**INSTITUTIONAL PROGRAM REVIEW 2011-12**

**Program Efficacy**

**Purpose of Institutional Program Review**

Welcome to the Program Efficacy phase of the San Bernardino Valley College Program Review process.  Program Review is a systematic process for evaluating programs and services annually.  The major goal of the Program Review Committee is to evaluate the effectiveness of programs, (comma not needed here) and to make informed decisions about budget and other campus priorities.

The Institutional Program Review Committee is authorized by the Academic Senate to develop and monitor the college Program Review process, receive unit plans, utilize assessments as needed to evaluate programs, recommend program status to the college president, identify the need for faculty and instructional equipment, and interface with other college committees to ensure institutional priorities are met.

The purpose of Program Review is to:

  Provide a full examination of how effectively programs and services are meeting departmental, divisional, and institutional goals

  Aid in short-range planning and decision-making

  Improve performance, services, and programs

  Contribute to long-range planning

  Contribute information and recommendations to other college processes, as appropriate

  Serve as the campus’ conduit for decision-making by forwarding information to or requesting information from appropriate committees

Our Program Review process is two-fold.  It includes an annual campus-wide needs assessment in the fall, (comma not needed here)and an in-depth review of each program every three years that we call the Program Efficacy phase.  Instructional programs are evaluated the year after content review, and every three years thereafter, and other programs are placed on a three-year cycle by the appropriate Vice President.

An team of three disinterested committee members will meet with you to carefully review and discuss your document.  You will receive detailed feedback regarding the degree to which your program is perceived to meet institutional goals.  The rubric that the team will use to evaluate your program is included with this e-mail

When you are writing your program evaluation, you may contact efficacy team assigned to review your department or your division representatives for feedback and input.  The list of readers is being sent to you with these forms as a separate attachment.

Completed documents should be sent to, Program Review Co-Chairs and your Division Dean by March 16th, 2012. *It is the writer’s responsibility to be sure the Committee receives the forms on time.*

In response to campus wide feedback that program review be a more interactive process, the committee piloted a new program efficacy process in Spring 2010 that included a review team who will interview and/or tour a program area during the efficacy process. Another campus concern focused on the duplication of information required for campus reports. The efficacy process now incorporates the Educational Master Plan One-Page Summary (EMP Summary) and strives to reduce duplication of information while maintaining a high quality efficacy process.

**Program Efficacy, 2011/2012**

Complete this cover sheet as the first page of your report.

**Program Being Evaluated**

|  |
| --- |
| Music |

**Name of Division**

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| --- |
| Humanities |

**Name of Person Preparing this Report                                                  Extension**

|  |
| --- |
| Matie Manning Scully 384-8545 |

**Name of Department Members Consulted**

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| All music faculty members were consulted via e-mail. |

**Name of Reviewers**

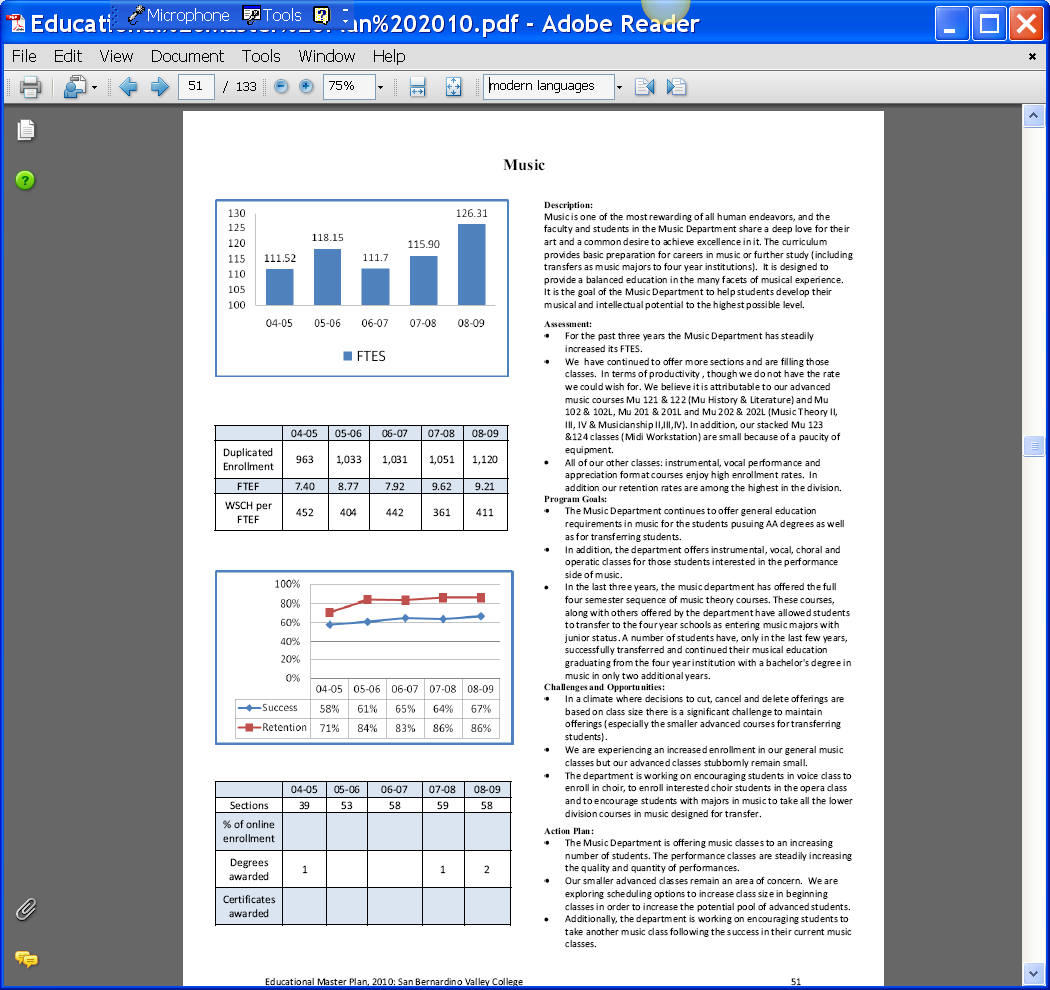
|  |
| --- |
| Caleab Losee\*; Romana Pires; Deanne Rabon |

