

**Grossmont College
Music Department
TOPS: 100400**

**Academic Program Review
Spring 2012**



GROSSMONT COLLEGE

**Approved by the Academic Senate
Spring 2011**

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ACADEMIC PROGRAM REVIEW

PURPOSE AND GOALS

Academic program review is an integral part of the total process of curriculum planning, development and implementation at Grossmont College. The information gathered during the review process provides the basis for informed decision-making by the faculty and administration on the allocation of resources to those programs as well as the initiation, expansion, contraction, consolidation and termination of programs. The academic program review process is an effective vehicle that is utilized to provide program and department accountability and on-going program improvement by colleagues cooperatively sharing ideas to strengthen the college's academic programs.

Program review goals include:

- Develop a cooperative, standardized and flexible methodology to facilitate continuous program review.
- Collect and disseminate relevant information that will provide a database for long-range curriculum planning and development.
- Insure quality and excellence of academic programs.

All academic departments/programs are reviewed once every six years as part of the program review cycle using a three-step process. During the year in which the program is reviewed, the department/program writes a self-study document including departmental recommendations. The Academic Program Review Committee reviews these documents. A summary of findings and recommendations are prepared by the committee and presented in a final report that is distributed to the Academic Senate, Vice President of Academic Affairs, College President, and the Governing Board.

HISTORY

Grossmont College began its review of academic programs in 1981-82 following a one-year period of development. The Phase I process spanned a five-year period, 1982-1987, during which time 62 programs were evaluated. At the time the process was begun, a commitment was made to evaluate and modify the first full program review cycle as appropriate at the conclusion of Phase 1.

A standardized instrument that included a point system for rating programs was designed and piloted with the first four programs evaluated. Upon completion of the pilot, it was determined that the point system was too rigid and unwieldy. Committee consensus was

substituted for the point system and proved to be a more practical and appropriate method to use in evaluating academic programs. Recognizing that all programs would be subject to both qualitative and quantitative judgments, both objective and subjective measures were utilized. It was also recognized that sensitivity and flexibility on the part of the Academic Program Review Committee would be essential to reduce the inherent fears and concerns of departments/programs involved in the evaluation process.

During the fall of 1987, a blue ribbon committee consisting of former chairs and selected committee members of the Academic Program Review Committee, met to evaluate and modify as appropriate the Program Review process. They examined the total process including committee membership, review schedule, questions, etc. Modifications and changes were made for implementation in Phase 2.

Beginning in spring 1994, the Program Review Committee reexamined the program review process. With extensive input from department/program chairpersons and coordinators, administrators, faculty and Institutional Research, the committee redesigned both the instrument and process to provide annual reporting of informational data essential to department/program planning, decision-making and application for external funding sources. These annual reports are then compiled into a department/program academic review report.

In the evaluation report filed by the 2002 WASC Accreditation Site Visit Team, the college was given an accommodation for the “strong program review process.” The report later states that “The College has integrated planning, budgeting and program review processes into a well orchestrated planning and budget allocation effort.”

The next cycle of review was completed in the early spring of 2002. The committee surveyed faculty and met with past chairs to again review and refine the process. The next cycle began in Spring of 2003 with the Communication and Fine Arts Division.

The next program review cycle was completed in spring of 2010, with another commendation from the WASC accreditation body in 2007. The committee took time to review the process, update the data sources, and align with the college planning process. The next cycle will begin with the Art, Language and Communication division writing in fall 2010.

PROCESS

Orientation

When an academic department/program or the Learning and Technology Resource Center (LTRC) are scheduled for review during a particular school year, the appropriate dean and department/program chairperson or coordinator will be notified. The chair of the Academic Program Review Committee will meet with the division representatives prior to the semester in which the review process will begin to discuss and clarify the self-study process. This will allow ample time for departments/programs to compile annual data into the program review report.

Self-Study Report

The department/program will prepare a self-study report that will provide an overview of the program, an analysis of data provided, answering standard questions contained in the guide entitled Academic Program Review Handbook provided by the committee. The report containing the results of the self-study will be due according to the timeline set by the committee.

Academic Program Review Committee Assessment

The Academic Program Review Committee will read and discuss the self-study report and develop written questions for the purpose of clarification. The committee will forward written questions to the editor, department/program chair/coordinator and dean. The department/program, in consultation with the dean as needed, will provide written responses to the questions.

Academic department/program representatives and the appropriate dean will meet with the committee for the purpose of clarifying information in the self-study report and answering the questions the committee submitted.

Following the response of the department/program to the questions, the committee will formulate its final commendations and recommendations regarding the department/program.

When the review process has been completed, the committee will submit a written final report to the editor, department/program chair and the division dean. The report will contain (a) commendations on accomplishments, (b) specific recommendations for change and (c) a recommendation to increase, maintain, reduce, re-review, or eliminate the department/program.

The Academic Program Review Committee will meet with the College President, Vice President of Academic Affairs, department/program representatives and dean to discuss the final recommendations. The President, department/program chair or coordinator and chair of the academic program review committee will sign the final report.

The Academic Program Review Committee will send the final report to the Vice President of Academic Affairs, Academic Senate, appropriate dean and department/program chair or coordinator.

The chairperson of the Academic Program Review Committee will distribute the final report to the Governing Board.

Follow Up

1. The Vice President of Academic Affairs will meet with the department/program chair/coordinator and dean of the division a year after the review to follow-up on progress made on the recommendations.
2. The Vice President of Academic Affairs will present an annual status report to the Academic Senate on the implementation of Academic Program Review Committee recommendations.
3. The recommendations of the Academic Program Review Committee will be used as part of the criteria for making decisions in various committees such as Planning and Resource Council,

classified, and faculty staffing.

MEMBERSHIP

The membership of the committee shall consist of:

- Seven faculty members to include the following representatives: one (1) from each division, one (1) Academic Senate representative at large, one (1) representative from the Library, and/or one (1) representative from Counseling.
- Vice President of Academic Affairs
- Dean of the division under review
- Dean of the next division to be reviewed
- Instructional Operations Supervisor
- One ASGC student representative

Upon the recommendation of the Academic Senate and the administrative staff, the members of the Academic Program Review Committee will serve for at least one academic year. A member must serve at least one semester to be eligible for selection as chairperson of the committee. A faculty member chairs the committee.

PREPARATION OF THE SELF-STUDY REPORT

Please adhere to the following guidelines and format in preparing the department/program report.

The written section on department/program review is available in electronic form on the Grossmont College website. http://www.grossmont.edu/academic_senate/senate_committees.asp. At this site, click on “faculty and staff”, click on “Academic Senate”, click on “Senate Committees” and open up Academic Program Review.

Samples of previous program review self-study reports are available in the Instructional Operations Office.

Program Review is **the responsibility of the entire department or program**. The bargaining unit has negotiated reassigned time for one semester available for the department/program to use. The reassigned time is usually allocated to one person who will assume the role of editor, primary author and/or coordinator of the project. This person may be the chair or coordinator, but it is not required. Some department/programs have chosen to split the load between two people. In any case, the decision regarding who receives the reassigned time should be reached collaboratively by the members of the department/program. Once the department or program decides who will receive the reassigned time and for what semester, notify the division dean so that appropriate hire letters can be generated.

Academic departments/programs are expected to solicit participation from all full-time and part-time department/program members. Best practices to ensure broad input on the self-study may include:

- The editor delegates sections of the self-study to department/program members who may be most knowledgeable about specific questions. Drafts are reviewed by all for additional input.
- Department/program members meet for several hours during professional development week to brainstorm and create a draft document. The editor completes the report for review by the department/program and submittal.
- During a department/program meeting, a subcommittee is selected to create a self-study draft. The draft is submitted to the editor who e-mails drafts to all department/program members for input. The editor makes revisions.

Department/programs may have their own processes of facilitating member self-study contributions; however, **the goal is to get as much involvement from all members of the department/program.**

The department/program/program has two representatives on the committee, the dean and the division representative. They can be excellent resources throughout this process. Feel free to contact the Academic Program Review Chair if you need clarification.

1. Provide all the information requested.
2. Number all pages of the self-study including reports and appendices.
3. Answer all questions clearly and specifically in paragraph form. Cite sources used.
4. Print all responses on white paper, **back to back**. We will need 15 copies for the committee. Be sure to make extra copies to share with your program/department.
5. Submit the report to Instructional Operations by the due date. It is essential that the review timeline be maintained.

Instructions on Gathering the Information for Self Study Report

Note: During the span of your review you may cross over reports, data sources and other information. You may need to find both the current reports and the old.

Appendix 1-The Six-Year Unit Plan: Your dean and department/program chair/coordinator should have access to this plan online. Please check with them. Be sure this contains the previous program review summary.

Appendix 2-Catalog Descriptions: From the most recent catalog, under the courses of instruction section (blue) copy your department/program course descriptions. If you have a degree or certificate, copy these pages as well from the Associate Degree section (yellow).

Appendix 3-Grade Distribution Summary: This will be available from the Instructional Operations.

Appendix 4-Annual Progress Reports: Your dean and department/program chair/coordinator should have access to this plan online. Please check with them.

Appendix 5-SLO Assessment Analyses: Your department should have your Annual SLO Reports complete with a brief analysis for each assessment conducted. Please look at

these altogether to explain how well you are achieving Program SLO's.

Appendix 6-Course- to- Program SLO Mapping Document: This available from the Academic Senate web page at this link:

http://www.grossmont.edu/academic_senate/slo.asp

Appendix 7-Results of Student Survey: At the beginning of your program review process, contact Institutional Research, x7736. There is a basic survey with an area that you may customize to meet your department or program needs. Institutional Research will help you to determine the appropriate sampling for your department or program. After you administer the survey, they will compile the results and email them back to you for inclusion and consideration in your self-study.

Appendix 8-Headcounts for Degrees and Certificates Awarded: This is available through YReportsΦ on the intranet.

Appendix 9-Organizations Represented on Advisory Committees: List them all.

Appendix 10-Sabbaticals, Conference, Workshop and Staff Development Activities: Circulate this form among the full and part-time members of your faculty. In some cases it may also be relevant for classified staff.

Appendix 11-Grossmont WSCH Analysis Report: You may also find the information on the intranet under YReportsΦ.

