*

The Music department has sought to remain current in the discipline in the following ways:

(1) By continuing to embrace and develop more diversity in non-classical Western music styles (popular, folk, rock, jazz, etc.) taught in music classes at Skyline College,
(2) By continuing to offer and encourage non-Western music performance and study at Skyline College, and
(3) By participating in and developing curriculum in response the need for a clearer path for community college music students to transfer to a four-year college or university music major degree program.

The Music department has focused on expanding non-classical Western music course offerings by developing and implementing courses such as MUS. 275 (History of Jazz) and MUS. 276 (Hip Hop: Culture and Politics) to the list of permanent course offerings along with MUS. 240 (Music of the Americas). More detailed examples of how the music department has been embracing and developing non-classical Western music performance and classes are described in the Data-Reporting Sheet under "Retention and Success."

The Music department has focused on expanding non-Western music course offerings by adding MUS. 420 (Traditional Kulintang Music) to our permanent course offerings, joining MUS. 250 (World Music). More detailed examples of how the music department is encouraging non-Western music performance and study at Skyline College are described in section A-3.

At the time of the program's most recent review, the Music department did not meet the needs of students seeking to transfer to a four-year college or university music program. The Music department did not offer the theory and musicianship "core" (four semesters of each) that students transferring to a four-year music program were expected to have completed. Over the past several years, this curriculum has been developed and is currently being implemented. Music faculty members have been teaching students through extra sections of independent study with no compensation, a model that was certainly unsustainable. In Spring 2012, for the first time in the College's history, Music Theory II (MUS. 106) and Musicianship II (as MUS. 680 in an experimental course format, as MUS. 112 in Spring 2013) were offered. In Fall 2012, Music Theory III (MUS. 107) and Musicianship III (MUS. 113) will be folded into the already-launched Music Theory I (MUS. 105) and Musicianship I (MUS. 111). In Spring 2013, Music Theory IV (MUS. 108) and Musicianship IV (MUS. 114) will be folded into Music Theory II (MUS. 106) and Musicianship II (MUS. 112). This brings Skyline College's music theory and musicianship offerings on par with those of College of San Mateo. (Presently, the course numbers for these comparable classes at Skyline and CSM do not match due to some technical issues, but resolving this issue is a curriculum goal for the future.)

The development of these courses has been, in part, guided by and coordinated with recent legislation and statewide efforts to clarify transfer paths for students moving through the CCC system on to the CSU and UC systems. In response to Senate Bill 1440 (Padilla, 2010) which seeks a Transfer Model Curriculum (TMC) to

aid community college students in transferring to the California state system of four-year colleges and universities, the Academic Senate for California Community Colleges began developing a course identification supra-numbering system known as C-ID two years ago. One of the first steps in the process was for faculty from CCC's and CSU's to meet in Discipline Input Groups (DIG's) to review and provide feedback on the course descriptors that would make up the TMC. Faculty member Jude Navari attended the February 2011 DIG meeting for Northern California in San Jose, California, and participated in the development of the music course descriptors. The draft version of the Transfer Model Curriculum for Music was reviewed by faculty in Fall 2011 and was finalized and readied for use by California Community Colleges in February 2012.

A copy of the TMC for music is attached to this self-study. The TMC outlines 16 "core" courses – four semesters of Music Theory (I-IV), four semesters of Musicianship (I-IV), four semesters of Applied Music, and four semesters of performing ensembles. It goes on to recommend that music majors also be encouraged to take Music Appreciation, Music History/Literature, and Music Technology as well as requiring piano proficiency by exam. The music program at Skyline is well on its way to offering the complete TMC complement of "core" courses with our new Music Theory and Musicianship courses. The one piece lacking in our curriculum is the applied music studies (i.e. private lessons for music majors). While we offer class piano, class guitar, and class voice in several levels, transferring music majors are expected to have completed four semesters of applied music lessons. Additionally, the majority of our music majors have primary instruments other than piano, guitar, and voice. For example, Skyline currently has music majors whose primary instruments are flute, trombone, euphonium, and percussion. Several community colleges in the Bay Area with strong Music programs (such as West Valley College and Santa Rosa Junior College) have been able to develop and fund applied music lessons. These community colleges proportionately transfer more music majors, but also attract more transferring music majors because of the applied music lessons they offer. Dean Donna Bestock has been investigating the feasibility of such offerings at Skyline. More research and development is needed to work out the details, but this is an important need and goal for the program.

3. If the student population has changed, state how the program is addressing these changes.

According to the Skyline College Office of Planning, Research, and Institutional Effectiveness data, the gender, ethnicity, and age percentages (relative proportions) of the student population taking music courses has remained relatively stable from 2006/07 to 2010/11. This stability matches the college-wide data as a whole. There have been subtler shifts in the proportionate percentages in the types of music students by status, course-taking pattern, and educational goal, but these changes are, for the most part, hard to generalize due to small sample sizes and inconsistent trends (shifts up and down year to year without discernable patterns).

There does seem to be some indication that the student population may be shifting towards younger students with educational goals of transferring to a four-year college or university. The past five years witnessed an increase (10%) in the proportion of students aged 18-22 coupled with a less linear trend of increase (3% from 2006/07 to 2010/11) in the first-time transfer status students. The Music department is addressing these changes by building out the music major to match the TMC (outlined above) for transfer. The next few years should see a clear increase in the number of music majors by award at the College.

One interesting small trend in the music program's course-taking patterns is the increase in students taking "evening" music courses (9%). While the headcount of music students taking day classes has been relatively stable over the past five years, the number of students taking evening courses has increased. This may be due to the strong vitality of the evening musical ensemble classes.

4. All courses in this program should be reviewed for currency and modified every six years. If this has not occurred, please list the courses and explain.

All courses in this program were reviewed for currency for this self-study.

5. *If external accreditation or certification is required, please state the certifying agency and status of the program.*

N/A

Student Learning Outcomes & Assessment

1. *Where on the continuum do you believe your department is on the SLOAC Initiative?*

Emergents	Novices	Practitioners	Mentors
• Learning and discovering • Gathering information • Attending workshops	• Beginning a dialogue • Drafting SLOs • Drafting assessment plans • Taking inventory of assessments • Creating instruments for assessment	• Engaging in widespread dialogue • Implementing assessment plans • Refining SLOs • Reviewing outcome data and discussing implications	• Facilitating discussions and generating new dialogue • Conducting workshops • Lending assistance

Mark an X on the continuum and briefly comment.
Emergents   Novices   X   Practitioners   Mentors

The music program falls somewhere between Novices and Practitioners on the above continuum. All music department courses have SLO's in their course outlines, program SLO's have been developed, "core" courses have been identified (see below), assessment plans have been developed for these "core" courses that have been offered and taught, music department courses and PSLOs have been mapped to ISLOs, and a small amount of assessment has been done. By the end of the spring 2012 semester, the SLOAC work that has been completed (and listed above) will be accurately entered in the TracDat system, and by the end of Fall 2012, the Music department expects to be at the Practitioners level listed above. Up to the present semester, assessment has not occurred regularly or as part of an overall scheme due to lack of resources described below. An overall six-year plan for assessment of the "core" courses has recently been developed and will be fully implemented in Fall 2012.

The music program chose its "core" courses to assess based on two criteria:

1) The most highly-enrolled G.E. courses (MUS. 100 and MUS. 202) and
2) The courses that form the foundation of the music major A.A. degree (MUS. 105, MUS. 106, MUS. 107 [to be offered for first time in Fall 2012, assessment plan will be developed then], MUS. 108 [offered for first time in Spring 2013, assessment plan will be developed then], MUS. 111, MUS. 112, MUS. 113 [offered for first time in Fall 2012, assessment plan will be developed then], MUS. 114 [offered for first time in Spring 2013, assessment plan will be developed then]), and the "feeder" courses (along with MUS. 100) to the music major foundation courses and beginner level of the department's piano class, voice class, and guitar class series (MUS. 301, MUS. 377, and MUS. 401).