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| --- | --- | --- |
| **Work Flow** | **Due Date** | **Date Submitted** |
| Date of initial meeting with department |  | 2/17/12 |
| Rough Draft submitted to Program Review Team | 03/07/12 | 3/12/12 |
| Report submitted to Program Review Team | 03/16/12 | 3/14/12 |
|  |  |  |

**Staffing**

List the number of full and part-time employees in your area.

|  |  |  |  |
| --- | --- | --- | --- |
| **Classification** | **Number Full-Time** | **Number Part-time, Contract** | **Number adjunct, short-term, hourly** |
| Managers | One (department chair) | None | None |
| Faculty | One (same) | None | Nine |
| Classified Staff | None | None | None |
| **Total** | One | None | Nine |

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**Part I.  Questions Related to Strategic Initiative: Access**

Use the demographic data provided to describe how well you are providing access to your program by answering the questions below.

**Demographic Information**

| **Strategic Initiative** | **Institutional Expectations** | |
| --- | --- | --- |
| **Does Not Meet** | **Meets** |
| **Part I: Access** | | |
| Demographics | The program does not provide an appropriate analysis regarding identified differences in the program’s population compared to that of the general population | The program provides an analysis of the demographic data and provides an interpretation in response to any identified variance.  If warranted, discuss the plans or activities that are in place to recruit and retain underserved populations. |
| Pattern of Service | The program’s pattern of service is not related to the needs of students. | The program provides evidence that the pattern of service or instruction meets student needs.  If warranted, plans or activities are in place to meet a broader range of needs. |

**SBVC Student Demographics (3-year Averages)**

**2008-2011**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| |  |  | | --- | --- | | **Gender** | **Campus Pct.** | | Female | 58.5% | | Male | 41.5% | | \*Total |  |   *\*Totals do not include respondents who did not identify gender.*   |  |  | | --- | --- | | **Ethnicity** | **Campus Pct.** | | Blank | 0.47% | | Asian | 4.58% | | Black | 19.03% | | Filipino | 1.93% | | Hispanic | 49.35% | | Nat Amer | .99% | | Other | 1.18% | | Pac Islander | .75% | | White | 20.55% | | X-undeclared | 1.17% | | Total | 100.00% | | |  |  | | --- | --- | | **Disability** | **Campus Pct.** | | Non-disabled | 96.1% | | Disabled | 3.9% | | Total | 100% |  |  |  | | --- | --- | | **Average Age** | **Avg. Age Campus** | |  | 28.8 | |

**Music (3 year averages)**

| **Gender** | | **Frequency** | **Percent** |
| --- | --- | --- | --- |
| Valid | Declined to State | 24 | .5 |
| F | 2462 | 49.7 |
| M | 2467 | 49.8 |
| Total | 4953 | 100.0 |

| **Ethnicity** | | **Frequency** | **Percent** |
| --- | --- | --- | --- |
| Valid | Declined to State | 1412 | 28.5 |
| Asian | 144 | 2.9 |
| Black | 872 | 17.6 |
| Filipino | 62 | 1.3 |
| Hispanic | 1649 | 33.3 |
| Native American | 38 | .8 |
| Other | 29 | .6 |
| Pacific Islander | 44 | .9 |
| Unknown | 108 | 2.2 |
| White | 595 | 12.0 |
| Total | 4953 | 100.0 |

| **Disability** | | **Frequency** | **Percent** |
| --- | --- | --- | --- |
| Valid | Non-Disabled | 4891 | 98.7 |
| Disabled | 62 | 1.3 |
| Total | 4953 | 100.0 |

| **Age** | **N** | **Minimum** | **Maximum** | **Mean** |
| --- | --- | --- | --- | --- |
| Age | 4952 | 13 | 76 | 24.53 |
| Valid N (listwise) |  |  |  |  |

Does the program population reflect the college’s population?  Is this an issue of concern?  If not, why not? If so, what steps are you taking to address the issue?