Appendix 12-Department Equivalencies: Your department chair or coordinator should have this information. If not, contact the secretary for the Vice President of Academic Affairs, x-7104.

Appendix 13-Statistical Data Outcomes Profile: This information comes from "Reports" on the intranet. We will provide a technical orientation to "Reports" when you begin your program review process.

Appendix 14-Fiscal Year FTES Analysis by Program Report: This report comes from the district financial analyst. The Program Review chair will request it for you and see that you get it. If you have any questions, contact the chair or Instructional Operations, x7153.

Appendix 15-Fiscal Data: Outcomes Profile: This is a handy, quick glance sheet that you construct using the information off "Reports". Contact your chair or coordinator for your "Other Revenue"

Sign Off Sheet: When your report is completed, compile a sheet with the names and signatures of all full-time faculty stating that they have seen and read the report. You may also include part-time faculty and classified staff. **This should be attached at the beginning of your report.**

DEFINITIONS OF TERMS

ACADEMIC DEPARTMENT/PROGRAM – For the purpose of this review, a department/program shall be defined as follows: a course or series of courses which share a common Taxonomy of Programs (TOP) number at the four digit level of specificity.

COST – All identified direct costs charged to a department/program as that department/program is defined by TOP code. These costs may include basic salaries, benefits, supplies and capital equipment, coordinator or chair reassigned time, miscellaneous reassigned time, coaching or sabbaticals.

COST PER FTES – A ratio of *direct cost* of a department/program to the *FTES* (i.e., revenue) generated by that department/program.

EFFICIENCY – Maximizing the results given the limitations of the resource being considered.

- For room use efficiency, it is the extent to which the available seats in a section are filled.
- For human resource efficiency, it is the amount of full-time equivalent students (FTES) served by the full-time equivalent faculty (FTEF).

EFFICIENCY REPORT – A yearly report displaying the enrollment, efficiency (seat fill rate) and success rate of students by department/program for each semester over the last four years.

FULL TIME EQUIVALENT STUDENT (FTES) – This unit is used as the basis for computation of state support for California Community Colleges. One student attending 15 hours a week for 35 weeks (1 academic year) generates 1 FTES.

$$1 \text{ FTES} = 15 \text{ (student contact hrs/week)} \times 35 \text{ (weeks)} = 525 \text{ (weekly student contact hrs/yr)}$$

To approximate *FTES* generated by a 17.5-week semester class, use the following formula:

$$\text{WSCH (from census)} / 525 \times 17.5 = \text{FTES}$$

For example, a class of 40 students meeting 3 hours per week generates 120 WSCH:

$$40 \text{ students} \times 3 \text{ contact} = 120 \text{ WSCH}$$

To figure the *FTES* for the class, insert the WSCH in the formula provided above:

$$120 / 525 \times 17.5 = 4.00 \text{ FTES}$$

FULL TIME EQUIVALENT FACULTY (FTEF) (also known as LED) – One FTEF is equivalent to a 100% load as defined by the current faculty contract (Section 7.8) AKA sum of 1.0 LED in any given semester.

FULL TIME EQUIVALENT STUDENT (FTES) is the equivalent of a student taking 15 units in any given semester.

FTES PER FTEF – The ratio of full-time equivalent students to full-time equivalent faculty.

LOAD EQUIVALENCY DECIMAL (LED) – LED is a way of calculating faculty load by converting hours to a percent. (See faculty contract Section 7.8.2.)

PERSISTENCE – The percent of students who attend one semester and then attend the next or subsequent semester, i.e. the percent of students who attend both the fall and spring semesters.

RETENTION – After first census, the percent of students earning any grade but a W in a course or series of courses.

SPECIAL POPULATIONS – From the federal definition, special populations are

- individuals from economically disadvantaged families
- single parents
- displaced homemakers
- individuals preparing for nontraditional training and employment
- individuals with disabilities
- individuals with other barriers to educational achievement, including individuals with limited English proficiency

STATISTICAL DATA: OUTCOMES PROFILE – A fall-to-fall comparison of enrollment, success and retention by age, ethnicity, and gender for each department/program.

SUCCESS – The percent of students still enrolled after the first census who earned a grade of A, B, C, or Pass in a course or series of courses.

TAXONOMY OF PROGRAMS (TOP) – The Taxonomy of Programs is a classification system for academic programs at the California Community Colleges. Every course offered in the Grossmont-Cuyamaca Community College District is assigned a six-digit TOP number. The first two digits of this number define the course at the level of a discipline, and the remaining four digits of the TOP number further define courses into specific departments/programs. Courses within the same academic department/program share a common TOP number. The purpose of the TOP system is to provide a common statewide taxonomy to identify programs. Locally, the use of TOP numbers allows the gathering of valuable information about the programs offered at each college. Data such as *WSCH*, *LED*, *FTEF*, and *cost per program* can be collected using the TOP numbers as the key. A list of TOP numbers for each course offered at Grossmont College is available in the Instructional Operations Office.

WEEKLY STUDENT CONTACT HOUR (WSCH) – The "class hour" or "contact hour" is the basic unit of attendance for computing *FTEF*. A "contact hour" is a period of not less than 50 minutes of scheduled instruction. Weekly Student Contact Hours are the total number of students an instructor comes in contact with in a given week.

WSCH PER FTEF – The ratio of Weekly Student Contact Hours (*WSCH*) to Full-Time Faculty Equivalency (*FTEF*).

**Grossmont College
Music Department
Current faculty listing**

Full-time

**Derek Cannon – co-chairman
Fred Benedetti – co-chairman
Dr. Randall Tweed**

Part-time

**Bryan Verhoye
Doug Booth
James Morton
Philip Lim
Ken Anderson
Lorie Kirkell
Russ Spreling
Jeff Hofmockel
Chris Klich
Justin Grinnell
Ken Ard
Marion Rodewald
Martha Jane Howe
Randy Beecher
Robert Wetzel
Manuel Rivera-Cepeda
Esther Jordan**

DEPARTMENT/PROGRAM REVIEW ACADEMIC PROGRAM REVIEW

SECTION 1 - BRIEF DESCRIPTION AND HISTORY OF THE PROGRAM

1.1 *Introduce the self-study with a brief department history. Include changes in staffing, curriculum, facilities, etc.*

The Grossmont College Music Department began in the Spring of 1962 with an incipient schedule of Fundamentals of Music, Great Music Listening, Instrumental Ensembles, a Concert Band and a Choir.

In Spring, 1964, Mr. Carol Reed was hired as the first full-time Music Faculty member. He taught seven out of ten sections offered that semester. These sections included directing the orchestra and the concert band, conducting the instrumental ensemble(s), teaching class voice, coaching instrumental and choral conducting, supervising the progress of the music majors in Private Study Class, and teaching two sections of Great Music Listening. Carol Reed guided the Music Department for many years as Department Chair. He was a talented pianist and conductor and oversaw the building of the first wave of long-term faculty. He passed away in 1996.

In 1964, Dr. Robert Emile, a brilliant violinist and concertmaster for the San Diego Symphony, became the second full-time faculty member hired. He taught two levels of Harmony, conducted the Instrumental Ensembles, directed the Concert Band and Orchestra, and taught the instrumental-conducting students. His specialty was violin performance and music theory and ear training. He left Grossmont College in 1976.

Charles Ellis-MacLeod became the third full-time faculty member of the Music Department in 1967. His specialty was woodwind instruments. He was the principal clarinetist with the San Diego Symphony and San Diego Opera Orchestra. He directed the Woodwind and Brass Ensembles, the Concert Band, the Stage Band (Jazz Ensemble), and the Varsity Band. He is currently battling a debilitating cancer.

In the Fall of 1968, Larissa Jancyn joined the Music Faculty. She was an extremely talented pianist who emigrated from the USSR. She taught beginning Harmony and Class Piano. She and Dr. Emile started a continuing tradition of excellent faculty concerts and recitals. She retired after the Fall, 1995 semester and passed away in 1998.

By 1970, when David Glissman joined the faculty, there were five full-time Music Faculty. Mr. Glissman's specialty was choral directing and class voice. He retired in the Spring of 1990.

In 1973, Dr. Ronald Sherrod joined the faculty as an adjunct instructor and became a full-time member in 1975. He established a guitar program that consisted of varying levels of Folk Guitar, Classical Guitar, and Classical Guitar Ensemble. Though proficient on other instruments, his main instruments were guitar and trombone. His focus of

attention from 1985 to 2002 was the Great Music Listening classes, He was the department chair from 1976 to 1988. He retired in 2002.

In 1977, violinist Anthony Porto was hired. He directed the Orchestra and String Ensemble. He retired in 1986.

In the Fall of 1986, Fred Benedetti was hired. He had been teaching as an adjunct instructor since 1985. His specialty is virtuoso classical guitar performance, and is well-versed in virtually all areas and styles of guitar performance and pedagogy. Fred was a student of Andres Segovia. He teaches Music Theory, Guitar courses, and directs the Guitar Ensemble. He served as department chair from 1988 to 1991. Fred has served as the Co-Chair of the music department since Fall 2011.

In the Fall of 1990, Randal Tweed was hired. He had been teaching as an adjunct faculty member since 1986. His specialty is choral and orchestral conducting – a rare and valuable combination. In addition to conducting the Master Chorale and Grossmont Symphony Orchestra, he also teaches Class Voice, Music History, Class Piano, and Music Theory. In the Fall of 1994, he took a leave of absence to complete a DMA at Arizona State University in Choral Music Conducting. He returned in the Fall of 1996 and received his DMA in 2001.

In the Fall of 1991, David Salisbury was hired. His specialty was saxophone performance. He taught the Woodwind and Brass Ensembles and also taught electronic music. He resigned after two years and moved to Australia.

In the Fall of 1994, Paul Kurokawa joined the Music Faculty, taking the position left vacant by David Salisbury. His specialty is saxophone and trumpet performance, both classical and jazz. He taught Music Theory, general education courses, and directed the Concert Band and Jazz Ensemble. He has served as Co-Chair of the Music Department since Fall, 2007. Paul left Grossmont College, after seventeen years here, to join the Faculty at Palomar College in the Fall of 2011.

