



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL) ASGC ADOPTED SPRING 2011

The purpose of this document is to collect information to be used by the college planning bodies IPC (Instruction Planning Council), APC (Administrative Planning Council), SSPC (Student Services Planning Council), Budget Planning Committee, and CPC (College Planning Council) and may be used for Program Improvement and Viability (PIV). Through this process, faculty have the opportunity to review the mission and vision of their department/program. Then, using multiple measures and inquiry, faculty will reflect on and evaluate their work for the purposes of improving student learning and program effectiveness. This reflection will identify steps and resources necessary to work towards the program vision including personnel, professional development, facilities, and equipment. *Faculty should use their judgment in selecting the appropriate level of detail when completing this document.*

The deadline for submission of the Annual Program Plan to the IPC is March 31. Complete this document in consultation with your Dean who will then submit a copy to IPC. Members of the IPC review the document and return their comments to the author for use in the next annual program plan.

Cañada College

Mission Statement

It is the mission of Cañada College to ensure that students from diverse backgrounds have the opportunity to achieve their educational goals by providing quality instruction in general, transfer, career, and basic skills education, and activities that foster students' personal development and academic success. Cañada College places a high priority on supportive faculty/staff/student teaching and learning relationships, responsive support services, and a co-curricular environment that contributes to personal growth and success for students. The College is committed to the students and the community to fulfill this mission.

Vision

Cañada College ensures student success through personalized, flexible, and innovative instruction. The College infuses essential skills and competencies throughout the curriculum and assesses student learning and institutional effectiveness to make continuous improvement. Cañada responds to the changing needs of the people it serves by being involved in and responsive to the community, developing new programs and partnerships and incorporating new technologies and methodologies into its programs and services.



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Document Map:

- 0) Key Findings
- 1) Planning group
- 2) Authors
- 3) Program
- 4) Responses to previous Annual Program Plan & Review (APP&R)
- 5) Curricular Offerings
- 6) Program Level Data
- 7) Action Plan
- 8) Resource Identification



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Note: To complete this form, SAVE it on your computer, then send to your Division Dean as an ATTACHMENT to an e-mail message.

Department/Program Title:

Date submitted:

0. Key Findings:

1. Planning Group (include PT& FT faculty, staff, stakeholders)

List of names and positions: David Meckler

2. Writing Team and Contact Person: David Meckler

3. Program Information

A. Program Personnel

Identify all personnel (faculty, classified, volunteers, and student workers) in the program:

FT Faculty David Meckler **PT Faculty** Lindsey Huff , Mike Tyler

B. Program mission and vision

Include the purpose of the program, the ideals the program strives to attain, and whom the program serves. The program mission and vision must align with the college's mission and goals. (200 word limit)

It is the mission of Cañada College Music Department to provide students with many opportunities to engage in creative expression and critical thinking about music and its place in diverse cultures.

The Cañada College Music Department ensures student success by offering a diverse range of high-quality music learning, performing and listening experiences. This vision is profoundly in alignment with the College Learning outcomes. Music history, theory and performance demand critical and creative thinking. Music has its own communicative codes, and these are augmented through language-based scholarly skills. Music must be understood as a powerful to examine the society that produces it. Music theory is a centuries-old yet constantly evolving application of rational and practical inquiry. Course-level SLOs track and monitor results and assessments.

C. Expected Program Student Learning Outcomes

Tool: **TracDAT folders in the SLOAC sharepoint.** Click on the link below to access your folder and log in with your complete smccd e-mail account, ex:smithj@smccd.edu and



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password <http://sharepoint.smccd.edu/SiteDirectory/CANSLOAC>

List expected Program Student Learning Outcomes (PSLOs) (minimum of 3) and assessment tools for each.

Guideline: List knowledge, skills, abilities, or attitudes upon completion of program or significant discipline work and list assessment tools. Can be copied from Tracdat.