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| --- |
| The departmental ratio of Male/Female enrollment is exactly even (within .1%). By comparison, the college’s ratio has 17 % difference favoring female enrollment. While there is a substantially higher female population on campus, this department appeals evenly to both genders and that is why we do not consider it an issue of concern. College data reflect that only,47% of students left the ethnicity declaration blank, while the department had a 28.5% rate of students who declined to state ethnicity. By comparison, the department’s student responses to questions of ethnicity was over 57 times greater in choosing not to respond to questions of ethnicity! I believe that the enormity of this discrepancy in non- reporting of data (in this area) skews the results of the data that was reported by the department’s students. Keeping this discrepancy in mind, the ethnicity reported by our students is within 2% points of the college’s data with two exceptions: the department’s Hispanic population is 16% lower than the campus reports as well as the department’s White reportage being 8% lower. Since the department’s reported Hispanic rate is 33%, if a third of the unreported ethnic data was added to the reported Hispanic rate the total Hispanic rate rises to 43%. This compares to a college rate of 49% Hispanic population and represents only a 6% deviation by the department. This percentage of deviation is of some concern and with recent additions to our course offerings (Mariachi ensemble and World Music) we hope to address this concern. With the addition of these academic and performance classes to our offerings, a rise in the department’s Hispanic population should be reflected by the department’s next program review cycle. Since the department’s reported White population is 12%, if this percentage of the unreported ethnic data was added to the reported White rate, the total White rate rises to 15.4 %. This compares to a college rate of 20.5% and represents only a 5% deviation by the department. The department views this variance as statistically insignificant and as an issue, is of no concern. The Music Department has for many years offered two types of classes: academic music classes (appreciation, theory and history) as well as performance (choral ensembles, opera, musical theater, piano and voice classes). While the academic music classes pose no particular challenges for our disabled students (apart from the challenges other academic courses on campus do), historically the performance classes posed challenges that few disabled students chose to surmount. (The department’s rate of disabled population is 2.6% lower than that of the campus. While this rate is not statistically significant, it should be noted that performance classes have reflected a significantly higher rate of disabled student participation and enrollment.) Working closely with DSPS, the department has in recent years seen many more blind, wheelchair bound and even deaf students participating in performance classes. The department has students progressing through all four levels of Music Theory. Advanced music textbooks have been downloaded to computer software programs that enable our disabled students to read, research and complete assignments. Many of our fine faculty are providing tutorial help (outside of class time) to such students with lessons in percussion, opera, musical theater, voice, piano and choral music studies. The department’s success in this area is reflected in a recent request from DSPS to give a special concert during the DSPS awareness week highlighting our many talented students. The mean age of our department’s students is four year’s younger than the school’s. The disparity in age is attributable to our performance class enrollment. Music performance classes are filled with young musicians and recent high school graduates desirous of continuing their high school experiences. In addition, many of our students in these performance classes come from our college Middle school program. It is the department’s contention that if you were to take these performance classes out of the equation, the age of the population in the department would rise at least 3 or 4 years (making a parity of this issue). The disparity in age therefore, is of no concern to the department. |

**Pattern of Service**

How does the pattern of service and/or instruction provided by your department serve the needs of the community? Include, as appropriate, hours of operation/pattern of scheduling, alternate delivery methods, weekend instruction/service.

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| The department continues to provide a number of evening and Saturday classes that appeal to the working community. With such classes in piano, guitar, appreciation, Midi (a class in music production and composition), the department offers a spectrum of diverse music programs to the community. Most recently, the department has offered an ITV course in History of Rock and Roll. This was in conjunction with the Big Bear program. (We hope to continue such offerings if it is appropriately funded.) The department offers a plethora of performance classes, all of which are enjoying heavy enrollment. The department has recently begun a series of operatic performances for the children of Erbita school. The department is continuing this series and widening participation with other local schools. (Schools are selected by distance, allowing them to walk to campus and avoid the expense of bus travel.) Ensembles are going out into the community and providing concerts for church groups, schools and clubs. Recently one of the ensembles performed in the 85th SBVC celebration to great acclaim. Most recently, an ensemble performed in the Black History Month Celebration Concert (given every year) to much acclaim. The concert was given during the day for students and in the evening for the community. Ensembles, at the invitation of other colleges, are participating in festivals in the Southern California area. Evening concerts are regularly given in our new recital hall. Recitals by faculty are given every year in the hall and choral festivals are planned for the facility as well. Further outreach by the department occurs with its participation in and support of the musical theater production. Many of our faculty direct and perform in this production, given every semester for the last four years. The department reaches many thousands of people every year through such programs, concerts and recitals. Many of the musicians on the faculty are actively engaged in performances outside of the school environs. Some of the attraction the music department enjoys with the community is attributable to these performances. The department considers musical outreach to the community a vital part of Music Education and presents a “face” to the ongoing work of the college. With the opening of the New North Hall, the department had the opportunity to perform for dignitaries and the community at large. It was a most propitious moment to show the community where their bond money went! By all indications, the department spoke most eloquently! |

**Part II: Questions Related to Strategic Initiative: Student Success**

| **Strategic Initiative** | **Institutional Expectations** | |
| --- | --- | --- |
| **Does Not Meet** | **Meets** |
| **Part II: Student Success - Rubric** | | |
| Data demonstrating achievement of instructional or service success | Program does not provide an adequate *analysis* of the data provided with respect to relevant program data. | Program provides an analysis of the data which indicates progress on departmental goals.  If applicable, supplemental data is analyzed. |
| Student Learning Outcomes and/or Student Achievement Outcomes | Program has not completed the first three-year SLO/SAO cycle. | Program has completed the first three-year SLO/SAO cycle. Discusses how SLOs were evaluated and has plans to continue SLO process. |

**Student Success Data**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | 04-05 | 05-06 | 06-07 | 07-08 | 08-09 | 09-10 | 10-11 |
| Sections | | 39 | 53 | 58 | 59 | 56 | 59 | 57 |
| % of online enrollment | |  |  |  |  |  |  |  |
| Degrees awarded | | 1 | 0 | 0 | 1 | 2 | 1 |  |
| Certificates awarded | |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |
| Data includes: SBVC, SOFF and SBBHS | | | | |  |  |  |  |

Provide an analysis of the data and narrative from the program’s EMP Summary and discuss what it reveals about your program.