In 1996, Steve Baker transferred from a full-time position at Cuyamaca College. He had taught for six years as an adjunct instructor at Grossmont College before having been hired at Cuyamaca in 1991. His specialty is piano performance and music theory. Steve Baker served for eleven years as Music Department Chair before becoming interim Dean of Communication and Fine Arts in 2007. Steve left the Music Faculty in Spring, 2009, to become the permanent Dean of Arts, Languages, and Communications and currently serves in that position.

In 2002, Derek Cannon, was hired as a full-time instructor. He had directed the Jazz Ensemble at Grossmont College in the early 1990s and subsequently served as a full-time instructor at Chicago State University. His specialty is Jazz Studies and trumpet performance. His classes include general education courses, Afro-Cuban Ensemble (which he introduced), and Music Theory. Derek has served as Co-Chair of the Music Department since Fall, 2007.

With the departure of Steve Baker to the Deanery in 2007 and Paul Kurokawa's move to Palomar College, the Grossmont College Music Department now consists of only three full-time faculty members, its lowest number since 1967. Enrollment, however, is at an all-time high. Fred Benedetti, Dr. Randall Tweed, and Derek Cannon currently direct the Music Department as full-time faculty.

The Music Department has always recruited the best adjunct faculty from among San Diego's best performing artists and teachers. Current adjunct instructors include Ken Anderson, Ken Ard, Jeff Hofmockel, Christopher Hollyday, Martha Jane Howe, Esther

Jordan, J.J. Lim, Lorie Kirkell, Cathy Corcoran, Justin Grinnell, Melonie Grinnell, Chris Klich, Mike Krewitsky, James Morton, Branden Muresan, Ruth Philips, Manuel Rivera-Cepeda, Marion Rodewald, Russell Sperling, Brian Verhoye, Robert Wetzel, and Jane Zwerneman.

The Grossmont College Music Department today boasts one of the largest performing music faculties in the County. The performing ensembles are of very high quality. The Music Department's student and faculty performances provide a highly visible image for Grossmont College both on- and off campus. This speaks of positive values of artistic quality, academic integrity and high-energy enthusiasm.

Program Goals

1.2 Appendix 1 contains the most recent 6-year Unit Plan for the program. From the 6-year Unit Plan, select your most successful and least successful goals and answer the following questions:

As a reference, here are the goals of the 2009 6-Year Unit Plan:

Community Outreach/Response:

- a) Attract larger audiences to the Music Department concerts and presentations.
- b) Recruit high school students to become music majors at Grossmont College.
- c) Continue the process of becoming recognized for excellence and contribution to the community

Student Success and Support:

- a) Increase the number of graduates from the GC Music Program.
- b) Establish the Jazz Studies Degree/Certificate program.
- c) Establish a Sacred Music Institute.
- d) Establish a successful transfer program with SDSU.

Department/Unit Resources and Development:

- a) Design and build a new facility for the Music Department.
- b) Update the pianos and electric pianos in the Music Department.
- c) Establish a foundational fund for the purchasing and replacing of instruments.
- d) Switch upstairs piano lab with some current ground-level practice rooms to allow ADA access to piano labs.

Faculty/Staff Professional Development:

- a) Each faculty member would participate in at least one professional organization outside his/her duties at GC.

Curriculum Development:

- a) Implement the Jazz Studies Program.
- b) Establish and Implement the Sacred Music Institute.

Staffing Needs:

a) The Grossmont College Music Department has the FTE to support 11 full-time faculty members. Therefore, we hereby request the creation of 2 new full-time faculty positions within the next 6 years.

For your most successful goal:

Curriculum Development:

a) Implement the Jazz Studies Program.

a) What activities did you undertake to achieve this goal?

- 1) The Department completed and submitted the proper paperwork to establish Grossmont College as the first California Community College to offer a Jazz Studies Degree Program in 2006. This program would then be approved at the State level.
- 2) We advertised to local communities about the Degree program and saw an increase in the number of students declaring themselves to be Jazz Studies Majors.
- 3) We established four new courses (added to existing courses) which would be part of the jazz Studies curriculum, either as required courses or electives:
 - a. Jazz Elements I & II
 - b. Jazz Improvisation I, II, III, IV
 - c. Jazz Combo I, II, III, IV
 - d. Vocal Jazz Ensemble I, II, III, IV
 - e. Jazz Ensemble I, II, III, IV
 - f. Jazz Piano I, II
- 4) We recruited from local high schools and spread word throughout the musical community regarding the unique program.
- 5) We created concerts and events in the community in which to showcase our faculty and students in specialized performances

b) Report and explain the data you have to verify progress toward your goal.

The program has been successful in that it has addressed the needs of those students pursuing a professional career in Jazz and Commercial Music. Most community colleges do not have a focused curriculum for these students. Many of our students have undertaken coursework to complete the Jazz Studies Degree Program and several of them have entered the professional music field and/or transferred to universities better prepared to meet the demands of a Jazz or commercial music curriculum.

The establishment of the actual Jazz Studies Degree program has met with an obstacle, however. Inconceivably, our paperwork has been lost – misplaced – at the State level, and we have been required to resubmit our request for a formal Jazz Studies Degree program. This we will do. In the meantime, all of the coursework is in place and students are benefiting greatly from the expanded curriculum.

c) How did the achievement of this goal help move the college forward toward fulfillment of the planning priority goals in its strategic plan?

Goals # 1, 2, 3, 4, 5, 6, 9 are being addressed through the implementation of the Jazz Studies Program.

a) Opportunity: As students are being turned away from California's universities, a degree from a community college in a professional field is more valuable in and of itself.

b) Job Skills: Jazz and Commercial musicians are in increasingly greater demand, and many are not receiving the training they need to enter either the field or university programs. We can and should provide this training.

c) Recommendation from Program Review: Community demand; Employment opportunities in field.

d) Transfer: As students are being turned away from California's universities, it is incumbent upon our community colleges to provide paths to successful transfer to a four-year institution.

For your least successful goal:

Staffing Needs:

a) The Grossmont College Music Department has the FTE to support 11 full-time faculty members. Therefore, we hereby request the creation of 2 new full-time faculty positions within the next 6 years.

a) What challenges or obstacles have you encountered?

The challenges to our seeking an adequate complement of full-time music instructors seems purely financial. As the Music Department has lost full-time faculty, they simply haven't been replaced as needed.

Historically, Grossmont College reached a high of seven full-time faculty. In the 1990's, there were five, but as Steve Baker moved the Dean's position, he was not replaced. This left us with four. Paul Kurokawa left his position this Fall, leaving the Music Department with only three full-time faculty— a number not seen since the late 1960s.

b) Has this goal changed and why?

This goal has not changed. The Music Department currently desires at least two more full-time faculty members and would like to provide our students with more. With current budgetary situation in California, more students are being turned away from the

universities and will be turning to the community colleges, and we must position ourselves to serve them with a greater complement of full-time faculty.

Implementation of Past Program Review Recommendations

1.3 *Your program 6-year Unit Plan in Appendix 1 contains the most recent Academic Program Review Committee recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review.*

- 1) Pursue remodeling that will make space more efficient and accessible to all students. Participate in the 200 Complex Task Force.
- 2) Increase funding for sections to implement the Jazz Studies Degree and Transfer Program.
- 3) Create a Sacred Music Institute that offers certificate programs. Explore resource options, including a fee-funded program.
- 4) Switch upstairs piano lab with some current ground-level practice rooms to allow ADA access to piano labs.
- 5) Update course outlines to ensure transferability and currency.

SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS

In **Appendix 2 - Catalog Descriptions**, insert copies of your catalog descriptions from the most recent college catalog (see “Courses of Instruction” section. This is the blue section). If your program has an Associate Degree program, include the relevant pages from the catalog (see YAssociate DegreeΦ section. This is the yellow section). [NOTE: Do not include your actual course outlines]

2.1 *Review your course outlines and explain how these outlines reflect currency in the field and relevance to student needs, as well as current teaching practices.*

In the course of the past seven years, MUS 112 and 113 have been eliminated from the course catalog in favor of the more comprehensive MUS 132-133-232-233 sequence.

All course prerequisites have been reviewed. Course outlines have been aligned with those of Cuyamaca College, including a name change for MUS 001 to “Music Fundamentals” for both campuses.

We will establish a certificate program in Guitar. We intend to partner with Media Communications at create a hybrid certificate program in Music Technology as we are able to add courses.

Like mathematics, music content does not change significantly, only the medium by which course material is offered. Music Department course outlines do not currently reflect all available modes of delivery, though many do mention the required or suggested use of computer hardware and software. The use of technology in the classroom, however, is prevalent in all of our classes.

Because many of our instructors teach at other colleges, we are able to keep a regular comparison with course offerings and relevant policies of these other institutions. Also, as our instructors are members of State and National professional and educational societies (MACCC, CMEA, IAJE, etc), information is shared and currency is upheld.

2.2.1 *What orientation do you give to new faculty (both full- and part-time) regarding curricular expectations (i.e. SLOs and teaching to course outlines), academic standards, and department practices? How do you maintain an ongoing dialogue regarding these areas? **You are encouraged to use feedback from your Faculty Survey discussion.***

An SLO update and consultation is held at the beginning of every semester during Professional Development Week. As stated earlier, all Music Faculty, both full- and part-time are very helpful in participating in the SLO process. There is communication and solicitation of information regarding SLOs throughout the semester.

Also, during Professional Development Week, teachers from multiple sections of course offerings (ie. MUS 001, 110, 111, 114, 115, 118) consult on any new methods of delivery, new professional information, and consistency of material covered in these courses.

2.3 *Give some examples of how your department members keep their instruction (i.e. delivery, content, materials, syllabus) current and relevant to student academic and/or career needs.*

The Music Faculty has always upheld a tradition of hiring instructors who are also performers. This standard has been set from the early years of Grossmont College. We still employ teachers who are active in all arena of the San Diego music community, from the Symphony and Opera to Jazz and other music venues such as Anthology (a world-class jazz venue). Others give regular concerts and recitals in local concert venues and churches.

Several of our instructors have released recordings that have competed in the world market. This exposure encourages, if not guarantees that these faculty members obtain knowledge and develop strategies toward meeting the current demands of the music business as well as addressing the issue of remaining current with trends among music consumers.