1. Demonstrate the creative process; apply critical thinking about the creative process
2. Describe the roles of creative expression in human cultures
3. Engage with the arts
4. Use critical thinking in evaluating works of art in intrinsic terms, expressive content and social context; use the language of the discipline; demonstrate command of critical vocabulary

Assessment

The student will assemble a portfolio derived from classwork that supports the following assessments. The portfolio can be discussed with the student in an exit interview or reviewed by an e-portfolio assessment team.

Assessment 1 – a creative work, dramatic performance or research paper.

appropriate assignments are created in MUS 109, MUS 100, MUS 120

Assessment 2 – essays or research paper

appropriate assignments are created in MUS 109, MUS 202, MUS 115, MUS 240, MUS 250, MUS 260

Assessment 3 – event review or field trip report

appropriate assignments are created in MUS 109, MUS 202, MUS 115, MUS 240, MUS 250

Assessment 4 – essays, written or verbal critiques, or research paper

appropriate assignments are created in MUS 109, MUS 202, MUS 115, MUS 240, MUS 250, MUS 260

A reflection component needs to be added to all of the above appropriate assignments, or be included as part of creating the student's e-portfolio.

4. Response to Previous Annual Program Plan & Review

Tool: <http://sharepoint.smccd.edu/SiteDirectory/canio/ipc>

(log in with your complete smccd e-mail account, ex: smithj@smccd.edu and password)

List any recommendations for the program and your responses to these recommendations based on previous Annual Program Plan and/or CTE Professional Accreditation report.

Guideline: Original documents can be linked or attached, as needed.



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There were no specific recommendations for the program, but helpful comments for completing this current plan are incorporated in sections I 6.C. and III.

5. Curricular Offerings (*current state of curriculum and SLOAC*)

All curriculum and SLOAC updates must be completed when planning documents are due.

SLOAC = Student Learning Outcomes Assessment Cycle

Tools: **TracDAT folders in SLOAC** sharepoint <http://sharepoint.smccd.edu/SiteDirectory/CANSLOAC>

Curriculum Committee <http://sharepoint.smccd.edu/SiteDirectory/cancurriculum/>

A. Attach the following TracDat and Curriculum data in the appendix:

- List courses, SLOs, assessment plans, and results and action plans (attach report from [TracDAT folders in SLOAC sharepoint](#)).

MUS 100 Music Fundamentals
MUS 109 Arts Honors Seminar – A Moveable Feast
MUS 120 Songwriting Workshop series
MUS 115 Art, Music & Ideas
MUS 161 Film Music Practicum
MUS 202 Music Appreciation
MUS 210 Histories of Popular Music and Rock
MUS 230 Beethoven
MUS 240 Music of the Americas
MUS 250 World Music
MUS 260 Music in Film, Television and Multimedia
MUS 271 Opera & Musical Theater History
MUS 290 Introduction to Music & Computers
MUS 301.1, 301.2, 301.3, 301.4 Piano I/II/III/IV
MUS 371 Guitar I

SLO information in attached pdf. Assessment cycles have been completed for all courses offered more than once in the past two years.

- List courses with COR's over 6 years old (attach documents from [Curriculum Committee](#))

The CORs for MUS 120 Series, MUS 161, 230, 260, 271, 290 will be 6 yrs old next year. Some of these courses have not ever been offered, and should be reconsidered in the light of transfer and demographic trends. The revised COR for MUS 120 has already been submitted.



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B. Identify Patterns of Curriculum Offerings

Guidelines: What is the planning group's 2-year curriculum cycle of course offerings by certificates and degrees? What is the ideal curriculum cycle? Discuss any issues.