MUS. 115 (also ART 115) is currently only taught by professors in the art department and is, therefore, more appropriately assessed by that department.

2. *Highlight any major findings and resulting course or program modifications.*

Since we have not completed an entire cycle of assessment, we do not have any major findings to report.

3. What additional resources are needed to implement the plan?

For several years prior to Fall 2011, the Music department only had one full-time faculty member to develop assessment materials and coordinate assessment of SLO's. Even with the current two full-time faculty members, the workload of assessment is not practical. To adequately develop meaningful materials and implement assessment for multiple courses, more full-time music faculty members and/or release time is needed.

PART C: Resources

Faculty and Staff

1. List major development activities completed by faculty and staff in this program in the last six years and state what development is needed or proposed by faculty in this program.

Over the past six years, the members of the music faculty at Skyline College have been busy with many development activities. Because an exhaustive, comprehensive list would take many pages, a concise list appears below.

- **Zachary Bruno**, the music department's newest faculty member, teaches Concert Band, Jazz Band, Musical Theater Orchestra, Music Appreciation, Fundamentals of Music, and Music History. In January of 2012, he attended the Bay Section conference in San Jose, California, for the California Music Educators Association (CMEA), the local chapter of the National Association for Music Education (NAfME, formerly MENC). The conference included clinics on rehearsing, programming, and using technology in music classes. He also adjudicated a CMEA solo-ensemble festival in San Mateo in March of 2012. He was assistant conductor for the Fremont Symphony's performances of Tchaikovsky's *Nutcracker* in 2011 and saxophonist for the Contra Costa Chamber Orchestra's performances of Gershwin's *American in Paris* in March of 2012. He would like to attend the annual Midwest Band and Orchestra Clinic in Chicago, the largest of its kind in the world.

- **Jude Navari** teaches Concert Choir, Voice, Theory, and Musicianship. He attended the 2007 and 2009 conferences of the Music Association of California Community Colleges (MACCC) in San Francisco. He also serves as music director of Voci, the East Bay-based women's vocal ensemble, rehearsing weekly and performing multiple times per year. In Fall 2009, Jude and Voci were coached on Medieval chant and polyphony by Marsha Genesky and Susan Hellauer of the early music vocal group Anonymous 4 at Holy Names University in Oakland, California. Jude and Voci have been selected to participate and perform in the prestigious Tapestry Festival hosted by the acclaimed Elektra Women's Choir in Vancouver, British Columbia, in May 2012. As a composer, Jude most recently wrote a 25-minute choral cycle entitled "Siddhartha Fragments" (based on excerpts from the Hermann Hesse 1922 novel) which was premiered in March 2012 by Voci. In Spring 2008 at the NOHspace Theater in San Francisco, California, mezzo-soprano Erin Neff and Skyline College music colleague Elizabeth Ingber performed Jude Navari's "Hamlin House Songs" on an evening of new works that included the premiere screening of the dance film "Undone" featuring Jude's original musical score. Neff and Ingber also performed the Hamlin songs in October 2007 at Cañada College. On the same concert, Jude Navari played several short piano works by Cañada composer and faculty member David Meckler. For future professional development, Jude would like to attend a workshop or course providing additional training in "Integrative Pedagogies in Voice" such as those sponsored by the Voice and Speech Trainers Association (VASTA).

- **Julia Hansen**, piano instructor and world music teacher, travels to Bali to study Indonesian music every year. Furthermore, she regularly serves as a judge for the National Guild of Piano Teachers auditions.

- Piano instructor **Gail Hicks** has participated in the annual conventions of the Music Teachers Association of California three of the past six years. She is also currently expanding her musical horizons by taking piano lessons in the Salsa style.

- **Elizabeth Ingber,** instructor of piano, violin, and viola students, attended the Aspen Music Festival and School's Collaborative Artists Program as a scholarship participant in 2009. Ms. Ingber also completed the Suzuki Piano Book I Training Course in the summer of 2011 at Holy Names University in Oakland, CA; she will be completing the Suzuki Piano Book II Training Course in the summer of 2012 on scholarship.

- On multiple occasions over the past few years, guitar instructor **Frank Markovich** has performed in the Pacifica Performances concert series. In addition, he has taken classes at the National Association for Music Merchants (NAMM) Show every year since 2007. In Spring 2012, Frank invited and arranged for touring artist Adam Rafferty, specialist in Finger style and Jazz guitar, to perform and instruct his guitar classes.

- Three members of the music faculty have recently completed works for publishing. **Julia Hansen's** book *What Would Confucius Say About Your Practice?* will be available in 2012. Voice teacher **Jeanette Sacco-Belli's** 2011 book was entitled, *The Great Spirit Says*. In 2009, piano teacher **Robert Schwartz** released "French Recital," an album of piano music.

2. *Describe the orientation process for new faculty and staff (include student workers such as tutors and aides).*

The Music department orients new faculty and staff members prior to the beginning of instruction through individual meetings with division administrators, ongoing mentoring from tenured full-time faculty, and campus- and division-wide opening day meetings. Donna Bestock (Social Sciences and Creative Arts Dean) meets with new faculty and staff individually, providing short-term and long-term expectations, explanation of resources, and a broad perspective for the benefit of the college as a whole. Kathy Fitzpatrick (SSCA Division Assistant) provides an orientation for new people regarding everyday items, including use of classroom facilities, photocopy and other office-related issues, reimbursements, and the like. New music faculty and staff are also mentored by tenured full-time faculty. Examples of faculty mentoring include introductions to and training on operating "smart" classrooms, help with using district-supported instructional support software and district computer database systems (e.g. WebSmart, Gradekeeper, CurricuNet, TracDat, etc.), and curriculum assistance and suggestions. Naturally, new faculty and staff are required to attend the Opening Day activities and orientations, along with periodic Flex Day activities.

3. *If recruitment of new and/or diverse faculty is needed, suggest recruitment techniques.*

Among our Music department faculty, we have gender, ethnic, and age diversity. We would, however, like to focus efforts on recruiting diverse faculty for future hiring. Informally, when attending music conferences, adjudication events, and outreach/recruitment visits, current Skyline College music faculty can pay special attention to educators presently teaching in middle schools, high schools, or other colleges who possess excellent music teaching and performance skills and may further contribute to the diversity of our faculty. After identifying potential faculty, current faculty can invite individuals to apply for faculty openings. Furthermore, current faculty can forge relationships by inviting these prospective faculty members as special guest artists or

lecturers for music concerts, lecture-demonstrations, or classroom events so that they can meet and interact with students, faculty, and staff.

When employment opportunities arise, more targeted advertisement of Skyline College music positions at academic institutions known for their excellence and diversity of graduate students may increase the number of diverse qualified applicants. Additional targeted advertisement at NAfME (formerly MENC) and MACCC conferences, in particular, may also increase this pool of candidates. Of course, there is no substitute for continually raising and maintaining the academic and musical excellence of the Music department at Skyline College, so that when potential faculty with diverse backgrounds are identified and targeted, they will be attracted to teaching here. Presently, a handful of current students in the music department have demonstrated exceptional ability as musicians and music educators by volunteering as music teachers in local public schools to great acclaim. In a few years, perhaps alumni of the Skyline College Music Department will be ideal candidates for future employment on the music faculty.

Facilities, Equipment, Materials and Maintenance

1. *Discuss the effectiveness of the facilities, equipment, equipment maintenance, and materials for the program to meet its goals and focus. Include if they impact success and if they are accessible to all students.*

In general, the facilities for music classes are workable but far from ideal. Despite a large number of out-of-date facilities and equipment, enrollment in music classes continues to grow. Listed below, a few improvements would help to make the Music department function much more effectively and efficiently.