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| The retention rate of the Music Department remains at 86%. The college retention rate is 81%. The department has maintained this very high rate despite all the travails the department has suffered because of the faltering economy and subsequent cutbacks. The success rate dipped in the 09-10 year but rose again last year, remaining at 67%. The college success rate is 64%. A comparison of these two figures indicates that the Music Department exceeds the retention rate of the college by 5% and the success rate of the college by 3%. The department offers a sequential series of courses, Theory I through IV and Musicianship I through IV (the lab counterpart). While Theory I provides an entry-level course for general students interested in music, Theory II through IV increasingly informs the serious music student (music majors desirous of transfer or budding professionals). Through hard work and planning we have increased class sizes in all these advanced level courses to be able to offer these classes as ‘stand alone” (not stacked with other levels). This represents a significant improvement in both retention and success rates! These students have clearly identified as serious musicians (music majors or minors) and desirous of transfer. To see a success and retention rate that remains this high with the inclusion of these courses for the last four years is a testament to the success of the music major program. Further, the success of music majors transferring to four-year schools and entering as Juniors as a music major continues at 100%. (This is anecdotal evidence from reporting students.) An increasing number of elementary voice students enroll in intermediate voice class. A larger number of beginning piano students are enrolling in Intermediate and Advanced piano classes. An ever-increasing number of students, after succeeding in the large beginning choral ensembles, are subsequently auditioning for the advanced groups. An ever-larger portion of students, after taking a semester of Music History and Literature are then enrolling in the second semester of the course. Having monitored this trend for a number of years, the department would conclude that we are realizing one of our goals: To engage and educate music students and to move them through beginning level courses and levels of experience to more advanced courses and levels of experience….to hone their performance ability and to increase their academic awareness. The department is offering for the first time a course in conducting (in compliance with transfer requirements for Cal State). Because we are offering this advanced course in the summer-time we were concerned with the number of students interested. In response to a questionnaire, over forty students responded favorably to such a course with names, I.D.s and phone numbers. This too is indicative of a department ‘on the move’. In the past, the department has not encouraged students to pursue either an A.A. degree in music or a certificate in music. As the figures indicate, a very low number of degrees have been offered during this last cycle. In an attempt to rectify this situation, the department has already begun sessions with students, faculty and counselors to inform students of necessary courses for music majors and minors as both transfer students and possible A.A. degrees and certificates. Such sessions have already yielded favorable results and bode well for data in this area for the next four-year cycle. Sixteen of twenty-three courses were assessed during this cycle. The department is making plans to assess the remaining seven this semester. It is the intention of the department to assess one-third of the courses each year. |

**Supplemental Data**

Provide any additional information, such as job market indicators, standards in the field or licensure rates that would help the committee to better understand how your program contributes to the success of your students.

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| The music department offers a midi (music production) class that educates students interested in the composition, recording and production of music. Such a class offers techniques for record producing, music for film, and other music business areas. We are introducing a conducting class to further enable our transfer students in transferring to the Cal State system. Students seeking music positions with churches and community organizations are also better prepared having had this course. Music majors transferring to the four-year institutions are expected to participate in ensembles every semester of their education. Such students are enabled in transfer by participation in our performing ensemble courses. Voice students at the four- year institutions are expected to give Junior recitals. Such students call upon repertoire learned during the first two years of study. Our transferring students are helped by vocal studies of repertoire learned in both the voice and opera classes. The Music department recognizes that despite the economic downturn there is still a need for recording artists and engineers, piano teachers, voice teachers, lead and bass guitarists in rock bands, music software engineers (all of the rock video games), Mariachi and Salsa bands (and the violinists, trumpet and guitar players) and conductors (instrumental and choral) for churches and community organizations. Indications are that a lot of part-time and some full-time employment may be had in these areas. (Related data is supplied later in this document.) |

**Student Learning Outcomes and/or Student Achievement Outcomes (See** [**Strategic Initiative 5.1**](http://www.valleycollege.edu/~/media/Files/SBCCD/SBVC/president/College%20Planning%20Documents/StrategicInitiativesandBenchmarksMasterFormFinal.ashx).3**)**

**Has your program completed the initial SLO/SAO three-year cycle? If not, provide a timeline for completion.**

**Discuss the process used to evaluate SLOs/SAOs and what trends were identified. Describe program plans to continuously review and analyze SLO assessment outcome data to verify SLO progress.**

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| The music department has developed SLO’s for all courses. The Music Department has listed in the syllabus of each course the appropriate SLO’s. The department has 23 courses offered 2010-2011 school year. The department has assessed and analyzed 16 of these courses and intends to do the same with the remaining seven this semester. Some of these courses are brand new this year while others have been assessed and analyzed under other titles. When these seven have been assessed and analyzed this semester, we will have completed the three-year cycle. We intend to assess and analyze one-third of the courses each year. Because of privacy issues, I can only evaluate my own analysis of SLO’s. I found that in my academic classes, outcomes were largely determined by reading and math skills in the beginning level of Theory. Now that I am teaching only advanced levels of Theory I have found a direct correlation to homework and attendance. In these higher level academic classes, I have found 90 to 96% success rate among students with good attendance patterns and completed assignments. Encouraging students to attend class and complete assignments has a direct correlation with success rates but self-motivation seems to have a greater impact on student success. Indications by test scores still seem the best indicator for reviewing and revamping teaching. With regard to my performance classes (ensembles, Opera and voice classes) attendance/participation is still the most important element in success. Performance is based on the quality (participation) and the time (attendance) of the rehearsal. In performance classes these two factors are critical in determining student outcomes. In my analysis I have found a 98% correlation between the quality and time spent in rehearsal and student success. Motivating students to attend regularly and work hard during the rehearsal is fundamental to raising student outcomes. Students indicating a minimum of five hours/week of musical study (outside of class) showed a 95% success rate. Students with irregular attendance and negligible study time (outside of class) had a 93% failure rate. |