Paul Kurokawa's sabbatical was dedicated to the study and immersion of current trends in the Music Business and the radical changes it has undergone in the ten recent years.

The music department full-time faculty holds weekly meetings in which significant time is devoted to currency and specificity of teaching techniques.

2.4 *Analyze the data in **Appendix 3 - Grade Distribution Summary**. Identify and explain any unusual retention patterns or grading variances. (To figure retention percentages, subtract the "W's" from the total enrollment and divide that result by the total enrollment.)*

Our large GE courses (MUS 110 Great Music Listening) have the highest percentage of withdrawal rate. We have noted that some instructors have consistently been in the 20-25% range. In analyzing the data, the grading by these instructors has also been consistent: less A's and B's.

The remainder of our music courses have a very low withdrawal rate.

2.5 *Describe strategies employed to ensure consistency in grading in multiple section courses and across semesters (e.g., mastery level assessment, writing rubrics, and departmental determination of core areas which must be taught).*

At the beginning of each semester (during Professional Development Week), faculty that teach sections of multiple section offerings, ie. MUS 001, 110, 111, 115, 124, 125, 126, 132, 133, consult with each other regarding consistency in content, approach, and grading.

2.6 *Describe and give rationale for any new courses or programs you are developing or have developed since the last program review.*

In the last Program Review, it was recommended that:

a) *Pursue remodeling that will make space more efficient and accessible to all students. Participate in the 200 Complex Task Force.*

The remodeling of the 200 Arts Complex has been a frustrating one for this Department and its Division. This writer, having served here for seventeen years, has seen the remodel of the 200 Complex proposed, approved, put on the schedule, and subsequently removed perhaps three or four times in favor of another project on campus. As a result, The Music Department would like to play a greater part in the decision-making process, if not to promote its need for updated facilities, then to understand why this happens. We do not resent the updating of other facilities; we do want to understand the process and perhaps participate in it. This writer was once assigned to a Room 220 construction Task Force, then before the first meeting happened, that task force was disbanded and the project tabled. Thankfully, this very summer is witnessing the remodeling of Room 220. Is there a 200 Complex Task Force?

- b) Increase funding for sections to implement the Jazz Studies Degree and Transfer Program.*

The Jazz Studies Degree and Certificate Program is being implemented; all of the courses are in the catalog, and several are being offered. All that needs to happen is the resubmission of paperwork and its approval at the State level.

- c) Create a Sacred Music Institute that offers certificate programs. Explore resource options, including a fee-funded program.*

One of the steps to create a Sacred Music Institute was the establishment of the Gospel Choir led by Ken Anderson who recently presented our Gospel Choir at Carnegie Hall. Dr. Tweed continues to present a wide variety of choral/orchestral/chamber music programs with the Grossmont Symphony Orchestra & Master Chorale, Grossmont Symphony String Quartet & Woodwind Quintet at numerous venues to include churches as well as other academic institutions throughout the county.

- d) Switch upstairs piano lab with some current ground-level practice rooms to allow ADA access to piano labs.*

This has not happened. It is a major undertaking to consolidate several downstairs practice rooms into one piano lab. Nevertheless, it is a good idea to do so in light of the non-accessibility for ADA students. Every semester, there is another opportunity for our College to be challenged with this problem. The Music Department has done everything in its power to accommodate our physically challenged students, but the day will come when there is no solution until 1) this particular construction occurs, or 2) a remodel of the 200 Complex occurs.

- e) Update course outlines to insure transferability and currency.*

Course outlines are solid in terms of transferability. The only thing lacking in our course outlines are SLOs. SLOs have been included in all of our Syllabi, however.

In the Music Department 6-Year Plan, adopted in 2009, we ratified the following four goals:

- a) Increase the number of graduates from the GC Music Program.*

It is evident in the statistics that our music majors are transferring before completing their associate degree. We had a total of 18 transfers in Spring/Fall 2009, and 2 students who completed their degree. Evident in this information is that students can transfer before completing their degree. Since the transfer institutions expect the music majors to have lower division units completed, students are completing the music core and transferring before meeting the requirements of the Grossmont College degree.

- b) Establish the Jazz Studies Degree/Certificate program.*

The Jazz Studies Degree and certificate program, as noted above, is now being required to re-submit its paperwork to the State Offices as it has been misplaced (lost) at that level. This will be done during the 2011-2012 academic year.

c) Establish a Sacred Music Institute.

There are currently no plans to implement a Sacred Music Institute. Although it should be noted that the contributions of Dr. Tweed and Ken Anderson have established and expanded recognition and goodwill to Grossmont College and its Music Department.

d) Establish a successful transfer program with SDSU.

We have had meetings with SDSU Music Faculty – the most recent one occurring in January, 2011 – in order to keep up with that institution’s ever-changing student success strategies. In response to a substantial change in SDSU’s approach to ear training, we have implemented an approach to ear training techniques that includes the use of “solfeggio” techniques.

2.7 *How are current issues (i.e. environmental, societal, ethical, political, technological) reflected in your curriculum?*

Whenever a current issue presents itself as a relevant issue in relation to the musical subject being covered in the classroom, there is an opportunity for the instructor to address it – but only as it relates to the overarching subject matter. In other words, the teaching of music as a skill is not environmental, societal, ethical, or political. However, when teaching about Music History, ie. MUS 110, 111, 114, 115, it is essential that topics relate to the human experience. Our instructors are aware and sensitive to events past and present which invite the students to observe and evaluate the role that Music plays in its relationship to society.

Music Department instructors are using the much latest in classroom technology including computer hardware and software and internet resources.

2.8 *If applicable, provide a comparison of the retention and success rates of distance learning sections (including hybrid) and face-to-face sections. Is there anything in the data that would prompt your department to make changes? (Please see instructions for help on finding the applicable data.)*

At this time, there are no distance learning offerings in the Music Department.

2.9 *If applicable, include the list of courses that have been formally articulated with the high schools. Describe any articulation and/or collaboration efforts with K-12 schools. (Contact the Career and Technical Education Partnership and Tech Prep office for help.)*

There are no formally articulated courses with the high schools. When a student has taken

an Advanced Placement (AP) Course in Music while in high school, that student still receives a placement exam. This is as appropriate as a university that gives a placement exam to a community college graduate and is a matter of course that is in the student's best interest.

2.10 *Consult with the articulation officer and review both ASSIST.org and the Grossmont College articulation website. Please identify if there are any areas of concern or additional needs your department has about articulation with four-year institutions. Please describe how the program ensures that articulations with key four-year universities are current.*

The Articulation Officer has a search mechanism for ASSIST.org whereby she is able to determine if there are possible courses to submit to CSU's or UC's for articulation. All possible articulation is in place. New courses are submitted to the campus Curriculum Committee. She is a standing member of this Committee thus is aware of future articulation opportunities.

Music is a major that usually requires auditions on the part of the transfer university. For San Diego State University (SDSU), for example, the Articulation Officer updates an advising sheet on an annual basis. Both articulated and advised courses are included on this tool which is sent to the Grossmont College Music Department and then posted on the Grossmont College Articulation Web Site. It is also available for distribution in the Counseling Center. Because SDSU requires Junior Level Reviews (auditions), music is not available on ASSIST.org. Thus, this advising sheet is helpful to students and those who advise /counsel them. In addition, last semester, a very fruitful meeting was held on the SDSU campus. Articulation Officers from both Grossmont and Cuyamaca attended along with Music Department representatives and the Grossmont College Dean. This SDSU advising sheet was shared along with updates and collaboration between the departments.

As Articulation is expanded or modified, updates from all transfer colleges and universities are sent to the Department Chair of Music and the Dean.

SECTION 3 - OUTCOME ASSESSMENT

Using the course Student Learning Outcome (SLO) assessment data that you've compiled in **Appendix 4 - Annual Progress Reports**, as well as **Appendix 5 – SLO Assessment Analyses** and **Appendix 6 – Course-to-Program SLO Mapping** document, answer the following questions:

3.1 *What is working well in your current SLO assessment process, and how do you know? What needs improvement and why?*

Several of our instructors are also participating in the SLO process at other colleges and have a great deal of combined experience and input.

3.2 *Using your course-level **SLO Assessment Analyses (Appendix 5)** this is part of your annual reporting process your **Course-to-Program SLO Mapping Document (Appendix 6)**, discuss your students' success at meeting your Program SLOs.*

Although we began the process of assessing our SLO's (**See Appendix 5**), we discovered that they weren't written in a way that made consistent assessment possible. We have completed a new set of SLO's as of October 2011 and will begin assessment Spring 2012.

3.3 *Based on your discussion in **Section 3.2**, are there any program SLOs that are not adequately being assessed by your course-level SLOs? If so, please indicate by clearly designated modifications to your **Course-to-Program SLO Mapping document in Appendix 6**. Please discuss any planned modifications (i.e. curricular or other) to the program itself as a result of these various assessment analyses.*

After meeting with Devon Atchison, the campus SLO coordinator, we revised our course SLO's to better support assessment and completed them October 2011. (**See Appendix 6.**)

SECTION 4 - STUDENT ACCESS

4.1 *How does facility availability affect access to your program?*

The Music Department is housed in a building that was constructed in 1964. It is somewhat dilapidated, making it quite unattractive to the prospective student. Therefore, it is certainly the quality of the teaching achieved here that must be given the credit for the fact that Grossmont College's Music Program is the most well-respected in the County.

As the program is growing, it is clear that our facility is being stretched to its capacity. Before the current State budget crisis, when we were required to reduce our offerings by more than fifteen percent, it was difficult to find an open time slot among the three large classrooms and the one smaller classroom for any new sections. When the budget crisis subsides, this will instantly become an issue once again.

The most challenging issue, in terms of student access, is the fact that we are out of compliance with the American Disabilities Act (ADA). One of our essential classrooms is located upstairs – Room 230 I. It is not wheelchair accessible at all, and it is not practically accessible by students with difficulty climbing stairs.

We have averted substantial problems thus far by creative switching and rescheduling of

classes, but this will not work indefinitely.