2. *List projected needs.*

The Music department urgently needs more practice rooms. The addition of three new pianos since 2009 has been immensely helpful. Because personal practice time is essential to (and required for) performance skills classes (including ensemble classes) and specifically piano, guitar, and voice classes, the college should provide adequate space for individual rehearsal. This necessity is also important for hours by arrangement (HBA).

Statistically, there are simply not enough practice rooms for the music program. At present, there are six practice rooms available for students to use in order to complete in hours by arrangement in both solo and ensemble performance classes. During the daytime, there are frequently more students who would like to use a practice room than there are practice rooms. For example, in Spring 2010, there were 358 music students in performance technique classes with three hours HBA required per week totaling 1074 hours (358 x 3 = 1074). Additionally, there were 94 music students in performance ensemble classes with one hour per week of HBA required totaling 94 hours (94 x 1 = 94). Together, 1168 practice hours were required of music students (1074 + 94 = 1168 total hours of HBA per week required). If we divide these hours by the number of practice rooms and then by days in the week, we arrive at the figure of 38.9 hours per day! (1168 hours / 6 practice rooms = 194.6 hrs per room, per week; 194.6 hours per room per week / 5 days a week = 38.9 hours per day per room)

Currently, due to security concerns and practicality for staff and faculty, the practice rooms are only open eight hours per day. (Incidentally, even if the practice rooms were open 24 hours per day, there *still* would not be enough space to accommodate the students.) Although some students may own pianos at home and thus may fulfill their HBA by practicing there, most students need the practice rooms on campus. In light of these statistics, the Music department requests at least six additional practice rooms.

Furthermore, recent developments have exacerbated the need for more practice rooms. Due to the addition of a spring musical, a higher enrollment in large ensemble classes, and the proposed/expected addition of applied music classes, the need for a greater number of practice rooms is becoming increasingly urgent. There should also be some larger practice rooms for chamber ensembles and sound-proofing for efficiency of practice time and reduction of noise interference among musicians. Finally, the issue of security within the practice rooms needs to be fully addressed. After the reported criminal incident in Fall 2011, the department took action by changing the practice rooms' hours of operation, but a system of security cameras or a key check-out would further help to ensure students' safety.

The Music department is in great need of a recital hall. Pedagogically, music students studying an instrument or voice need to regularly perform to improve their technique and presentation skills. Increasingly, due to collaborative events, regular large ensemble performances, non-music campus performances, regularly scheduled exhibits, and outside rentals of the theater and art gallery, it is increasingly difficult to schedule more informal student performances that are crucial to student musical growth. Furthermore, the theater and art gallery (where some class recitals are now held) are not acoustically designed to support solo and small group student musicians. When a space is too large or does not have adequate reverberation, musicians cannot practice good breath support (voice, wind, and brass instruments), intonation (strings), appropriate key velocity (piano), and balance (chamber groups). Amplification is a poor solution because it distorts the sound being produced, often leads to poor technical habits, and detracts from the artistry being produced. Plans had been drawn up to convert Room 1111 into a recital space, but these were set aside with the prospect of a new Building 1.

The piano lab needs updating. Room 1109 houses 20 electronic pianos used for group piano lessons. This classroom needs new headsets (earphones) as many of the current ones are only partially functional due to many years of wear. The learning environment is harmed when equipment does not work. Moreover, this classroom would benefit from a permanent computer that would be hooked up to the classroom display monitor for interactive multimedia lessons. Currently, instructors must bring their own personal computers for such lessons.

Room 1115 needs updating. At the present time, there is a multimedia "Smart Cart" on wheels containing a MacMini computer, small speakers, an old-fashioned projector, and an iPod jack. While this well-intentioned solution does have many technological uses, it is slow and impractical in many lessons. Additionally, the drum set in Room 1115 will need to be replaced soon as the current equipment is disintegrating. Due to years of wear, the interlocking mechanism for the snare drum stand has been stripped on the inside, preventing it from standing up. The kick drum pedal is broken, currently being held together with a short-term patch of tape and string. The drums themselves cannot keep appropriate tension for more than an hour. Also, there are not enough cymbals to complete a standard-size drum set required by most compositions. Unfortunately, the status of the current drum set is typical of most of the percussion instruments used by performing ensembles in Room 1115. The need for a new drum set is simply the most pressing of the many percussion needs.

A great opportunity to enhance student learning and community involvement in the Music department would be hosting a concert series with professional musicians in the Theater and/or a new recital hall. Music faculty members already have contacts in place so that the organizing would not require any extra staff. The performers could give two performances on the concert date, one during the day and one at night, to make the event accessible to both full- and part-time students. High school musicians could come and be wowed by the musicianship and the state-of-the-art theater, thus becoming more inclined to attend Skyline College after graduating high school. Such a concert series would directly benefit students in G.E. classes (live examples of abstract concepts), in performance classes (accomplished "finished product" performers), and in ensemble classes (examples of high-quality collaborative artistry).

The choral library (housed in the storage area Room 1111A) has doubled in size over the past six years. Recently, this music collection has been combined alphabetically by composer/arranger, but there is not enough shelf space to re-shelve the expanded volumes. Additional shelving is needed to move the expanded collection out of boxes.

The Music department is still hopeful that plans for a new building will move forward with a successful passage of a future San Mateo County bond measure. As this report corroborates, the ideal solution to many of the Music Department's current and projected facilities needs is, ultimately, a new building with updated facilities.

3. *Describe the use of technology in the program and discuss if technology is current and comparable to other college and business or industry.*

The use of technology in music courses is comparable to the use of technology in other colleges. One of the technological strengths of the Music department involves the implementation of many courses offered through distance education. Also, some instructors regularly use WebAccess to post recordings of music online, along with assignments, schedules, syllabi, and other course materials. In many classes, instructors regularly integrate audio and video recordings to enhance the learning experience. Instructors regularly use PowerPoint and Keynote presentations to provide differently-abled student learners with multiple sensory (visual and auditory) learning aids. Also, faculty members regularly use music notation software (Finale and Sibelius) for arranging music for student performance (e.g. Concert Choir, Concert Band, Jazz Band, etc.). Assignments, exams, and aural skills exercises are notated in and recorded from these programs for theory and musicianship classes. Guitar classes use these music notation software programs to transcribe existing musical notation into a specialized type of plucked string notation (tablature) that combines fingering information (including pitch) with rhythmic information. Recently, streaming videos from the college library's new database have become more widely used.

The most technology-intensive and technology-driven course in the Music department curriculum is MUS. 290 (Introduction to MIDI Music). This course is an introduction to the use and implementation of MIDI (Musical Instrument Digital Interface) musical instruments, including interfacing with computers and MIDI software. The Music department MIDI lab provides the technical laboratory for students to experiment with composition and performance using computers. This MIDI lab uses Apple's Logic Pro, a suite of programs that includes sound design/synthesis, sound processing and sequencing capabilities. (The industry standard is ProTools software, but the Apple software was more reasonably priced.) With the advent of more and more "desktop" music studios, Logic Pro is becoming more established in the industry. The department's Logic Pro software is out-of-date and will need to be updated soon. In the future, faculty members will need to decide whether to continue using the Logic Pro software or transition to Pro Tools. In Fall 2010, the MIDI lab, which had been in two smaller spaces (Room 1113 and Room 1117) was consolidated and moved into Room 1201. This move allowed for Room 1117 to become a much-needed practice room, and for Room 1113 to become an additional teaching studio with a grand piano for piano classes, vocal classes, and ensemble class sectionals.