Music Courses – 2-year cycle

Year A

Fall

100 Music Fundamentals
MUS 109 Arts Honors Seminar
202 Music Appreciation
115 Art, Music & Ideas
250 World Music
260 Music in Film, Television and Multimedia
301.1 Piano I
301.2 Piano II
301.3 Piano III
301.4 Piano IV
371 Guitar I

Spring

100 Music Fundamentals
120 Songwriting Workshop
210 Histories of Popular Music and Rock
230 Beethoven
240 Music of the Americas
301.1 Piano I
301.2 Piano II
301.3 Piano III
301.4 Piano IV
371 Guitar I

Year B

Fall

100 Music Fundamentals
MUS 109 Arts Honors Seminar
202 Music Appreciation
115 Art, Music & Ideas
250 World Music
260 Music in Film, Television and Multimedia
301.1 Piano I
301.2 Piano II
301.3 Piano III
301.4 Piano IV
371 Guitar I

Spring

100 Music Fundamentals
290 Introduction to Music & Computers
271 Opera & Musical Theater History
240 Music of the Americas
301.1 Piano I
301.2 Piano II
301.3 Piano III
301.4 Piano IV
371 Guitar I

Comments

- 2 sections of 100 every Fall; 1-2 sections every Spring
- 202 is popular enough to offer in both Fall and Spring, especially if it is in the College for Working Adults program.
- It would be ideal to experiment with offering 109 Arts Honors Seminar in the Spring as well; recruitment will be easier, and different arts events can be tapped.
- Courses not yet offered (230, 290, 271) are best offered in the Spring to have a chance of making; that is in tension with offering 120 Songwriting, which has a mixed record of making.



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Offering two risky courses is risky times two, so offering Songwriting every year will impede the rate of offering new curriculum.

- Voice and other levels of Guitar need to be developed.
- MUS 290 is not likely to be offered in the near term; create an alternative choice in the major, the MART digital audio course.

6. Program Level Data

A. Data Packets and Analysis from the Office of Planning, Research & Student Success and any other relevant data.

Tool: http://www.canadacollege.edu/inside/research/programreview/info_packet/info_packet.html

Guidelines: The data is prepared by the Office of Planning, Research & Student Success and is to be attached to this document. Include the following:

- Describe trends in the measured parameters.
- Reflect and analyze causes of trends.

The most striking trend to note is slightly more male enrollment in music courses (55% female) than the college average of 63%. Another trend that can be seen in the charts is the drop in FTES and similar parameters, but it is not that much different than the college as a whole. I believe that any music specific downturn is due to sticking with low enrollment sections of Piano (MUS 301 and the follow-on levels), MUS 109 Arts Honors Seminar, and MUS 240 Music of the Americas. Because there are so relatively few music courses, most of which have stable and healthy enrollments, a few low numbers really move the average down. Low enrollment is being addressed by a vigorous on-campus outreach program featuring piano students playing in The Grove, and by applying for Ethic Studies status for MUS 240 in March 2013.

B. Analyze evidence of Program performance. Explain how other information may impact Program (examples are business and employment needs, new technology, new transfer requirements)

Tool: TracDAT folders in SLOAC sharepoint <http://sharepoint.smccd.edu/SiteDirectory/CANSLOAC>

Guidelines:

- Explain how the assessment plan for Program Student Learning Outcomes (listed on #3c) measures quality and success of each Program.
- Summarize assessment results of Program Student Learning Outcomes.
- Describe and summarize other data that reveals Program performance.
- Explain how changes in community needs, technology, and transfer requirements could affect the Program.



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PSLOs have not been in place long enough to accumulate meaningful data and full assessment awaits the full implementation of e-portfolios. Even with those caveats, actionable data has been collected and assessed. Although assessments would ideally be made after a student has completed the program, we can “take the temperature” of student success as they move through the program courses by going over rosters course-by-course looking for self-identified music majors (3-5 at most per course). Individual assignments used for course-level SLOs flow upward to PSLO-level assessments. These “virtual random portfolios” identify a significant trend that has always been clear anecdotally: music majors are among the most likely to fail to turn in work and to drop courses. Music majors populate both ends of the spectrum of academic performance. In MUS 100 (Music Fundamentals), active musicians tend to quit or get an A+. Not reading music did not seem to hold back the careers of John Lennon or Paul McCartney, so dropping MUS 100 is not irrational or career-ending. One student, a very fine and creative musician, took MUS 250 World Music last year. Other than when his band was on tour, his attendance was good and class participation excellent. He never turned in a single paper or assignment; he was just there to listen to the music and take in the information. He would process it in his own expressive, creative way instead of the academic way. A “failure” to the system and an F in the gradebook, but obviously the student found the course and classroom lecture experience useful. Action plan: while I expect these tendencies are too ingrained to reverse, encouraging musicians and proto-musicians to engage academically may be helped by trying to start a music majors club to create a sense of social cohesion for the program. I also hope Majors Day may help to encourage a sense of professionalism and seriousness of purpose in majoring in music. Surveys early in the term may identify students that would more appropriately audit a class to at least make program numbers look better (or at least change their major so another program would look bad!).