4.2 *Discuss what your program has done to address any availability concerns (i.e. alternative delivery methods, alternative scheduling sessions, off-site offerings).*

We have attempted to partner with other institutions such as local high schools but have sometimes met with resistance from their administration on one level or another. These relationships are sometimes fraught with territorialism, or politics, meaning that one school official may be in favor of a partnership and give an official approval, then unbeknownst to either that official or us, another opposes it after the fact, creating a conflict within that school and a resentment toward us. It is usually a facilities issue for them and sometimes revolves around an adult school use. It is much more convenient and proper for us to offer what we need on this campus and to be ADA compliant.

4.3 *Based on your analysis of the Student Survey results in **Appendix 7**, what trends did you observe that might affect student access (i.e., course offerings, communication, department and course resources)?*

71.8% of our student survey respondents answered that they were “Satisfied” or “Very Satisfied” with the availability of classes in the Music Department.

From the Student survey it appears that roughly eighty-four percent of our students have never used either DSPS or EOPS. Those who have – roughly nine percent – have been satisfied with the assistance they received at those offices. What this means to us is that the attention we have taken to solve any issues of access have been successful (the creative switching and rescheduling of classes mentioned above)

Other issues of access include Saturday classes, Evening classes, and Online classes.

With the onset of the current State budget crisis, we have responded by canceling our Summer and Saturday classes, and have cut back on evening classes as well. Obviously, this will negatively affect access. We will attempt to recover these sections.

We have had one instructor introduce the idea of Odd-hour classes. This would mean offering classes that might meet between 10pm and 7am. To offer such classes would meet the needs of those who cannot take classes at the traditional times they are offered. This is not a consideration when we cannot offer new sections but in fact are still in the process of reducing the number of sections offered.

We currently have no online Music classes.

A plurality of our students (46%) makes use of the Blackboard online system that we currently use as an addendum and a resource to our traditional courses.

There is one more aspect of “access” in the student survey – access to the instructor

(questions #7). Our respondents answered positively on all counts, but this writer notes that there were no negative choices

4.4 *What implications do these findings from 4.3 have for your program?*

The implication that this writer draws from the survey results regarding access is that the students who successfully enroll in our classes are satisfied with the availability and access of our classes. This does not address, however, the students who failed to enroll in one or more of our classes. That is, Fall, 2010 was the first semester in the Grossmont College Music Department's history that we had to turn away hundreds of students on a wholesale level – as a result of our being required to keep to the exact class maximum, this being our Administration's response to the budgetary crisis. It is well-known that this affected thousands of students across the school and will continue to be an issue if the State's financial status does not return to normality and our funding is not restored and expanded.

4.5 *Based on your analysis of questions 3 through 16 in the **Appendix 7 - Student Survey**, identify any changes or improvements you are planning to make in curriculum or instruction.*

Instruction in the Music Department seems to be of very high quality. This is due primarily to the recruitment of excellent instructors who motivate and inspire students to learn and to want to learn more. The standards set by the full-time faculty guide the selection of top professionals to teach at Grossmont College; these instructors are usually successful performers who can translate their abilities and experience into inspiring classroom instruction, and our students are responding well and in greater numbers.

4.6 *Discuss program strategies and/or activities that have been, can be, or will be used to promote/publicize the courses/program. Comment on the effectiveness of these strategies in light of the results of the Student Survey (**Appendix 7**)*

The Grossmont College performing ensembles and faculty maintain an active performance schedule throughout the county. The quality of these performances demonstrate the excellence of the music program. In addition, music faculty participate as coaches and adjudicators for local, statewide, national and international music organizations which further publicizes the professional level of the faculty.

4.7 *Explain the rationale for offering course sections that are historically under-enrolled. Discuss any strategies that were used to increase enrollment.*

Historically it has been a challenge to retain students through all four semesters of the music theory sequence. Faculty maintain contact information with students who have completed the previous semesters and invite them to enroll in the final semester.

4.8 *Based on an analysis and a review of your 6-year Unit Plan (Appendix 1), what specific strategies were utilized to address access issues of special populations (e.g. ethnicity, age, and gender).*

The planned renovation of the 200 complex will provide elevator access to the second floor of the music building which includes a piano lab and faculty offices. The remodel is awaiting funding from the State.

SECTION 5 - STUDENT SUCCESS

5.1 *Building on your answer to question 4.8, what specific strategies were utilized to maximize success issues of special populations (e.g. ethnicity, age, and gender).*

There are several special populations in music education. Because of the therapeutic nature of music as an art form, there are students with learning disabilities and/or medical conditions who enroll in our classes because they are able to succeed with the accommodations we can provide. Because written music notation is graphic in nature, the musical skills that students need to develop are visual, aural and kinetic. These are the areas that students with disabilities can compensate for their specific condition. One of the best strategies we have found is to use visual and graphic materials to help students visualize abstract tonal and temporal concepts. Another strategy is the department decision to have full-time faculty teach the music theory sequence. The office hours served by full-time faculty have made a tremendous difference in the success and retention of music majors. Another special group is older students who were not able to pursue studies in music during their college years, only to discover that their interest in music has increased as they age. By accurately describing and modeling the formula for having a career in music, students are able to develop the multiple skills necessary to sustain a such a career.

5.2 *Describe specific examples of departmental or individual efforts, including instructional innovations and/or special projects aimed at encouraging students to become actively engaged in the learning process inside and outside of the formal classroom.*

Music students study music to be able to perform in front of other people. Performance Studies is one of the core degree courses required for all music majors. It is organized into four groups of master classes; piano, guitar, vocal and instrumental (winds, brass, strings and percussion). The full-time music instructors lead the groups. Students study repertoire, technical skills and learn to overcome performance anxiety. All music majors take private lessons on their instrument or voice in order to master their repertoire and technique for performance in the master classes. Students are required to perform in class recitals open to the public. All instructors in the department offer private instruction and participate in the evaluation and placement of students in course levels. Additionally, all music instructors are working professionals who actively involve their students in their public performances. This is important because it is how music careers are modeled for the students. The whole package of classroom instruction and performance training prepares the students to do the

actual tasks they will perform in the professional world. Many students establish private teaching studios while they are studying at Grossmont.

5.3 *Explain how the program collaborates with other campus programs (e.g. interdisciplinary course offerings, learning communities, community events, tournaments, competitions, fairs) to enhance student learning inside and outside of the formal classroom.*

The Music Department maintains active relationships with several community non-profits. Yearly competitions and festivals are hosted by the department as a way to bring young musicians to the campus to foster awareness about Grossmont's music program. The Music Teacher's Association of California, San Diego Branch, partners with the department in producing the Popular Music Festival each November. Approximately 150 students from ages four to post-teen perform in recitals held over two days. The students receive written comments about the performance from adjudicators. The Goodlin Foundation holds an annual competition in which several large monetary prizes are awarded. The Women's Committee of the Grossmont Community Concert Association holds a yearly competition for instrumentalists and vocalists. The instrumental division competition is held in March at Grossmont.

The Music Department regularly collaborates with the Theatre Arts department and the Dance Department in musical theater productions and dance concerts. In 2010, a video program was recorded with Professor Ron McCurdy from USC performing a multimedia presentation about author Langston Hughes' literary works. Students from the Media Communications Department recorded the combination of McCurdy's musical quartet, a panel of live readers, image projections and film. The students worked under the direction of William Snead. Beginning in 2009, the Grossmont Symphony Orchestra & Master Chorale regularly collaborates with San Diego Ballet in annual performances of Tchaikovsky's *The Nutcracker* ballet. Student dancers from Grossmont College's Dance Department have been regularly invited to participate with San Diego Ballet as well as Jean Isaac's San Diego Dance Theatre.

The Music Department regularly supports the College Foundation's events by providing student and faculty performers for events such as the Gala and the Brad Daluiso Golf Tournament.

5.4 *Based on an analysis of YReportsΦ data (This is found on the intranet under YReportsΦ), discuss trends in success rates, enrollments and retention, and explain these trends (e.g. campus conditions, department practices). Provide examples of any changes you made to address these trends.*

The total number of students in the Music Department has grown within a range of 1708 in the Fall of 2003 and a peak of 1894 in the Fall of 2010. Since 2010, the section cuts in Music have reduced the overall enrollment to 1660 in the Spring of 2011. The success rates of music students has fluctuated slightly within a range of 74.1% in the Fall of 2003 down to 71.7% in the Fall of 2005 and up to 79.3% in the Fall of 2010. The overall trend shows student success rising. Especially noteworthy is the increase in the success of our students over the age of thirty. Overall retention has increased from 85.5% in the Fall of 2003 to 88.9% in the Spring of 2011. Increased use of music tutors during the past several

semesters has helped many students to improve their performance and persistence in music theory and GE courses.

5.5 *If state or federal licensing/registration examinations govern the program, please comment on student success.*

There are no license requirements by the state

5.6 *Referring to **Appendix 8- Degrees and Certificates** if the program offers a degree or certificate in the college catalog, explain the trends regarding number of students who earn these degrees and/or certificates.*

Appendix eight shows that from Fall 2003 to Spring 2011 there were 19 students who received the Associate Degree in Music. We are discovering that many of our students are transferring before completion of the Associate degree. With the new Facebook page for the department, we are gathering more information about where students go after leaving Grossmont. Because of the difficulties in matriculating to SDSU, many students are transferring as Liberal Studies majors without completing their degree at Grossmont.

5.7 *Describe activities your faculty has implemented to provide and maintain connections to primary, secondary and post secondary schools.*

The primary contact with high schools occurs through regular contact between Grossmont Music faculty and instrumental and choral directors from area high schools. Our Concert Band Director, Russ Sperling, is the Superintendent of Performing Arts for Sweetwater Union High School District. He communicates information about our program to students in that district. Our wind instructor, Chris Klich, is an instrumental instructor for San Diego City Schools. He fosters awareness in that district. Several adjuncts from the department also teach at other colleges including San Diego State, Mesa College, Palomar College and Southwestern College. Members of the department regularly communicate with the band and orchestra directors in the Grossmont Union High School District. High school music AP courses are articulated with Grossmont's Music Department. Many students take advantage of the opportunity to use their Music AP scores to place in the second or third semester of music theory.