**Part III. Questions Related to Strategic Initiative: Institutional Effectiveness**

| **Strategic Initiative** | **Institutional Expectations** | |
| --- | --- | --- |
| **Does Not Meet** | **Meets** |
| **Part III: Institutional Effectiveness - Rubric** | | |
| Mission and Purpose | The program does not have a mission, or it does not clearly link with the institutional mission. | The program has a mission, and it links clearly with the institutional mission. |
| Productivity | The data does not show an acceptable level of productivity for the program, or the issue of productivity is not adequately addressed. | The data shows the program is productive at an acceptable level. |
| Relevance, Currency, Articulation | The program does not provide evidence that it is relevant, current, and that courses articulate with CSU/UC, if appropriate. | The program provides evidence that the curriculum review process is up to date. Courses are relevant and current to the mission of the program.  Appropriate courses have been articulated or (?) transfer with UC/CSU or plans are in place to articulate appropriate courses. |

**Mission and Purpose:**

*SBVC Mission: San Bernardino Valley College provides quality education and services that support a diverse community of learners.*

What is the mission statement of the program?

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| SBVC Music Department Mission: The Music Department of San Bernardino Valley College provides high quality music education offering equal access to all qualified students and support in their musical endeavors. |

How does this purpose relate to the college mission?

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| The Music Department’s mission statement closely aligns with that of the college. The faculty strongly believes in (and teach) the highest standards of undergraduate music education. The rigors of our academic studies and the standards for performance are of the highest order. This is evidenced by the success of our transfer students and the continued success of our graduates. The department strongly endorses and encourages participation and effort from all our diverse body of students. The faculty are very proud of our diverse community of learners. |

**Productivity Data**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | FTES | |  | | --- | |  | |  |  |  |  |  |  |
| 06-07 | 116.64 |  |  |  |  |  |  |  |
| 07-08 | 115.90 |  |  |  |  |  |  |  |
| 08-09 | 123.80 |  |  |  |  |  |  |  |
| 09-10 | 145.63 |  |  |  |  |  |  |  |
| 10-11 | 186.16 |  |  |  |  |  |  |  |
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|  |  |  |  |  |  |  |  |  |
|  | | 04-05 | 05-06 | 06-07 | 07-08 | 08-09 | 09-10 | 10-11 |
| Duplicated Enrollment | | 963 | 1033 | 1,031 | 1,051 | 1,095 | 1,289 | 1,588 |
| FTEF | | 7.40 | 8.77 | 7.92 | 9.62 | 8.87 | 8.99 | 9.14 |
| WSCH per FTEF | | 452 | 404 | 442 | 361 | 419 | 486 | 611 |

Provide additional analysis and explanation of the productivity data and narrative in the EMP Summary, if needed Explain any unique aspects of the program that impact productivity data for example; Federal Guidelines, Perkins, number of workstations, licenses etc…

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| The Music Department can take great pride in the data provided in this area, for the four-year cycle. During that time the FTES rose from 115.90 to 186.16, a 62.2% increase over four years. Even with holding classes in the portables, the department was able to demonstrate significant growth during these two years. With the completion of the new facility, (particularly the spacious recital hall rm. 164 “The Mac”) the department saw an enormous jump of 78%. With the addition of two new courses (Theatrical Music Workshop (Opera) and Chamber Chorale (Voci Soli) the department grew in numbers and excitement. The acoustics of the new hall significantly improved the sound of the singers and the ensembles. This contributed mightily to the enthusiasm and enrollment of the department. The FTEF has risen steadily for the last three years and once again indicates the very pressing need for an additional full-time faculty member in the music department. A full time faculty member, in the academic area, is clearly indicated by the numbers and would allow the department to continue to expand and help balance its focus. The department has struggled for almost twenty years with only one full-time faculty member! The WSCH per FTEF has once again risen for the third straight year to 611 (an increase of nearly 80%). All of this reported data speaks to a healthy and vibrant department, despite the temporary loss of faculty and the deletion of classes during this time. The students are attracted to our new classes, working hard and producing results in the theory classes and our appreciation classes are filled to overflowing! Seventy-five percent of our music students are taught by adjunct professors. This rate is too high and it has gone on for too long a time! This department has a proud history with six full-time professors through the seventies and eighties. Each time one faculty member retired or died, a replacement was never found. For one year, when Paul Kardos retired, the department existed without any full time faculty! The offerings, the quality, the experiences and the student successes cannot be maintained indefinitely by one-full time member and nine adjuncts. So many of our students have questions and concerns for our adjunct faculty. Because of the forced cutbacks, many of our adjunct professors are teaching only one class at this college and are consequently on campus for a very brief time. Their schedules at other colleges do not permit them a great deal of time allotted for student access. Adjunct faculty, by contract, cannot be asked to do much of the paper work that is so time consuming. Performance classes (and other labor intensive classes) are rarely assigned to adjunct professors because of time constraints, rehearsal and concert schedules. While this department has grown in offerings and performance schedules, the load for the full-time faculty member has grown commensurately and has become quite burdensome! Scheduling department meetings for nine adjuncts that teach at multiple locations is nearly impossible (particularly if a quorum is desired). The department has had one full time member for 15 years. During that time we have increased the adjunct number from 5 to 9 to teach all of the additional load. The department would ask that this committee review the numbers, the continued success of the department and the needs of the students and rectify this neglectful situation by recommending an additional full-time faculty member. |
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**Relevance and Currency, Articulation of Curriculum**

If applicable to your area, describe your curriculum by answering the following questions.