4. *If appropriate, describe the support the program receives from industry. If the support is not adequate, what is necessary to improve that support?*

N/A

Budget Request

1. *What resources (staff, facilities, equipment and/or supplies) will be needed in the next six years?*

- More practice rooms, equipped with pianos and sound-proof insulation
- Recital hall
- Computer for piano lab
- Drum set
- Make Room 1115 fully "smart" classroom
- Funds for concert series
- Headset replacements for piano lab
- Cameras for security
- Additional shelving for choral library
- Ultimately, a new building

2. *If appropriate, discuss methods the program could share resources with other programs in the College and District.*

Presently, the Music department shares its space with many other programs at Skyline College. The Art department allows recital performances in the Art Gallery. In Rooms 1107, 1111, and 1115, students have music classes in addition to art, geography, history, economics, psychology, and other fields of study. The Skyline Theater has classes in dance and drama, in addition to many other campus and district events. Room 1124, however, currently has no music classes. Perhaps this classroom could be shared with the music program. Whenever possible and appropriate, the performing ensembles at Skyline College and the College of San Mateo share sheet music in an attempt to limit expenditures.

PART D: Leadership and Governance

1. *What leadership roles do the faculty and staff of your program hold in the college?*

Full-time faculty member Jude Navari has served on the SLOAC steering committee since its inception more than six years ago. In addition, he has served on the Professional Development Committee and the Outreach Committee, and he currently serves on the Technology Advisory Committee. In 2011, he acted as chair of the hiring committee for the new full-time music instructor, and in 2006 he completed service as a member of David Meckler's tenure review committee at Cañada College. He currently serves on faculty tenure review committees for Zachary Bruno and Tiffany Schmeirer.

Full-time faculty member Zachary Bruno is currently in his first year at Skyline College and is therefore exempt from official committee duties. However, in the next six years, he will certainly be an active member on multiple faculty committees.

2. *How do the faculty and staff in your program participate in the governance processes of the college/district?*

Full-time Music department faculty members Jude Navari and Zachary Bruno regularly attend Division Meetings and exercise shared governance responsibilities by participating in discussions about and voting on division budgeting and hiring priorities. In addition, both full-time faculty members annually attend the Academic Senate opening day meeting.

3. *How do the faculty and staff in your program exercise initiative/leadership in improving practices and services related to the program?*

Music faculty members regularly take initiative in improving practices and services.

Zachary Bruno works as a guest instructor/clinician with local high school band programs (e.g. El Camino High School). In Fall 2011, he instituted the Skyline College Concert Band Concerto Competition, an opportunity for band members to perform as featured soloists with the Concert Band on a concert the following spring. He also writes music when the Concert Band and Jazz Band have a need for it. He founded the Skyline College Jazz Quintet, a small jazz ensemble of dedicated students who perform for campus functions and events. Additionally, Zachary is in the process of setting up an Instrumental Music Fund within the SMCCD Foundation so that he can apply for grants from outside entities that would financially support the growth of the band programs for projects such as travel, student scholarships, recordings, and the like.

Jude Navari frequently composes and arranges music for his voice and choir classes when needed. He also organizes student ensembles to perform at campus events. In the past several years, Jude has taken the lead in developing and implementing music theory and musicianship curriculum. For the last three years, he has been the lead writer on Performing Arts Showcase and Spring Musical Project grants. In October 2011, Jude participated in the Honors Faculty Roundtable at Mills College and presented findings from past MUS. 202 Honors classes at a breakout session titled "Incorporating Research into Honors Humanities, Language and Fine Arts." Jude's music major information meetings have provided essential academic advising for students interested in transferring to four-year colleges and majoring in music.

Part-time faculty members in the Music department have shown impressive leadership as well. Elizabeth Ingber created and developed the course outline for Violin/Viola I and II. Julia Hansen organizes and produces a lecture-performance series including three concerts per semester that focus on world music. Kymberly Jackson has developed and will be developing courses to fill voids in the music curriculum: Hip Hop culture and music business.

PART E: Action Plan

1. Describe the program's plan for addressing areas of improvement.

In short, the music program plans to:

-Continue and accelerate SLO assessments by encouraging adjunct faculty to participate and by facilitating the development of materials and the collection/processing of data
-Develop new curriculum, including courses reflecting the College's diverse student populations and applied music lessons/courses to complete the TMC (Transfer Model Curriculum) in Music for students pursuing the A.A. Music Major degree and wishing to transfer to a four-year music degree program
-Bring outside professional musicians to campus more frequently to inspire and educate our students
-Use the Early Alert feature more regularly to provide an additional avenue for student success
-Work more closely with the Learning Center and the Writing and Reading Lab, developing peer tutors to provide another avenue for student success
-Recruit new and diverse faculty as opportunities come available

Transfer Model Curriculum Worksheet

CCC Major or Area of Emphasis: Music

CSU Major or Majors: B.A. General Music (or equivalent)

Total units: 23 or 24 *(all units are semester units)*

Degree Type *(indicate one)*: AA-T <u>X</u> OR AS-T_____

"Core" Courses: <u>Required</u>

23 or 24 units

Title (units)	C-ID Designation	Rationale
Music Theory I (3) (See option in "Notes" below)	MUS 120 Music Theory I	Transfer requirement GE Area C1, may double count
Music Theory II (3)	MUS 130 Music Theory II	Transfer requirement
Music Theory III (3)	MUS 140 Music Theory III	Transfer requirement
Music Theory IV (3)	MUS 150 Music Theory IV	Transfer requirement
Musicianship I (1)*	MUS 125 Musicianship I	Transfer requirement
Musicianship II (1) *	MUS 135 Musicianship II	Transfer requirement
Musicianship III (1) *	MUS 145 Musicianship III	Transfer requirement
Musicianship IV (1)*	MUS 155 Musicianship IV	Transfer requirement
Applied Music (4 sem, 1 unit each)	MUS 160 Applied Music	Transfer requirement
Ensemble (4 sem, 1 unit each)	MUS 180 Ensemble	Transfer requirement

*These courses may be combined with same level Music Theory into one course, but must meet objectives of both listed courses.

Notes:
1. In lieu of Theory I and Musicianship I (above), colleges may substitute the following:

Music Fundamentals (3)	MUS 110 Music Fundamentals	GE Area C1, may double count

2. During the vetting of this TMC, faculty also wanted to communicate their belief that students should also be encouraged to study the courses below.

Music Appreciation	MUS 100 Music Appreciation	GE Area C1, may double count
MusicHistory/Literature**	No C-ID designation yet	GE Area C1, may double count
Music Technology**	No C-ID designation yet	To develop 21st C. skills and improve employability

**See attached.
3. The faculty also recommend that colleges require piano keyboard proficiency by exam.

Course Descriptions for Non C-ID Courses

Music Technology:

Irvine Valley College
Computer Applications in Music (1)

This course identifies computer-based digital audio recording hardware and software currently used in the music industry. Students learn how to edit music using various types of software; how to make a PC-based multi-track recording using the computer as a controller; and how to convert from analog to digital formats.

Comparable CSU: CSU Pomona, Polytechnic
                     Introduction to Music Technology Mus 108/108A
                     CSU Northridge
                     Fundamentals in Music Technology and Lab MUS 191/L

West Valley College
Computer Literacy for Musicians (1)

This is a class designed to familiarize music students with the basics of MIDI, Notation and Digital Audio using computers and industry standard software. Credit/No Credit Option

Music History/Literature:

Bakersfield College
History of Music (3,3)

Historical survey of western music from the Greco-early Christian era to the present. Uses recorded music and musical scores to study changing musical styles.

CSU Transfer Course:
California State University, Bakersfield = MUS 201
California State University, Long Beach = MUS 160
California State University, Northridge = MUS 201

Skyline College Program Review
Worksheet for Enrollment, Performance and WSCH/FTE

Weekly Student Contact Hours – WSCH

Report the 3 previous **Fall** semesters with the most recent on the right.