SECTION 6 - STUDENT SUPPORT AND CAMPUS RESOURCES

6.1 *Indicate how the program utilizes college support services (i.e. Learning and Technology Resources Center; learning assistance centers for English reading and writing, math, technology mall, and tutoring center; Instructional Media Services, CATL).*

Reading assignments that utilize library resources are regularly given to students. Students are referred to the English Reading and Writing centers for assistance with their assigned reports and papers. The department works closely with the DSP&S to develop strategies to accommodate students with learning and or physical disabilities.

6.2 *Analyze the results of the **Student Survey - Appendix 7** and describe student utilization and satisfaction with campus resources **as it relates to your program** (i.e. availability, usage, relevance).*

The music students in our survey voluntarily utilized the online library (65%) and campus library (74%) the most. Every other campus resource was used (30%) or below.

The satisfaction with all the campus resources used however were primarily “very helpful”.

6.3 *Describe some of the activities for which your department has used the Institutional Research Office or other data sources.*

Detailed analysis of program review materials and reports on the intranet.

6.4 *Working with your library liaison, evaluate and provide a summary of the current status of library resources (i.e. books, periodicals, video, and databases) related to the program.*

Our current library resources are up to date. The online link on the Grossmont College website to our library allows students and faculty to have access to the entire catalogue with links to other resources as well. From the results of our student survey, it is evident that our students utilize our campus library as one of their primary resources for support of their music classes.

6.5 *How does the program work with the various student support services (i.e. Counseling, EOPS, DSPS) to help students gain access to courses, develop student education plans, make career decisions and improve academic success? How does your program communicate specific and current information that can be used by those student service groups?*

We work directly with our music counselor liaison (T. Ford) on a regular basis. We also meet with the evaluation department to make sure our students have access to current information.

6.6 *Describe how the department uses available technology to enhance teaching and learning and to communicate with students? According to the **Student Survey in Appendix 7**, how do students respond to the use of technology?*

The music department has its own webpage and facebook page. Our webpage is maintained by Dr. Tweed and is kept current featuring our concert schedules, faculty bio's, a description of our classes, and featured alumni. Our facebook page is maintained by Derek Cannon and is one of our primary resources for communicating with past graduates and alumni.

We record academic performances using high quality audio and video that allow our faculty and students to share their work in a variety of formats.

6.7 *Identify and explain additional technological resources that could further enhance student learning.*

Being able to keep current with music notation software and audio recording software and funding for replacing aging instruments.

6.8 *Comment on the adequacy of facilities that your department uses. (e.g., does the room size and configuration suit the teaching strategies?)*

The Music Department needs additional facilities to accommodate current and future growth. Our classrooms are utilized every day of the week, Monday through Saturday. Our large ensembles are challenged with finding adequate performance venues.

SECTION 7 - COMMUNITY OUTREACH AND RESPONSE

7.1 *How does your program interact with the community (locally, statewide and/or nationally)? Describe activities.*

Due to its performance nature, the Grossmont College Music Department continues to support one of the mandates of California community colleges: support of the community through music performances, both on campus and in the community:

Grossmont Symphony Orchestra is a seventy-five member auditioned orchestral performing ensemble (MUS150, 151, 250, 251, 050) that performs classical orchestral literature. Local and nationally reputed guest artists are frequent performers with the ensemble. And the ensemble performs in collaboration with several organizations including the Grossmont Master Chorale, Grossmont College Gospel Choir, San Diego State University Orchestra, the Martin Luther King Jr. Community Choir of San Diego, and San Diego Ballet. Their performance venues include: the East County Performing Arts Center (El Cajon), Birch North Park Theatre (San Diego), St. John of the Cross Catholic Church (Lemon Grove), St. Paul Cathedral (San Diego), St. Joseph Cathedral (San Diego), First United Methodist Church (San Diego), First Presbyterian Church (San Diego), Paradise Valley Seventh-day Adventist Church (National City), St. Gregory the Great Catholic Church (Scripps Ranch), Point Loma Nazarene University Crill Concert Hall (San Diego), MiraCosta College Concert Hall (Oceanside), Chula Vista High School Performing Arts Center (Chula Vista), Ruth French Chapman Performing Arts Center at Eastlake High School (Chula Vista)

Grossmont Master Chorale is a fifty member auditioned choral performing ensemble (MUS138, 139, 238, 239, 038) that performs classical choral literature. Local and nationally reputed guest artists are frequent performers with the ensemble. And the ensemble performs in collaboration with several organizations including the Grossmont Symphony Orchestra, Grossmont College Vocal Jazz Ensemble,

Grossmont College Gospel Choir, the Martin Luther King Jr. Community Choir of San Diego, and San Diego Ballet. Their performance venues include: East County Performing Arts Center (El Cajon), Birch North Park Theatre (San Diego), St. John of the Cross Catholic Church (Lemon Grove), St. Paul Cathedral (San Diego), St. Martin of Tours Catholic Church (La Mesa), First Presbyterian Church (San Diego), MiraCosta College Concert Hall (Oceanside), Grossmont College Recital Hall (Room 26-220), Casa de mañana Retirement Center (La Jolla), White Sands Retirement Center (La Jolla), Wesley Palms Retirement Center (Pacific Beach), Mt. Miguel Retirement Village (Spring Valley), First United Methodist Church (San Dieguito), St. Gregory the Great Catholic Church (Scripps Ranch)

Grossmont Symphony String Quartet is a string quartet in residence within the Grossmont Symphony Orchestra. Their two-fold mission is to provide chamber music concerts for the MUS110 (Great Music Listening courses) and in the community, plus provide music workshop experiences within our East County schools. Performance venues include: Grossmont College recital hall (Room 26-220), Grossmont College Stagehouse Theatre, Grossmont College Center Quad (Commencement Ceremonies), Helix High School Instrumental Music Department, Valhalla High School Instrumental Music Department, Granite Hills High School Instrumental Music Department, St. John of the Cross Catholic Church (Lemon Grove), St. Martin of Tours Catholic Church (La Mesa), Cuyamaca College Music Hall (Rancho San Diego)

Grossmont Symphony Woodwind Quintet is a woodwind quintet in residence within the Grossmont Symphony Orchestra. Their two-fold mission is to provide chamber music concerts for the MUS110 (Great Music Listening courses) and in the community, and in the future provide music workshop experiences within our East County schools. Performance venues include: Grossmont College Recital Hall (Room 26-220), St. John of the Cross Catholic Church (Lemon Grove), St. Martin of Tours Catholic Church (La Mesa), Cuyamaca College Music Hall (Rancho San Diego)

Grossmont College Afro-Cuban Ensemble is a twenty member auditioned instrumental ensemble (MUS154, 155, 254, 255) that performs music of the African and Cuban traditions. Local reputed guest artists are frequent performers with the ensemble. And the ensemble performs separately and in collaboration with several organizations including the Grossmont Master Chorale, Grossmont College Vocal Jazz Ensemble, Grossmont College Gospel Choir, Valhalla High School Jazz Band. Their performance venues include: Grossmont College Recital Hall (Room 26-220), Cuyamaca College Concert Hall, Grossmont College Center Quad, the East County Performing Arts Center (El Cajon). They have been guest artists at music festivals to include Music Educator's National Conference (MENC), Sweetwater District Jazz Festival, and Innovations Conference in San Diego.

Grossmont College Jazz Ensemble is a twenty-five member auditioned "big band" (MUS156, 157, 256, 257) that performs jazz literature for the larger music ensemble. Instrumentalists and singers perform regularly with the ensemble. The

ensemble performs separately and in collaboration with several organizations including the San Diego State Big Band, Helix High School Jazz Band, Cuyamaca College Jazz Band, and Point Loma Nazarene University Jazz Band. Their performance venues include: Grossmont College Recital Hall (Room 26-220), the East County Performing Arts Center (El Cajon), Point Loma Nazarene University Crill Concert Hall (San Diego), San Diego State University Smith Recital Hall (San Diego), Cuyamaca College Music Hall (Rancho San Diego).

Grossmont College Concert Band is a sixty-five member auditioned large wind performing ensemble (MUS152, 153, 252, 253) that performs classical wind literature for concert band. Local reputed guest artists are frequent performers with the ensemble. And the ensemble performs in collaboration with several organizations including the San Diego State University Wind Ensemble, Helix High School Concert Band, Cuyamaca College Concert Band, Chula Vista High School Concert Band, Point Loma Nazarene University Concert Band. Their performance venues include: the East County Performing Arts Center (El Cajon), Point Loma Nazarene University Crill Concert Hall (San Diego), San Diego State University Smith Recital Hall (San Diego) Chula Vista High School Performing Arts Center (Chula Vista), Ruth French Chapman Performing Arts Center at Eastlake High School (Chula Vista), Cuyamaca College Music Hall (Rancho San Diego).

Grossmont College Guitar Ensemble is a thirty-five member non-auditioned guitar ensemble (MUS148, 149, 248, 249) that performs classical guitar literature for guitar ensemble. The ensemble performs separately and in collaboration with several organizations including the San Diego State University Guitar Ensemble, and the Grossmont Master Chorale. Their performance venues include: Grossmont College Recital Hall (Room 26-220), the East County Performing Arts Center (El Cajon), Cuyamaca College Music Hall (Rancho San Diego), and the Grossmont College Music Dept. Room 26-221,

Grossmont College Gospel Choir is a forty-five member non-auditioned choral performing ensemble (MUS174, 175, 274, 275) that performs Gospel choral literature, as well as music from the African-American tradition, e.g., Spirituals, Slave Songs. Local and nationally reputed guest artists are frequent performers with the ensemble. And the ensemble performs in collaboration with several organizations including the Grossmont Symphony Orchestra, Grossmont Master Chorale, the Martin Luther King Jr. Community Choir of San Diego. Their performance venues include: East County Performing Arts Center (El Cajon), College Avenue Baptist Church (San Diego), Grossmont College Recital Hall (Room 26-220), Calvary Baptist Church (San Diego), Church of God in Christ (San Diego), Paradise Valley Seventh-day Adventist Church (National City), Carnegie Hall (New York City)

Grossmont College Vocal Jazz Ensemble is an eighteen member non-auditioned choral performing ensemble that performs jazz literature for vocal ensemble. The ensemble performs separately and in collaboration with several organizations including the Grossmont College Afro-Cuban Ensemble, Grossmont Master

Chorale, San Diego State University Vocal Jazz Ensemble, Point Loma Nazarene University Vocal Jazz Ensemble, MiraCosta College Vocal Jazz Ensemble, and the Southwestern College Vocal Jazz Ensemble. The ensemble includes its own rhythm section for rehearsals/performances. Their performance venues include: East County Performing Arts Center (El Cajon), Grossmont College Recital Hall (Room 26-220), Southwestern College Mayan Performing Arts Hall (Chula Vista), Point Loma Nazarene University Crill Concert Hall (San Diego), and the MiraCosta College Music Hall (Oceanside). *Note: this course is currently not offered due to budgetary cuts.*

The Grossmont College Music Department also provides support to the community by hosting music festivals/competitions, e.g., annual music competitions to include the Music Teachers Association of California (MTAC), the Virginia Hawk Scholarship auditions, the Instrumental Scholarship Auditions of the Women's Committee (Grossmont Community Concert Association).