C. Other Considerations

The Music Dept has worked to bring a variety of music to campus; most notably bringing Gershwin specialist Richard Glazier to campus for a recital and a performance with the Redwood Symphony. Guest lecturer Kimberly Gelbwasser spoke about Irving Berlin and issues of Jewish and African American assimilation. Other recitals and performances were organized and sponsored by the music department.

7. Action Plan

Include details of planning as a result of reflection, analysis and interpretation of data.

Guidelines:

- Describe data and assessment results for Program Student Learning Outcomes. Analyze and reflect on assessment results for Program Student Learning Outcomes and other measures of Program performance.
- Analyze and reflect on other evidence described in previous sections. Identify the next steps, including any planned changes to curriculum or pedagogy.
- Identify questions that will serve as a focus of inquiry for next year.
 - > Determine the assessments; set the timeline for tabulating the data and analyzing



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results.

- > Describe what you expect to learn from the assessment efforts.

See full discussion in 6.B. of music major performance

- attempt to start a music majors club. A proposed name for the club would be Students Transformed by Excellent Music; this would leverage the considerable number of STEM posters already seen on campus.
- participate and encourage student music majors to participate in Majors Day
- survey students, particularly music majors, early in courses to identify individual academic goals and to then advise best courses of action

Curriculum plans

- The most significant action to be undertaken is the revision of the major for AA-T standards. Skyline has taken the lead on this. The new Cañada AA-T major will have to dovetail with Skyline and CSM offerings of the music theory and musicianship sequence, studio instruction, and ensemble participation, since those critical components are not likely to be offered at Cañada in the near future.
- The “local” major should also be revised, particularly to include MUS 371 Guitar as a selective, as well as a MART digital audio course as a selective.
- Piano should continue to be a planning focus for the department as a way of facilitating a functional AA-T degree, so grant and fund raising opportunities for a grand piano should be continued.

8. Resource Identification

A. Faculty and Staff hiring requests

Guidelines:

- Explain clearly and with supporting data showing how hiring requests will serve Department/Division/College needs.
- Include information from the most recent Comprehensive Program Review or Annual Program Plan, whichever was last year’s document.

A full-time position specializing in performance (piano, voice or guitar) is needed to support a vigorous AA-T degree. A position may be requested in the 2014-15 cycle.

B. Professional Development needs

Guidelines:



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- List faculty and staff professional development activities.
- Describe faculty and staff professional development plans for next year.
- Explain how professional development activities improved student learning outcomes.

Meckler

- continuing activities as a composer; performances in Wisconsin in 2012

Future Professional Development Possibilities

All (Meckler, Huff, Tyler)

- Continuing participation in the Northern meetings of the Music Association of California Community Colleges (MACCC)
 - o Critical for planning purposes (understanding state-wide trends and issues)
 - o Enhances pedagogy for MUS 100, MUS 202 and other courses

Meckler

- Refresher course in MIDI technology for electronic music class
 - o Needed for MUS 290 to be offered
- Training course in studio recording technology for electronic music class/songwriting workshop
 - o Enhancement of the songwriting workshop
- Training course in video/film music technology for multi-media music class
 - o Necessary for film music practicum; an enhancement for MUS 290 and MUS 260
- Specialized training in world music performance tradition
 - o Enhancement of MUS 240/250 instruction; possible application to ensemble courses and MUS 100

Huff

- A piano pedagogy conference such as the Taubman conference held in Colorado 2012
 - o Enhancement of MUS 301.1-4 instruction; encourages healthy body mechanics in piano practice and performance
- Music Teachers Association of California conferences and programs (<http://www.mtac.org/convention/>)
 - o Enhancement of MUS 301.1-4 instruction; encourages healthy body mechanics in piano practice and performance

C. Classroom & Instructional Equipment requests

Guidelines:

- List classroom & instructional equipment requested, including item description, suggested vendor, number of items, and total cost.