Year	2009	2010	2011
WSCH	4242	4279	4074

Please comment on program enrollment and expected trends.

This is a stable and efficient department in its current state. We are growing, and we expect to continue to grow in the future. Our WSCH has steadily increased since the 2006 program review. FTES has increased 31% and load increased 35% in the past four years. The slight 5% decrease in 2011 likely resulted from student uncertainty about instructors. Because the Fall 2011 schedule of classes was printed before the new full-time instructor had been hired, the word "Staff" appeared for eight classes instead of a named instructor.

We can, however, already see increased enrollment in the Concert Band and Jazz Band as students get to know our new full-time instructor Zachary Bruno and word gets out amongst students and the community about the dynamism and quality of Zack's instruction. From Spring 2011 to Spring 2012, the jazz band saw a 15% increase of headcount at census and the concert band saw a whopping 54% increase.

The music program has the potential for continued growth with the implementation of the curriculum groundwork for the music major core courses (Theory I-IV and Musicianship I-IV) and the addition of applied music studies (private lessons), along with better facilities. These expansions will attract students who are seeking a transfer pattern to music programs in four-year colleges and universities.

FTE and WSCH/FTE (LOAD)

Report the previous 3 **Fall** semesters with the most recent on the right

Year	2009	2010	2011
FTE	6.05	5.67	5.92

WSCH/FTE	701	755	688

Please comment on the comparison of this program to College trends.

For the past three fall semesters, the music program has continued to operate above the college-wide load average. In Fall 2009, music was significantly above the college average. In Fall 2010, it was also significantly above. In Fall 2011, it was modestly above the college-wide load. Overall, this is a healthy program that contributes to the productivity of the college. The small decrease of FTE and increase of WSCH/FTE in the above data (load increase) for Fall 2010 may be due to having fewer faculty members but roughly the same amount of students. The increase of FTE in the above data in Fall 2011 is likely the result of the addition of a full-time music instructor (hire of Zachary Bruno for Fall 2011 semester), while the decrease of WSCH/FTE is likely because of the uncertainty of named faculty in the Fall 2011 class schedule discussed above.

Retention and Success

Report data on program retention and success rate with the most recent on the right.

Year	2008/09	2009/10	2010/11
Retention	81%	82%	80%
Success	67%	70%	69%

Please comment on the programs success and retention rate. Include factors that affect the rates and how college services are used to provide multiple avenues for student success.

In the music program, success and retention rates are similar to those of the college as a whole. The Music department is committed to monitoring data in all categories to improve student success and retention.

The data regarding success and retention based on gender suggests that Music department success and retention rates for women and men have been aligning with the College overall rates in recent years. Likewise, the data regarding success and retention relating to age does not show significant differences with the College as a whole; both young and old students tend to succeed at rates very similar to that of the College as a whole. The only age group that has lagged behind enough to merit comment in recent years is the 23-29 year old student demographic in its retention rate. This age group's success rate, however, is not significantly lower than the College-wide average, and success rate for the Music department's 18-22 year old student demographic (that has four times as many students) has moved above the College average in recent years. This discrepancy may be

due to the current economic conditions facing slightly older than average students, but this data trend will be monitored and, if continued, re-examined in the future.

Success and retention rates broken down by ethnicity generally also show similarities with the College-wide averages. In some semesters, however, success and retention of African-American students in the music department is lower than the college-wide averages. African-American students represent approximately 4% of total music students. This is consistent with the percentage of African-American students in the student body of the college overall. The apparent great variance from year to year is at least partially attributable to the small sample size, but the music department is taking steps to address this gap and increase African-American success and retention.

Over the past six years, in accordance with the general trend in academic music scholarship, the department has made a concerted effort to shift the focus in the curriculum of Music Appreciation (one of the deparment's core G.E. courses) from an exclusive Western Classical music approach to a more wholistic approach that gives equal emphasis to both European classical music traditions and American popular music styles that originate in early twentieth-century African-American music. In Jude Navari's Music Appreciation courses, for example, students are introduced to American popular music through the African music elements that form the basis of American popular musics. Special emphasis is made on tracing the African music roots through blues to rock.

More recently in the past two semesters, Kymberly Jackson has developed and taught an experimental course on hip hop music and culture, MUS. 680SA (From Jazz to Hip Hop). In Spring 2012, this course was approved as a permanent course in the music department's course offerings and given a new name: MUS. 276 (Hip Hop: Culture and Politics). Designed to be a part of the ASTEP learning community, this course will help attract and retain African-American students to the music program as well as provide new cultural perspectives for all students who enroll in the course. This course was supported in part by a President's Innovation Fund grant, "Expression Through Black Music Research and Performance Project." In addition to curriculum that focuses on music with history, culture, and artists inextricably linked to the African-American experience, this course has also includes public performances of student projects.

To increase student success and retention, music faculty will refer or direct students to use services such as the Learning Center and Writing and Reading Lab for additional instructional assistance. From past experiences, music instructors have found that students sometimes do not receive adequate assistance from these well-intentioned resources because many music courses use specialized music vocabulary, instrument-specific peformance techniques, and/or music notation. Often, the peer tutors and instructional aides are not equipped to mentor music students in this specialized subject area. In the future, we intend to be more proactive in encouraging and paving the way for students who have excelled in these courses in past semesters to become peer tutors and help enrolled students achieve at a higher rate.

Program Review
Course Outline & Prerequisite Checklist

Discipline: Music   Semester: Spring 2012

			Transfer				Validated				

1	2	3	4		5	6	7	8	9	10	11
Prefix & Number	**Title**	**Review Date**	**Transfer**		**G.E.**	**Prerequisites, Corequisites, Recommendations**	**Validated**	**SLOs**	**Assessment Plans**	**Implemen-tation**	**Reviewed**
			CSU	**UC & CSU**							
MUS. 100	Fundamentals of Music	2/12		X	X		X	X	X		
MUS. 105	Music Theory I	2/11		X	X	Prerequisite: MUS. 100, 301, 377, or 401 with a grade of C or better, or the equivalent. Recommended: Concurrent enrollment in MUS. 111.	X	X	X		
MUS. 106	Music Theory II	11/10		X	X	Prerequisite: MUS. 105 with a grade of C or better, or equivalent.	X	X	X		
MUS. 107	Music Theory III	10/11		X	X	Prerequisite: MUS. 106 with a grade of C or better, or equivalent.	X	X			
MUS. 108	Music Theory IV	10/11		X	X	Prerequisite: MUS. 107 with a grade of C or better, or equivalent.	X	X			
MUS. 111	Musicianship I	2/11		X	X	Prerequisite: Music 100, 301, 377, or 401 with a grade of C or better, or equivalent. Recommended: Concurrent enrollment in MUS. 105.	X	X	X		
MUS. 112	Musicianship II	8/11		X	X	Prerequisite: MUS. 111 with a grade of C or better, or equivalent.	X	X	X		
MUS. 113	Musicianship III	10/11		X	X	Prerequisite: MUS. 112 with a grade of C or better, or equivalent.	X	X			
MUS. 114	Musicianship IV	10/11		X	X	Prerequisite: MUS. 113 with a grade of C or better, or equivalent.	X	X			
MUS. 115	Music, Art and Ideas (see ART 115 Art, Music and Ideas)	11/11		X	X	Recommended: Eligibility for ENGL 100 or 105, or equivalent.	X	X			
MUS. 144	Concert Enjoyment	2/12	X		X	Recommended: Eligibility for ENGL 100 or 105, or equivalent.	X	X			
MUS. 202	Music Appreciation	2/12		X	X	Recommended: Eligibility for ENGL 100 or 105, or equivalent.	X	X	X		
MUS. 204	Music History (History of Western Classical Music)	2/12		X	X	Recommended: Eligibility for ENGL 100 or 105, or equivalent.	X	X			
MUS. 240	Music of the Americas	2/12		X	X	Recommended: Eligibility for ENGL 100 or 105, or equivalent.	X	X			