Advisory Committee Recommendation

Some disciplines are required to have advisory committees. Answer this question if this is applicable to your program. In **Appendix 9**, please list the organizations represented on the Advisory Committee and include samples of the meeting minutes.

We don't have an Advisory Committee but partner with numerous non-profit and music organizations. **See Appendix 9.**

7.2 *If appropriate, summarize the principal recommendations of the program advisory committee since the last program review. Describe how the program has responded to these recommendations. Include the date of last meeting and frequency of meetings. List organizations represented.*

Not applicable.

SECTION 8 - FACULTY/STAFF PROFESSIONAL DEVELOPMENT

8.1 *Highlight how your program's participation in professional development activities including sabbaticals (listed in **Appendix 10**) has resulted in improvement in curriculum, instruction, and currency in the field.*

Our faculty is one of the most professionally active departments in Southern California. Following are some examples of professional activities engaged in by our faculty:

Derek Cannon: Derek has maintained an active performing career which includes performances with Natalie Cole, Clark Terry, The Four Tops, The Temptations, and Jon Faddis to name a few. As a BMI affiliated composer Derek has also written and produced music for several recording artists in the Chicago area.

Internationally, he has performed at The Montreaux Jazz Festival in Switzerland, The North Sea Jazz Festival in The Netherlands, The Umbria Jazz Festival in Italy, and The Montreal Jazz Festival in Canada. Derek's recent recordings include "Coup d' Eclat," with Monette Marino, 2010, "From Me To You," with Paula Prophet, 2010, "Free Your Mind," with Walter Beasley, 2009, "Destiny," with Kamau Kenyatta, 2008, and "Come On Over," with Allison Adams Tucker, 2008.

Fred Benedetti: Internationally, Fred has performed in Canada, Mexico, and Taiwan. Since 2003 he has performed five concert tours of Europe with long time associate George Svoboda. He was a principal performer for the production "Primal Twang" in 2006 which included an all-star line up of guitarists – Albert Lee, Doc Watson, Mason Williams, Eric Johnson, Peter Sprague, and Doyle Dykes. He has performed in numerous local concert venues including: The Lyceum Theater, the Athenaeum, the Escondido Performing Arts Center, The Neurosciences Institute, Dizzy's, and The Poway Performing Arts Center. He has performed with the San Diego Symphony, San Diego Opera, San Diego Dance Theater, Orchestra Nova, and Chamber Ensemble group Camarada. As a BMI affiliated composer he has numerous compositions that have been used internationally and nationally in film and television. He has participated in 21 CD projects since 2003.

Randall Tweed: has maintained an active professional career as conductor and clinician/adjudicator. Dr. Tweed has frequently appeared as guest conductor on concert music series throughout Southern California including the Cabrillo Chamber Orchestra, San Diego Ballet, Jean Isaacs San Diego Dance Theatre, United States International Orchestra, Spreckels Organ Society, and various church music concert series. In the area of education Dr. Tweed has appeared as adjudicator for the California Music Teachers Association, the Music Educator's National Conference and has twice appeared as conductor for the Suzuki awards concerts

Ken Ard: Ken may be seen with his band, Etouffee, a New Orleans-style R&B dance band, in and around San Diego. Performing for private and corporate functions, specializing in customized wedding music. Ard also performs as a solo pianist and singer throughout San Diego and Southern California. Most notably, Ard has played long-term engagements at several spots around San Diego including Bertrand's @ Mr. A's, Mille Fleurs, The Loew's at Coronado, and currently at The Inn at the Park.

In 2003-2004, Ard conducted the Jazz Vocal Ensemble, InaChord, as well as teaching and directing the Jazz Vocal Ensemble at Southwestern College for three years. Ard has repeatedly performed his lecture-concert, The History of Jazz, with his six-piece combo at various venues throughout San Diego, including the "Jazz in the Park series at Balboa Park. Currently working on a theater piece about Marie Laveau, the legendary New Orleans Voodoo woman, Ard hopes to have a workable production soon. Ard has done extensive musical direction for theater productions in New Orleans and San Diego. A

compilation of Ard's original tunes were produced and released on a CD recording, titled *Gumbo in My Blood*, and on a second live recording *Missing New Orleans*.

Steve Baker: Professional activities include performing as a solo artist and with San Diego Dance Theater in San Diego, San Francisco, New York, Zurich and Mexico City. Participated in numerous recording projects including creation of a new arrangement of *Rhapsody in Blue* by George Gershwin for piano and guitar. Completed work on the film *Such Is the Real Nature of Horses* with Robert Vavra. Recently, a new cd with narration by William Shatner was released. It used remixed recordings of music previously released in the 2001 cd, *Horses of the Wind*. Completed an audio cd of music from the soundtrack of the film, *911 Mysteries*.

Robert Wetzel: Robert Wetzel established his own independent record label, Concert Hall Records, which has released four critically acclaimed CDs internationally. He established his own publishing house, Concert Hall Publications, and serves as the editor, which produces over two hundred of his arrangements for solo guitar and guitar duo. He regularly concertizes and conducts master classes locally and nationally.

Esther Jordan: Esther performs as soloist at local churches, community groups, faculty recitals, and was featured artist with the Theatre Organ Society and Camelot Strings. She recently performed the role of La Fee in Massenet's *Cendrillon* with Point Loma Opera Theatre.

Randy Beecher: Randy Beecher is the headline piano entertainer (since 1993) at the award winning and nationally recognized Mille Fleurs Restaurant in Rancho Santa Fe, Ca. He regularly performs locally and nationally.

Lorie Kirkell: Lorie Kirkell has performed the cello professionally in Broadway San Diego National Touring Company productions of "The Color Purple", "Lion King", "West Side Story", "Next To Normal", and "Shrek, the Musical". She has performed with Lyric Opera San Diego, the Old Globe, La Jolla Playhouse, and other music groups in Southern California and Mexico that include not only classical, but jazz and popular styles. She also regularly performs chamber music concerts and recitals.

Justin Grinnell: Justin is currently performing and composing for several jazz-influenced groups. Justin performs in downtown San Diego every Monday and Friday night in Croce's Jazz Bar with the Dave Scott Quintet and the Latin-jazz sextet, Yavaz. The Arc Trio and Rezolution are collaborative projects featuring contemporary compositions and arrangements by each groups' members.

Chris Klich, Chris has performed in nearly every venue in San Diego, Los Angeles and Las Vegas including Caesar's Palace and the House of Blues (New Orleans, Los Angeles, and Downtown Disney). Locally, he can be seen at Dizzy's, the Coyote, Croce's Top Hat,, Twiggs, Claire de Lune, La Costa Resort, The Four Seasons Aviara, Scripps Aquarium, The Darlington House, Orfila Vineyards, Le Meridien, the Sheraton, the Hyatt, Morgan Run Golf Resort, and the U.S. Grant Hotel, playing club events or private parties.

8.2 Describe any innovative professional development activities your program has created.

We created a training program for our faculty to learn how to effectively use the music notation software “Finale” to be utilized both professionally and in the classroom.

8.3 Describe how your faculty shapes the direction of the college and/or the discipline (e.g., writing grants, serving on college/district committees and task forces, Academic Senate representation, presenting at conferences, etc.).

All full-time faculty have served on search committees. Currently Derek Cannon represents the department in the Academic Senate. Steve Baker has served as a panelist for the Broadcast Educators Association regarding “The State of Arts Education”. Randall Tweed serves as a faculty advisor for the “Friends of Music” and the “Grossmont College Foundation”. Fred Benedetti serves as a faculty advisor for the “Grossmont Guitar Guild”. Both our full-time and adjunct faculty have served as panelists and presenters at various conferences and music festivals.

Our faculty continues to develop our performing ensembles, which directly support college and district events: The Brad Daluise Golf tournament, the Innovations Conference and commencement activities.

The ensembles also represent Grossmont College throughout the San Diego area and provide one of the most visible images presented to the public.

SECTION 9 - STAFFING TRENDS AND DECISION-MAKING

From the data provided, please fill in the table below:

	Fall 2003	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Fall 2009	Fall 2010
# of FT faculty	5	5	5	5	5	5	4	4
# of PT faculty	19	18	22	24	23	24	22	19
Total Full Time FTEF	4.442	4.455	4.442	3.442	4.467	4.730	3.490	3.790
Total Reassigned Time	.5575	.5575	.5575	.5075	.5075	.5075	.5075	.5075
Total Part Time FTEF	6.109	6.238	6.388	8.111	8.267	7.834	7.239	6.606

Total FTEF	11.579	11.895	12.294	13.205	14.706	13.942	12.097	11.396
Total WSCH	5389	5613	5282	5319	5264	5552	6131	5520

Utilizing the data in the table **and the results of your Faculty Survey discussion**, answer the following questions:

9.1 *Explain any observed trends in terms of faculty staffing and describe changes that have occurred (i.e. reassigned time, accreditation issues, expertise in the discipline, enrollment trends).*

The appointment of Steve Baker as interim Dean in the Fall of 2009 left us without a piano specialist. Even though we were able to cover the piano classes that is part of our music degree, the lack of office hours that a full-time instructor could provide impacted the support for class piano assignments required of all music majors.

In the Fall of 2006 the chair re-assignment time was reduced to .5075 from .5575.