The Content Review Summary from Curricunet indicates the program’s current curriculum status. If curriculum is out of date, explain the circumstances surrounding the error and plans to remedy the discrepancy.

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| --- | --- | --- | --- | --- |
| **Arts & Humanities** | | | | |
| **Music** | | | | |
|  | **Course** | **Status** | **Last Content Review** | **Next Review Date** |
|  | MUS100 Introduction to Music | Active | 05/10/2010 | 05/10/2016 |
|  | MUS101 Music Theory I: Fundamentals | Active | 05/10/2010 | 05/10/2016 |
|  | MUS101L Musicianship I | Active | 05/10/2010 | 05/10/2016 |
|  | MUS102 Music Theory II: Scales and Modes | Active | 05/10/2010 | 05/10/2016 |
|  | MUS102L Musicianship II | Active | 05/10/2010 | 05/10/2016 |
|  | MUS104 History of Rock and Roll | Active | 05/10/2010 | 05/10/2016 |
|  | MUS105 American Popular Music | Active | 05/10/2010 | 05/10/2016 |
|  | MUS106 History of Jazz | Active | 05/10/2010 | 05/10/2016 |
|  | MUS107 Music of the World | Active | 05/10/2010 | 05/10/2016 |
|  | MUS117X4 Acoustic Guitar Instruction | Active | 04/12/2010 | 04/12/2016 |
|  | MUS121 Music History and Literature - Middle Ages to Baroque | Active | 09/13/2010 | 09/13/2016 |
|  | MUS121H Music History and Literature - Middle Ages to Baroque - Honors | Active | 09/13/2010 | 09/13/2016 |
|  | MUS122 Music History and Literature - Classic to Contemporary | Active | 09/13/2010 | 09/13/2016 |
|  | MUS122H Music History and Literature - Classic to Contemporary - Honors | Active | 09/13/2010 | 09/13/2016 |
|  | MUS123 Electronic Music I | Active | 11/08/2010 | 11/08/2016 |
|  | MUS124 Electronic Music II | Active | 11/08/2010 | 11/08/2016 |
|  | MUS130 Elementary Voice | Active | 04/12/2010 | 04/12/2016 |
|  | MUS131 Intermediate Voice | Active | 04/12/2010 | 04/12/2016 |
|  | MUS133 Elementary Piano | Active | 05/10/2010 | 05/10/2016 |
|  | MUS134x3 Intermediate Piano | Active | 11/28/2011 | 11/28/2017 |
|  | MUS135 Advanced Piano | Active | 05/10/2010 | 05/10/2016 |
|  | MUS141X2 Applied Music I | Active | 04/26/2010 | 04/26/2016 |
|  | MUS150X4 Mixed Chorus | Active | 03/09/2010 | 03/09/2016 |
|  | MUS152X4 Chamber Singers | Active | 03/09/2010 | 03/09/2016 |
|  | MUS153x4 Chamber Chorale | Active | 12/06/2010 | 12/06/2016 |
|  | MUS154X4 College Singers | Active | 03/09/2010 | 03/09/2016 |
|  | MUS156X4 Concert Choir | Active | 03/09/2010 | 03/09/2016 |
|  | MUS158X4 Gospel Choir | Active | 03/09/2010 | 03/09/2016 |
|  | MUS159x4 Theatrical Music Workshop | Active | 12/06/2010 | 12/06/2016 |
|  | MUS169x4 Mariachi Ensemble | Active | 09/13/2010 | 09/13/2016 |
|  | MUS201 Music Theory III: Basic Harmony | Active | 05/10/2010 | 05/10/2016 |
|  | MUS201L Musicianship III | Active | 05/10/2010 | 05/10/2016 |
|  | MUS202 Music Theory IV: Harmony | Active | 05/10/2010 | 05/10/2016 |
|  | MUS202L Musicianship IV | Active | 05/10/2010 | 05/10/2016 |
|  | MUS210 Conducting | Active | 09/13/2010 | 09/13/2016 |
|  | MUS222 Independent Study in Music | Active | 05/10/2010 | 05/10/2016 |
|  | MUS241x2 Applied Music II | Active | 04/26/2010 | 04/26/2016 |
|  | MUS100 Introduction to Music | Historical |  |  |
|  | MUS101 Music Theory I: Fundamentals | Historical |  |  |
|  | MUS101L Musicianship I | Historical |  |  |
|  | MUS102 Music Theory II:Scales & Mdes | Historical |  |  |
|  | MUS102L Musicianship II | Historical |  |  |
|  | MUS105 American Popular Music | Historical |  |  |
|  | MUS106 History of Jazz | Historical |  |  |
|  | MUS117X4 Guitar Instruction | Historical |  |  |
|  | MUS121 Music Literature I | Historical |  |  |
|  | MUS121 Music History and Literature - Middle Ages to Baroque | Historical |  |  |
|  | MUS122 Music History and Literature - Classic to Contemporary | Historical |  |  |
|  | MUS122 Music Literature II¿Classicism to Present | Historical |  |  |
|  | MUS123 Beginning MIDI Workstation | Historical |  |  |
|  | MUS127X4 MIDI Workstation: Practicum | Historical |  |  |
|  | MUS130 Elementary Voice | Historical |  |  |
|  | MUS131 Intermediate Voice | Historical |  |  |
|  | MUS133 Beginning Piano | Historical |  |  |
|  | MUS134 Intermediate Piano | Historical |  |  |
|  | MUS134x3 Intermediate Piano | Historical |  |  |
|  | MUS136 Introduction to Jazz Rock Piano | Historical |  |  |
|  | MUS136 Introduction to Jazz Rock Piano | Historical |  |  |
|  | MUS152X4 Chamber Singers | Historical |  |  |
|  | MUS201 Mus Theory III: Basic Harmony | Historical |  |  |
|  | MUS201L Musicianship III | Historical |  |  |
|  | MUS202 Music Theory IV: Harmony | Historical |  |  |
|  | MUS202L Musicianship IV | Historical |  |  |
|  | MUS222 Independent Study in Music | Historical |  |  |
|  | MUS285 Honors in Music | Historical |  |  |
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Click here to enter text.