			Transfer				Validated				

COURSE OUTLINE, PREREQUISITE, & STUDENT LEARNING OUTCOMES CHECKLIST

1	2	3	4		5	6	7	8	9	10	11
Prefix & Number	Title	Review Date	CSU	UC & CSU	G.E.	Prerequisites, Corequisites, Recommendations	Validated	SLOs	Assessment Plans	Implemen-tation	Reviewed
MUS. 250	World Music	2/12		X	X	Recommended: Eligibility for ENGL 100 or 105, or equivalent.	X	X			
MUS. 275	History of Jazz	2/12		X	X	Recommended: Eligibility for ENGL 836.	X	X			
MUS. 276	Hip Hop: Culture and Politics	8/11		X	X	Recommended Preparations: ENGL 836, with a minimum grade of C. READ 836, with a minimum grade of C. Recommended: Eligibility for ENGL 836 and READ 836, or ENGL 846, or ESOL 400, or equivalent.	X	X			
MUS. 290	Introduction to MIDI Music	3/11	X		X		X	X			
MUS. 301	Piano I	2/12		X	X	Recommended: MUS. 100 or equivalent.	X	X	X		
MUS. 302	Piano II	2/12		X		Prerequisite: MUS. 301 or demonstration of equivalent skill.	X	X			
MUS. 303	Piano III	2/12		X		Prerequisite: MUS. 302 or demonstration of equivalent skill.	X	X			
MUS. 304	Piano IV	2/12		X		Prerequisite: MUS. 303 or demonstration of equivalent skill.	X	X			
MUS. 377	Guitar I	2/12		X		Recommended: MUS. 100 or equivalent.	X	X	X		
MUS. 378	Guitar II	2/12		X		Prerequisite: MUS. 377 or demonstrated equivalent skills.	X	X			
MUS. 379	Guitar III	2/12		X		Prerequisite: MUS. 378 or demonstrated equivalent skills.	X	X			
MUS. 380	Guitar IV	2/12		X		Prerequisite: MUS. 379 or demonstrated equivalent skills.	X	X			
MUS. 383	Guitar Ensemble I	2/12		X		Prerequisite: MUS. 378 or demonstration of equivalent skill.	X	X			
MUS. 401	Voice I	2/12		X		Recommended: MUS. 100 or equivalent.	X	X	X		
MUS. 402	Voice II	2/12		X		Prerequisite: MUS. 401 or placement by audition.	X	X			

Course	Title					Prerequisite/Notes					
MUS. 403	Voice III	2/12		X		Prerequisite: MUS. 402 or placement by audition.	X	X			
MUS. 404	Voice IV	2/12		X		Prerequisite: MUS. 403 or placement by audition.	X	X			
MUS. 420	Traditional Kulintang Music	8/10	X		X		X	X			
MUS. 430	Concert Band	3/12		X			X	X			
MUS. 450	Jazz Band	3/12		X			X	X			
MUS. 470	Concert Choir	2/12		X	X	Recommended: MUS. 100 or equivalent.	X	X			
MUS. 665, 667	Special Topics in Music Performance	2/12		X		Prerequisite: Successful completion of a beginning applied music course or demonstration of equivalent skill in the performance area.	X	X			
MUS. 350, 351	The Art of Rock, Rhythm and Blues I & II – *Banked until further notice*										
MUS. 475	Jazz Choir – *Banked until further notice*										
MUS. 680SB	Violin/Viola I	8/11	X				X	X			
MUS 680SC	Violin/Viola II	8/11	X			Prerequisites: MUS. 680SB, equivalent, or by audition.	X	X			
MUS. 680SA	From Jazz to Hip Hop – *became permanent course offering MUS. 276 Hip Hop: Culture and Politics*										

Faculty Signatures

_____
Jude Navari

_____
Zachary Bruno

Date Submitted: *March 28, 2012*   ***Division Dean:*** _____
Donna Bestock

Skyline College Institutional Outcomes Key: (C) central to a course, (S) supported by a course, (blank) does not apply		MUS. 100 Fundamentals of Music	MUS. 105 Music Theory I	MUS. 106 Music Theory II	MUS. 107 Music Theory III	MUS. 108 Music Theory IV	MUS. 111 Musicianship I	MUS. 112 Musicianship II	MUS. 113 Musicianship III
Critical Thinking:	Raise vital questions, formulate responses (or solutions) to problems, evaluate the reasonableness of a solution and provide a justification.	S	C	C	C	C	C	C	C
	Analyze and compose arguments; assess the validity or strength or an argument using appropriate deductive and inductive techniques.								
	Think creatively and open mindedly within alternative systems of thought; communicate, either artistically, graphically, symbolically, or verbally, a complete and clear solution to a given problem.	C	C	C	C	C	C	C	C
	Make effective use of evidence in an argument; evaluate the truth or value of the premises using reliable sources of information.								
	Demonstrate understanding of diverse disciplinary perspectives and use appropriate inquiry, including the scientific method.								
	Analyze multiple representations of quantitative information, including graphical, formulaic, numerical, and verbal.								
Effective Communication:	Comprehend, analyze, and respond appropriately to oral, written, and visual information.	C	C	C	C	C	C	C	C
	Effectively express ideas through speaking and writing.	S	S	S	S	S	S	S	S
Citizenship	Demonstrate scientific literacy concerning a range of global issues;								

	Articulate similarities and contrasts among cultures, demonstrating knowledge of and sensitivity to various cultural values and issues.	S	S	S	S	S	S	S	S
	Develop attitudes central to lifelong learning: openness, flexibility, intellectual curiosity, and a broad perspective that values diversity of thought.	S	S	S	S	S	S	S	S
	Demonstrate appropriate social skills in group settings, listening and being receptive to others' ideas and feelings, effectively contributing ideas, and demonstrating leadership by motivating others.	S	S	S	S	S	S	S	S
	Demonstrate commitment to active citizenship.								
Information and Computer Technology Literacy:	Effectively locate and access information in numerous formats using a variety of appropriate search tools.	(S - online)							
	Use computer technology to organize, manage, integrate, synthesize, create, and communicate information and ideas in order to solve problems and function effectively in an information society.	(S - online)							
	Evaluate the relevance, quality, and credibility of a wide variety of information sources using critical thinking and problem solving skills.								
Lifelong Wellness:	Demonstrate an understanding of physical fitness and its role in lifelong wellness.								
	Take personal responsibility for identifying academic and psycho-social needs, determining resources, and accessing appropriate services.								