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- Explain how it will serve Department/Program/Division/College needs.
- List the requests (item description, suggested vendor, number of items, and total cost).
- List special facilities and equipment that you currently use and require.

Whiteboards for 3-114 (to replace old chalk blackboards)

- health issue; some students allergic to chalk dust
- more readable
- less confusing (quarternotes should be black, not white! – some students do get confused)
- example purchase

https://www.schooloutfitters.com/catalog/product_family_info/cPath/CAT384_CAT37/pfam_id/PFAM6589

approximate cost not including installation 6 X \$441 = \$2646.

Stands for synthesizer keyboards [high priority]

- Would serve on-campus music performance, ensembles, songwriting and other music instruction in classrooms without pianos; essential for outdoor recruiting activities.

- o Roland KS-G8 Keyboard Stand, \$239.97,
<http://www.sweetwater.com/store/detail/KSG8/>

Amplifier & speakers for synthesizer use in performance [medium priority; needs currently covered by AV services] (wide price range; coordinate with Mike Walsh, Mike Tyler, and theater dept needs). Would serve on-campus music performance in theater, classroom and outdoor environments.

- Monitor speakers for synthesizers (studio/classroom use) [low priority due to availability of old piano lab Yamaha keyboards]

- Would be used in demonstrations for music lecture classes in class rooms without pianos. Would serve music (songwriting, computer music) and multimedia arts.

- o M-Audio Studiophile BX5a Deluxe studio reference powered monitor speakers, \$299,
<http://www.sweetwater.com/store/detail/BX5aDeluxe/>

Better audio in main classrooms, particularly 3-148. The current set-up mixes stereo down to mono, often degrading the sound quality severely (due to phasing and cancellation effects). For music and film courses, true stereo and 5.1 audio would be appropriate. Audio in the Piano Lab 3-114 is unreliable.

For films and slide projections, we should be able to darken rooms entirely. Bldg 5-115 would be a candidate for **black-out curtains**. This would serve any class using such media, but will be particularly important for film and art courses. [also listed under Facilities]

D. Office of Planning, Research & Student Success requests



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Guidelines:

- List data requests for the Office of Planning, Research & Student Success.
- Explain how the requests will serve the Department/Program/Division/College needs.

No urgent requests, but it would be interesting to see FTES numbers for MUS 100 and the more popular music course to see if they are holding steady, declining or increasing, to validate the interpretation made in 6.A.

E. Facilities requests

Guidelines:

- List facilities requests.
- Explain how the requests will serve the Department/Program/Division/College needs.

Acoustic treatment for 3-142. This is currently a poor lecture hall and meeting room due to boomy acoustics. It is a terrible rehearsal space; at least one Redwood Symphony musician has quit the orchestra because of the deafening volume in the room. Acoustic treatment would include sound absorbing panels and room-corner fills and would cost on the order of \$2,000-4,000. Contact Mike Tyler for expert advice! This improvement would serve the division and many other classes, not just music. It would also make the Bldg 3 facility more attractive to renters from community productions using the theater.

Acoustic treatment for The Grove - hang sound absorbing clouds in the space or put absorbing columns in the corners for better public performance acoustics.

For films and slide projections, we should be able to darken rooms entirely. Bldg 5-115 would be a candidate for **black-out curtains for the door windows and exterior windows**. This would serve any class using such media, but will be particularly important for film and art courses. [also listed under Instructional Equipment]

The Transparent Theater & Concert Hall – link camera and audio feeds from the Main and Flex Theaters to the video screens in The Grove to raise instantaneous awareness of live events (lectures, plays, concerts) taking place in Bldg 3.