The Music department data indicates that all active courses are current. The next review cycle is 2016. All courses articulate fully with the CSU and UC system.

Articulation and Transfer

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| --- | --- | --- |
| List Courses above 100 where articulation or transfer is **not** occurring | With CSU | With UC |
|  |  |  |
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Describe your plans to make course qualify for articulation or transfer.

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**Currency**

Follow the link below and review the last college catalog data.  
http://www.valleycollege.edu/academic-career-programs/college-catalog.aspx

Is the information given accurate? Which courses are no longer being offered? (Include Course # and Title of the Course). If not, how does the program plan to remedy the discrepancy?

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| --- |
| The Music Department’s information (offerings, descriptions, units etc.) is current and accurate. |
|  |

**Part IV. Planning**

| **Strategic Initiative** | **Institutional Expectations** | |
| --- | --- | --- |
| **Does Not Meet** | **Meets** |
| **Part IV: Planning - Rubric** | | |
| Trends | The program does not identify major trends, or the plans are not supported by the data and information provided. | The program ~~identifies~~ and describes major trends in the field. Program addresses how trends will affect enrollment and planning. Provide data or research from the field for support. |
| Accomplishments | The program does not incorporate accomplishments and strengths into planning. | The program incorporates substantial accomplishments and strengths into planning. |
| Challenges | The program does not incorporate weaknesses and challenges into planning. | The program incorporates weaknesses and challenges into planning. |

What are the trends, in the field or discipline, impacting your student enrollment/service utilization? How will these trends impact program planning?

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| --- |
| The Music Department is experiencing cutbacks in class offerings, letting adjuncts go & rehiring them back . Surprisingly however, enrollment in our classes is increasing and student enthusiasm is at an all time high! A major trend in the field of Entertainment is a burgeoning Film and Recording Industry. More and more musicians are finding work in these two areas, though the economy is faltering and sputtering! We are seeing increased interest in our theory program. Work in the Film Industry necessitates a classical background and highly trained musicians. This is precisely what we offer to students in this department. We are also seeing increased interest in our Midi classes offered on Saturday. Such classes train students to compose music using Pro Tools and synthesizers in much the same way as Danny Elfman (a current film composer of some note). In the recording industry, many vocalists are “backed up” with tracks, laid down by music producers. Students receive instruction that is state of the art technology from Dr. Chris Berry in our department. Work may be had for Mariachi players in our area. One of our students recently was invited to perform in Mexico City with his own Mariachi band (which he trains and conducts) and brought home kudos from that week long festival. He has received training in our Theory program, Midi program, Voice program and choral ensembles. Many of the local rock bands and pop groups in the area have studied music with us and are finding employment, even in these trying times. Many of the large churches in the area have Praise and Worship teams of musicians. Many of our students, studying Guitar and Voice with us, are active in these teams. Other students in our department are found teaching voice to church choir members after receiving instruction from our department. The department is continuing to encourage piano students to seek employment as organists with local churches. We have a few in the department who are currently employed as organists in the area as well. (This is an area of great need since many churches have gone to electronic keyboards instead of the old pipe organs. This is a boon for our students since applying organists do not need experience on these far more complex instruments.) Many churches in the area are looking for qualified choir directors. With the inauguration of our new conducting class this summer, we hope to further educate our students to be ready to fill such positions. The department has recently begun presentations for the music majors/minors and other interested students. At these sessions, students are asked to formulate an Educational Plan. Richard Long, a counselor intimately acquainted with the transfer program for Music majors/minors is present, as well as the professor of the class and the department chair. At such sessions, a great deal of information is given to the students on trends in the field, where jobs may be found, transfer requirements and the necessity for specific musical training. Students learn what classes will best prepare them for the job market and trends in the field as well as the need for degrees and or certificates for various occupations. We anticipate that this will alter the numbers of students in specific classes and be of great assistance to students who face a bewildering array of musical paths. These presentations are consistent with our departmental philosophy to encourage students to branch out musically, taking multiple classes in music. Data to support these statements comes from the Occupational Handbook. A statement from that handbook states that employment of musicians is expected to grow 8% between the years 2008 and 2018 nationwide. Further, the California Labor Market Report shows a 1.9% growth for singers and instrumentalists with a 5.6% growth for Music Directors and Composers. Because Los Angeles is in our “backyard”, it is reasonable to expect that we can harness the young talent found in San Bernardino County and prepare our students for viable careers within the Music and Entertainment Industries. |

Accomplishments and Strengths

Referencing the narratives in the EMP Summary, provide any additional data or new information regarding the accomplishments of the program, if applicable. In what way does your planning address accomplishments and strengths in the program?