Skyline College Institutional Outcomes Key: (C) central to a course, (S) supported by a course, (blank) does not apply		MUS. 114 Musicianship IV	MUS. 115 Music, Art and Ideas (See ART 115)	MUS. 144 Concert Enjoyment	MUS. 202 Music Appreciation	MUS. 204 Music History	MUS. 240 Music of the Americas	MUS. 250 World Music	MUS. 275 History of Jazz
Critical Thinking:	Raise vital questions, formulate responses (or solutions) to problems, evaluate the reasonableness of a solution and provide a justification.	C	C	C	C	C	C	C	C
	Analyze and compose arguments; assess the validity or strength or an argument using appropriate deductive and inductive techniques.		C	C	C	C	C	C	C
	Think creatively and open mindedly within alternative systems of thought; communicate, either artistically, graphically, symbolically, or verbally, a complete and clear solution to a given problem.	C	C	C	C	C	C	C	C
	Make effective use of evidence in an argument; evaluate the truth or value of the premises using reliable sources of information.		C	C	C	C	C	C	C
	Demonstrate understanding of diverse disciplinary perspectives and use appropriate inquiry, including the scientific method.								
	Analyze multiple representations of quantitative information, including graphical, formulaic, numerical, and verbal.								
Effective Communication:	Comprehend, analyze, and respond appropriately to oral, written, and visual information.	C	C	C	C	C	C	C	C
	Effectively express ideas through speaking and writing.	S	C	C	C	C	C	C	C
Citizenship:	Demonstrate scientific literacy concerning a range of global issues;								

	Articulate similarities and contrasts among cultures, demonstrating knowledge of and sensitivity to various cultural values and issues.	S	C	C	C	C	C	C	C
	Develop attitudes central to lifelong learning: openness, flexibility, intellectual curiosity, and a broad perspective that values diversity of thought.	S	C	C	C	C	C	C	C
	Demonstrate appropriate social skills in group settings, listening and being receptive to others' ideas and feelings, effectively contributing ideas, and demonstrating leadership by motivating others.	S	C	C	C	C	C	C	C
	Demonstrate commitment to active citizenship.								
Information and Computer Technology Literacy:	Effectively locate and access information in numerous formats using a variety of appropriate search tools.								
	Use computer technology to organize, manage, integrate, synthesize, create, and communicate information and ideas in order to solve problems and function effectively in an information society.		S	S	S	S	S	S	S
	Evaluate the relevance, quality, and credibility of a wide variety of information sources using critical thinking and problem solving skills.		S	S	S	S	S	S	S
Lifelong Wellness:	Demonstrate an understanding of physical fitness and its role in lifelong wellness.								
	Take personal responsibility for identifying academic and psycho-social needs, determining resources, and accessing appropriate services.								

Skyline College Institutional Outcomes Key: (C) central to a course, (S) supported by a course, (blank) does not apply		MUS. 276 Hip Hop: Culture and Politics	MUS. 290 Introduction to MIDI Music	MUS. 301 Piano I	MUS. 302 Piano II	MUS. 303 Piano III	MUS. 304 Piano IV	MUS. 377 Guitar I	MUS. 378 Guitar II
Critical Thinking:	Raise vital questions, formulate responses (or solutions) to problems, evaluate the reasonableness of a solution and provide a justification.	C	C	S	S	S	S	S	S
	Analyze and compose arguments; assess the validity or strength or an argument using appropriate deductive and inductive techniques.	C							
	Think creatively and open mindedly within alternative systems of thought; communicate, either artistically, graphically, symbolically, or verbally, a complete and clear solution to a given problem.	C	C	C	C	C	C	C	C
	Make effective use of evidence in an argument; evaluate the truth or value of the premises using reliable sources of information.	C							
	Demonstrate understanding of diverse disciplinary perspectives and use appropriate inquiry, including the scientific method.								
	Analyze multiple representations of quantitative information, including graphical, formulaic, numerical, and verbal.								
Effective Communication:	Comprehend, analyze, and respond appropriately to oral, written, and visual information.	C	C	C	C	C	C	C	C
	Effectively express ideas through speaking and writing.	C	S	S	S	S	S	S	S
Citizenship:	Demonstrate scientific literacy concerning a range of global issues;								

	Articulate similarities and contrasts among cultures, demonstrating knowledge of and sensitivity to various cultural values and issues.	C	S	C	C	C	C	C	C
	Develop attitudes central to lifelong learning: openness, flexibility, intellectual curiosity, and a broad perspective that values diversity of thought.	C	S	C	C	C	C	C	C
	Demonstrate appropriate social skills in group settings, listening and being receptive to others' ideas and feelings, effectively contributing ideas, and demonstrating leadership by motivating others.	C	S	C	C	C	C	C	C
	Demonstrate commitment to active citizenship.								
Information and Computer Technology Literacy:	Effectively locate and access information in numerous formats using a variety of appropriate search tools.	S							
	Use computer technology to organize, manage, integrate, synthesize, create, and communicate information and ideas in order to solve problems and function effectively in an information society.	S	C						
	Evaluate the relevance, quality, and credibility of a wide variety of information sources using critical thinking and problem solving skills.	S							
Lifelong Wellness:	Demonstrate an understanding of physical fitness and its role in lifelong wellness.								
	Take personal responsibility for identifying academic and psycho-social needs, determining resources, and accessing appropriate services.								

Skyline College Institutional Outcomes Key: (C) central to a course, (S) supported by a course, (blank) does not apply		MUS. 379 Guitar III	MUS. 380 Guitar IV	MUS. 383 Guitar Ensemble I	MUS. 401 Voice 1	MUS. 402 Voice 2	MUS. 403 Voice 3	MUS. 404 Voice 4	MUS. 420 Traditional Kulintang Music
Critical Thinking:	Raise vital questions, formulate responses (or solutions) to problems, evaluate the reasonableness of a solution and provide a justification.	S	S	S	S	S	S	S	S
	Analyze and compose arguments; assess the validity or strength or an argument using appropriate deductive and inductive techniques.								
	Think creatively and open mindedly within alternative systems of thought; communicate, either artistically, graphically, symbolically, or verbally, a complete and clear solution to a given problem.	C	C	C	C	C	C	C	C
	Make effective use of evidence in an argument; evaluate the truth or value of the premises using reliable sources of information.								
	Demonstrate understanding of diverse disciplinary perspectives and use appropriate inquiry, including the scientific method.								
	Analyze multiple representations of quantitative information, including graphical, formulaic, numerical, and verbal.								
Effective Communication:	Comprehend, analyze, and respond appropriately to oral, written, and visual information.	C	C	C	C	C	C	C	C
	Effectively express ideas through speaking and writing.								
Citizenship:	Demonstrate scientific literacy concerning a range of global issues;								

	Articulate similarities and contrasts among cultures, demonstrating knowledge of and sensitivity to various cultural values and issues.	C	C	C	C	C	C	C	C
	Develop attitudes central to lifelong learning: openness, flexibility, intellectual curiosity, and a broad perspective that values diversity of thought.	C	C	C	C	C	C	C	C
	Demonstrate appropriate social skills in group settings, listening and being receptive to others' ideas and feelings, effectively contributing ideas, and demonstrating leadership by motivating others.	C	C	C	C	C	C	C	C
	Demonstrate commitment to active citizenship.								S
Information and Computer Technology Literacy:	Effectively locate and access information in numerous formats using a variety of appropriate search tools.								
	Use computer technology to organize, manage, integrate, synthesize, create, and communicate information and ideas in order to solve problems and function effectively in an information society.								
	Evaluate the relevance, quality, and credibility of a wide variety of information sources using critical thinking and problem solving skills.								
Lifelong Wellness:	Demonstrate an understanding of physical fitness and its role in lifelong wellness.								
	Take personal responsibility for identifying academic and psycho-social needs, determining resources, and accessing appropriate services.								