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| In referencing the data from the EMP Summary, it is clear that our most recent reporting of 611 WSCH per FTEF indicates a very strong department. It is also clear that the department is woefully out of balance with only one full-time faculty member and with 75% of the students taught by our nine adjunct faculty members. This is way of alignment with state guidelines yet speaks mightily to the efforts of the department’s faculty to “shoulder on” and maintain quality music education. We have added four new classes to the schedule with a fifth in the catalog. With robust enrollments in three of them and an expected large enrollment this summer, the department would seem to be succeeding. The enthusiastic responses to our performing groups from faculty, students and community would seem to support this assessment. The success of our graduates in transferring to four-year institutions further contributes to our successful programs. Additionally, the enthusiastic reports of students and teachers from Urbita school to our Opera programs contribute to our successful evaluation. We are receiving positive responses of our efforts from students, faculty, other colleges, alumni and the community. It is ironic that in a time when other colleges are diminishing or even discontinuing programs in the Arts, our Music Department is experiencing a renaissance! In consultation with the music department at CSUSB, our department was told to offer a conducting class and private musical instruction to music majors/minors interested in transferring. Both of these classes are now in the catalog and one is being offered this summer while the other will be offered in the Spring of 2013. An additional class in Mariachi is also now in the catalog and will be offered as soon as a qualified faculty member can be found. In addition to classes that target specific groups of students we have offered for many years a host of classes that fulfill GE requirements. All of our appreciation classes, Music Theory I, Music Appreciation, History of Rock and Roll, American Pop Music, History of Jazz are offered every semester with multiple sections for many of them. These are very popular classes and are filled with students that are fulfilling GE requirements. Our very popular Voice and Piano classes serve the same function. Our two semester series of Music history and Literature offers two different honors courses. These wonderful classes are beautifully taught by our own Ethnomusicologist, Dr. Roberto Catalano. Many of these courses meet the Fine Arts requirement for the A.A. degree as well. Finally, we offer a transfer degree with the department now encouraging our transferring students to complete this degree before transferring to the four year institution. (We have found that holding this degree facilitates such transfers and increases the likelihood of acceptance as a Junior. ) |

Challenges

Referencing the narratives in the EMP Summary, provide any additional data or new information regarding planning for the program. In what way does your planning address trends and weaknesses in the program?

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| As stated in the previous statement, we were told to include a course in conducting and a program of individual music instruction. We’ve done both and are implementing them into our curricula. In order to meet the needs and interests of our Latino community we now have a course in Mariachi. We will also offer a World Music course with our Ethnomusicologist, Dr. Roberto Catalano when we can appropriately fund it. (Given the current financial situation, we must drop a course to add another.) We have increased our outreach through invitations to attend the Opera and we are increasing our scope of community performances and venues. In the past we did not attract disabled students to our performance classes. Indeed some programs may have been viewed as out of the realm of experience for these students. This is radically changing within the department. Our work in this area is getting attention by DSPS. As an example, the department will be giving a concert during DSPS week featuring our many fine disabled students. Our success in this area manifests in a variety of ways. Some students are receiving additional assistance in articulation and speech therapy that dovetails with their work in Opera or voice class. Other students are now lecturing at community facilities to other disabled persons on the opportunities and successes they have achieved in the SBVC Music department. The faculty response to my efforts to include these students in their classes (Voci Soli, Concert Choir, Voice, Musical Theater, Percussion and Opera) has been heartening as the able bodied and disabled students and faculty reexamine what can be achieved by these highly motivated students! Because of our success in this area, it has been suggested to us that the department might pursue some grant possibilities for our divergent student populations. The department will make a concerted effort to pursue such possibilities. |

**V. Questions Related to Strategic Initiative: Technology, Campus Climate and Partnerships.**

| **Part V: Technology, Partnerships & Campus Climate** | | |
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|  | Program does not demonstrate that it incorporates the strategic initiatives of Technology, Partnerships or Campus Climate.  Program does not have plans to implement the strategic initiatives of Technology, Partnerships or Campus Climate | Program demonstrates that it incorporates the strategic initiatives of Technology, Partnerships and/or Campus Climate.  Program has plans to further implement the strategic initiatives of Technology, Partnerships and/or Campus Climate. |

Describe how your program has addressed the strategic initiatives of technology, campus climate and/or partnerships. What plans does your program have to further implement these initiatives.

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| --- |
| The music department is currently teaching an ITV course linked with the Big Bear campus. The Midi classes (electronic music classes) work regularly with Pro Tools, synthesizers and current MAC computers to teach music production and composition classes utilizing current Finale software and M boxes (for use with Pro Tools). The advanced theory classes are learning to use Finale software to notate musical assignments in preparation for transfer to four-year institutions. The department contributes to the campus climate by presenting concerts and recitals that seek to engage and inform. This year the campus will hear/has heard Black History Month concerts, the Liebeslieder Waltzes (a choral music concert with four hand piano accompaniment with waltzing singers!, voice, guitar and piano recitals, a concert for the 85th alumni celebration, minister’s breakfast concert and opera performances for local schools. In partnering with local schools we increase community awareness of our campus and its programs. In partnering with DSPS we increase access to our programs with the entire diverse community that is SBVC. The Music Department is up to date with our new college website. On it we post our Academic and Career Program Degrees and Certificates. Additionally, we intend to post (this very week) our extensive concert list of dates, times and location of the semester’s performances. Finally, we have been working with Craig Petinak on marketing our events through the website, Twitter and Facebook. |