Skyline College Institutional Outcomes Key: (C) central to a course, (S) supported by a course, (blank) does not apply		MUS. 430 Concert Band	MUS. 450 Jazz Band	MUS. 470 Concert Choir	MUS. 665, 667 Special Topics in Music Performance		Program Outcome #1 *Performance Fluency*	Program Outcome #2 *Understanding Musical Structures*	Program Outcome #3 *Cultural and Historical Context of Music*
Critical Thinking:	Raise vital questions, formulate responses (or solutions) to problems, evaluate the reasonableness of a solution and provide a justification.	S	S	S	S		S	C	C
	Analyze and compose arguments; assess the validity or strength or an argument using appropriate deductive and inductive techniques.								C
	Think creatively and open mindedly within alternative systems of thought; communicate, either artistically, graphically, symbolically, or verbally, a complete and clear solution to a given problem.	C	C	C	C		C	C	C
	Make effective use of evidence in an argument; evaluate the truth or value of the premises using reliable sources of information.								C
	Demonstrate understanding of diverse disciplinary perspectives and use appropriate inquiry, including the scientific method.								
	Analyze multiple representations of quantitative information, including graphical, formulaic, numerical, and verbal.								
Effective Communication:	Comprehend, analyze, and respond appropriately to oral, written, and visual information.	C	C	C	C		C	C	C
	Effectively express ideas through speaking and writing.	S	S	S	S		S	S	C
Citizenship:	Demonstrate scientific literacy concerning a range of global issues;								

	Articulate similarities and contrasts among cultures, demonstrating knowledge of and sensitivity to various cultural values and issues.	C	C	C	C		C	S	C
	Develop attitudes central to lifelong learning: openness, flexibility, intellectual curiosity, and a broad perspective that values diversity of thought.	C	C	C	C		C	S	C
	Demonstrate appropriate social skills in group settings, listening and being receptive to others' ideas and feelings, effectively contributing ideas, and demonstrating leadership by motivating others.	C	C	C	C		C	S	C
	Demonstrate commitment to active citizenship.	S	S	S			S		
Information and Computer Technology Literacy:	Effectively locate and access information in numerous formats using a variety of appropriate search tools.								S
	Use computer technology to organize, manage, integrate, synthesize, create, and communicate information and ideas in order to solve problems and function effectively in an information society.								S
	Evaluate the relevance, quality, and credibility of a wide variety of information sources using critical thinking and problem solving skills.								S
Lifelong Wellness:	Demonstrate an understanding of physical fitness and its role in lifelong wellness.								
	Take personal responsibility for identifying academic and psycho-social needs, determining resources, and accessing appropriate services.								

Skyline College Music Department PSLOs

At the conclusion of the music major program, students will:

1. Demonstrate basic technical fluency, artistic growth, and personal enrichment in musical performance on a given instrument and/or voice in a solo and/or ensemble context along with an introductory keyboard proficiency.

2. Demonstrate an understanding of common elements and underlying structures of Western music through written composition and analysis as well as sight-reading and dictation.

3. Demonstrate an acquaintance with a range of music cultures through an awareness of the scope, variety, structure, and form of the works in these cultures, a basic understanding of their historical and social contexts of these cultures, and the ability to respond critically to musical works in these cultures by articulating an informed personal reaction.

Program Review - Resource Needs Summary MUSIC

	Needs	Notes
Personnel	1. Funds for instructors to teach applied music lessons for instruments not covered by current music faculty 2. Funds for concert series lecture-demonstration performers	1. With the development of an applied music lesson course offering for music majors, funding will need to be allocated for instructors. 2. For professional musicians brought to the college to enhance student learning, honoraria are necessary.
Equipment	1. Computer for piano lab 2. Drum set 3. Headset replacements for piano lab 4. Surveillance cameras for hallways	1. Piano lab (Room 1109) lacks permanent and reliable multimedia equipment. 2. Due to years of wear, the drum set in Room 1115 is falling apart. 3. Approximately half of the headsets in the piano lab do not reliably function. 4. To fully prioritize student safety and security, cameras are needed.
Facilities	1. Six more practice rooms, equipped with pianos and sound-proof insulation 2. Recital hall 3. Make Room 1115 a fully "smart" classroom 4. Additional shelving for choral library	1. More practice rooms are essential to meet student needs and HBA requirements for multiple classes. 2. With increased demand of theater and gallery, a recital hall is needed for students to regularly perform and improve their technique and presentation skills. 3. Presently, the multimedia "smart" cart in Room 1115 is slow and impractical. 4. With the doubling of the size of the collection, additional shelves are needed.

Appendix D
Skyline College

Evaluation of the Program Review Process

To improve the Program Review process your help and suggestions are instrumental. We ask that all parties responsible for preparation of this review have input into the evaluation. After completion of the Program Review process, please take a few moments to complete and return this evaluation to the chair of the Curriculum Committee.

Estimate the total number of hours to complete your Program Review:____180-190_____

1. Was the time frame for completion of Program Review adequate? If not, explain.

Fourteen months seems, in general, an appropriate amount of time for a comprehensive Program Review to be completed, but the accompanying and additional SLOAC development and implementation over the past few years (to be completely concurrently with this review) has added significantly to the workload and time necessary. While the Music department had been working on curriculum for several years in anticipation of this Program Review (revising, creating, and implementing new curriculum), faculty members got a later start with the final stages of the review because of erroneously assuming that the next Program Review would be due exactly six years after their previous review in Fall 2012. This was our error, but the music department's faculty members did not attend a training workshop until October 2011, so in the time allotted for completing part of Phase II and all of Phase III (October to March), the Music department completed Phases I,II, and III.

2. Was the instrument clear and understandable? Was it easy to use? If not, explain and offer suggestions for improvement.

In general, the instrument was clear and understandable. Compatibility mode is a nice feature, as is the option of the free-form self-study document. The form-type feature of the Data Reporting Sheet was frustrating to use, and we couldn't figure out how to turn the form-type feature off. When one tried to negotiate around the fields (with arrows, tab key, or space bar), the cursor would suddenly jump to another section of the document. There also seemed to be a number of duplicated requests for information. For instance, certain identical information in music's self-study fits appropriately in the introduction, the needs, the budget request, and the executive summary. Also, certain items reported on the data sheet are requested in duplicate in the body of the self-study.

3. Were the questions relevant? If not, please explain and offer suggestions.

Yes, the questions were almost all relevant to the music department.

4. Did you find the Program Review process to have value? If not, please explain and offer suggestions.

Yes the Program Review process has value. In order to properly respond to the questions contained in the Program Review, the faculty members must examine and evaluate every aspect of their department's curricula, resources, and successfulness. In 2011-2012, this process was especially useful in facilitating a broad basis of understanding for new full-time faculty member Zachary Bruno.

5. Was the data you received from administration complete and presented in a clear format? Would you like additional data?

In general, the data were clear and accessible. Additional requested data came to music department faculty in a timely and useful manner. Some years of data, however, were inexplicably unavailable. For instance, effectiveness data from 2006 to 2011 were accessible online, as were data from the 1990's, but effectiveness data from the early 2000's were not readily available. Although the administration's response to the 2006 was communicated orally to music department faculty, we were unable to locate a written report to verify and refresh our collective memories for this 2012 Program Review.

6. Please offer any comments that could improve and/or streamline Program Review.

Given the breadth and the depth of questions in the current Program Review (already 6 pages as an empty document!), the 10 page maximum is totally unrealistic. The music faculty condensed and streamlined their responses to the Review questions, but felt they were unable to adequate answer them (with the same evidence-based rigor we ask of our students) in the space allotted.

Program Review Completion Check off Sheet

Before submitting your self-study report, please make sure that all forms are submitted by using the checklist below:

		Checked if Completed
1.	Executive Summary	X
2.	Program Review Self-Study	X
3.	Data Report Sheets: Worksheet for Enrollment, Performance, and WSCH/FTE	X
4.	Course Outline, Prerequisite and Student Learning Outcomes Checklist	X
5.	Mapping Instructional or Course Level SLOs with Institutional SLOs	X
6.	Needs Summary Form	X
7.	Evaluation of the Program Review Process (Appendix D)	X
8.	Response Sheet (Appendix C)	X

SKYLINE COLLEGE

INSTRUCTIONAL AND STUDENT SERVICES PROGRAM REVIEW

RESPONSE SHEET

Discipline: MUSIC

Thank you for your time and effort in preparing this Program Review. Your Executive Summary, with recommendations, has been sent to the Planning/Budget Committee and the Board of Trustees.

College President
Comments:
_____
Signature

Separate boxes for each

College Vice Presidents
Comments:
_____
Signature

Curriculum Committee
Comments:
_____
Signature

Original to remain with self-study
Copies to Planning/Budget Committee & Program Review preparer