9.2 *Discuss part-time vs. full-time ratios and issues surrounding the availability of part-time instructors.*

1. Our fulltime FTEF was reduced because Derek Cannon and Paul Kurokawa were co-chairs.
2. We still retain good WSCH even though we have reduced fulltime positions.
3. Despite section cuts we have maintained an FTEF over 11.

In Fall of 2011 Paul Kurokawa resigned leaving the department with only three full-time positions.

9.3 *List and describe the duties of classified staff, work study and student workers who are directly responsible to the program. Include a discussion of any trends in terms of classified staffing and describe changes that have occurred (i.e. duties, adequate coverage, funding issues).*

Classified Staff Duties: Music Department Clerical Assistant, Intermediate

Coordinate use of department facilities including classrooms and practice rooms with school's scheduling department.

Produce written correspondence including email and other written media for department, proofread and edit written materials to ensure accuracy and completeness.

Coordinate informational and marketing material with school's Creative Services department to provide electronic and printed publicity material for the department.

Coordinate production of printed material with Duplicating and Printing office.

Coordinate and publicize events in the department as required, using printed as well as electronic media. Work with students, faculty and other college staff to ensure that departmental activities and objectives are met in a timely and efficient manner. Answer telephones and greet the public; provide information and assistance to callers, take messages or refer callers or visitors to the appropriate department, college or district personnel; schedule appointments for student, faculty or the public as appropriate. Provide information and assistance in person or on the telephone for a variety of department matters; answer routine requests for information and/or departmental services verbally or through correspondence to other faculty and staff, students and the public. Order and maintain adequate stocks of office supplies operate and maintain office equipment and machinery, duplicate informational materials, receive, sort and distribute incoming mail. Prepare and maintain a variety of equipment including, records, logs and files related to departmental functions, and compile information and data from records and files for reports as required. Maintain inventory of department's musical instruments. Catalog and maintain accession lists of music libraries including more than 2,750 pieces of music including major orchestral works, choral, jazz, and concert band sheet music, and over 4,000 LP recordings which are available for students to borrow, and which include classic jazz and classical recordings which are out of print and not available in other media.

Student Workers/Duties

One Clerical Assistant, Intermediate is assigned to the Music Department Office, and is responsible for office management including supervision of student workers from the Work Study program and District Student Workers who are directly responsible to the Music program. Student workers provide office coverage when the Clerical Assistant is out of the office for any reason. Office coverage might include answering phones, making copies, opening practice rooms, or directing students to classrooms or faculty offices. Student workers also assist in maintaining the large music libraries kept in the Music Department.

9.4 *How are decisions made within your program? What role do part-time faculty and/or classified staff play in the department decision-making process?*

All Music Department faculty and staff meet once each semester during staff development week to discuss concerns, plans, philosophy, curriculum and policy. More meetings are scheduled as necessary. Instructors who teach common subjects meet separately to discuss student success and SLO's.

Adjunct faculty are always welcome to meet with full-time faculty as concerns arise.

Full-time faculty meet on a weekly basis

Final decisions are made by the full-time faculty.

SECTION 10 - FISCAL PROFILE AND EFFICIENCY

Refer to **Appendix 11 – Grossmont WSCH Analysis** for efficiency. **Appendix 3** has the sections and enrollment. **Appendix 15 – Fiscal Data: Outcomes Profile** also has enrollment information.

10.1 *Analyze and explain any trends in enrollment, numbers of sections offered, average class size and efficiency.*

We experienced continuous growth since 2003. Since the section cuts of Fall 2009 the music department experienced increasing fill rates and we are very close to maximum course capacity.

10.2 *Analyze the Earned WSCH/FTEF data in **Appendix 11- Grossmont WSCH Analysis**. Explain trends for your overall program and for specific courses over a five-year period.*

Our earned WSCH/FTEF increased from 430 in 05/06 to 548 in 09/10

10.3 *Using **Appendix 14 - Fiscal Year FTES Analysis by Program Report** and **Appendix 15 - Fiscal Data: Outcomes Profile**, analyze and explain the cost per FTES of the program in relation to the earned WSCH per FTEF.*

The Total FTES increased from 380.76 in academic year 03/04 to 428.87 in academic year 09/10.

Our cost per FTES decreased from the highest \$2707.53 in 07/08 to \$2040.04 in 09/10.

As enrollment increased from 2005 even with large section cuts the fill rate increased to 100.3 % in the Spring of 2010.

10.4 *If your program has received any financial support or subsidy outside of the college budget process, list the amount of any outside resources and how they are being used.*

The music department obtains financial support through public donations and ticket sales for concert events presented by our large and small ensembles, faculty fundraisers, and faculty sponsored professional concert series.

- a. In academic year 2005/2006 \$1753.00 was raised for the music trust fund. An additional \$3085.70 was raised by the Grossmont Guitar Guild.
- b. In academic year 2006/2007 \$8505.00 was raised for the music trust fund. An additional \$3793.00 was raised by the Grossmont Guitar Guild.

- c. In academic year 2007/2008 \$1887.00 was raised for the music trust fund. An additional \$3529.00 was raised by the Grossmont Guitar Guild.
- d. In academic year 2008/2009 \$2469 was raised for the music trust fund. An additional \$2452.00 was raised by the Grossmont Guitar Guild.
- e. In academic year 2009/2010 \$3384.18 was raised for the music trust fund. An additional \$2103.00 was raised by the Grossmont Guitar Guild.

The money that is raised from these activities is used for the production of the concerts and augment the performing ensemble supply budget for the purchase of music and equipment needed by ensembles.

SECTION 11 – SUMMARY AND RECOMMENDATIONS

11.1 *Summarize program strengths and weaknesses in terms of:*

teaching and learning
student access and success
implementing and executing the department's vision and mission statement
fiscal stability

Strengths

Teaching and Learning

The music department continues to be recognized as one of the top departments of its kind in the state. Our diverse faculty of performers and educators maintains a presence in the region that continues to attract students from the East County, and outside of our service area.

Our students greatly benefit from our collective wealth of knowledge, and the access to such faculty fostering a multi-faceted and stimulating learning environment. This diverse approach continues to serve our department demographically, and translates towards student success and retention.

Student Access and Success

Part of our mission as a department is to prepare students to transfer to a four -year institution for a life in the professional music community. Many of our students have gone on to have successful careers as educators, performers, composers, and have established careers in other areas such as music technology. The full-time faculty meet on a weekly basis to discuss department issues as they pertain to student success and retention, curriculum, fiscal matters, and the overall direction of the department as a whole. Our

commitment to excellence and the needs of our students is paramount.

Weaknesses

Fiscal stability

The on-going state financial crisis has had an adverse affect on the department in all areas.

11.2 *Describe any concerns that have affected or that you anticipate affecting the program before the next review cycle. These may include items such as increases or decreases in number of full-time and adjunct faculty, sections offered, and growth or decline of the program.*

Over the last two years we have lost 40% of our full-time faculty. Steve Baker is now the Dean of Communications and Fine Arts, and Paul Kurokawa has left the department and is now employed at another area Community College.

The three remaining full- time faculty are; Fred Benedetti, Derek Cannon, and Dr. Randall Tweed.

The lack of full-time faculty has had a negative impact on the department in the following areas:

Theory

Our four -semester music theory program is core curriculum and has been taught by full-time faculty over the past eight years to ensure student retention and success. Full-time instructors are available for office hours and student access. We don't currently have enough full-time faculty to serve the entire theory population as we are forced to have adjuncts pick up the slack. The lack of accessibility affects students in the areas retention and success.

Piano

Having a working knowledge of the piano is crucial to the music major, and is an integral part of our curriculum as it works in direct correlation with the theory program. We recommend that all of our majors take class piano concurrently with music theory. The lack of a full-time piano instructor affects the overall direction of the piano program, and has a negative affect on our music majors as a whole being such an important tool in areas of retention, comprehension, and implementation of theoretical concepts.

Growth

The department continues to attract students despite the state budget constraints.

The mandatory section reductions over the past couple of years have adversely affected the number of students we are allowed to serve. This has permitted us from growing and offering more diverse course offerings as we look to continually expand our curriculum in other areas such as world music, jazz, and sacred music.

The cuts have adversely affected the Grossmont Symphomy Orchestra, which has lost the

use of the East County Performing Arts Center, and now performs at churches and other venues throughout the county.

The loss of the use of ECPAC, has limited the number of collaborative concerts between the performing ensembles in the department, and limited our visibility in the East County as a whole.

11.3 *Make a rank-ordered list of program recommendations. These recommendations should be clearly based on the information included in Sections 1 through 11 of this document. You may include recommendations that do not require additional fiscal resources.*

Program Recommendations

- 1) Jazz Studies Degree
- 2) Sacred Music Institute

Certificate programs

The department is currently looking at creating a variety of certificate programs to better serve our diverse student population.

The following areas are being explored:

Guitar, Music Industry, General Music, Jazz Studies
Sacred Music Institute, World Music

APPENDICES

APPENDIX 1

6-Year Unit Plan/Tables

In each of the following 6-year unit plan sections, answer the questions below for the most successful goal that you addressed or achieved during this recent program review cycle.

Curriculum Development

Goal: a) Implement the Jazz Studies Program.	
Status of goal	The courses toward this Degree and Certificate program are in place. The approval of this groundbreaking program is dependent upon our resubmission of the paperwork that has been lost at the State level, having been submitted originally several years ago.
What activities did you undertake to achieve these goals?	We implemented the creation of the classes that will be included in the Degree and Certificate program.
What challenges/obstacles have you encountered?	The State lost our paperwork.
Report and explain the data that you have to verify progress toward your goal?	The data that informs us about the value of this Program is found in the fact that MUS 101, 102, 201, 202, 210, and 211 have grown to impacted status in the last two years. The Jazz Ensemble has had its highest enrollments during the past three years as well. Informally, word of mouth is expanding the reputation of Grossmont College as the place to learn to play Jazz and Commercial Music.
Has this goal changed and why	This goal has not changed. We believe that this fledgling program represents the cutting edge in preparation for those musicians seeking a career in the Jazz and Commercial Music field. We are among the first to offer such a degree program.
How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?	Institutional Goals 1, 2, 3, 4, 5, 6, and 9 are addressed in this program.
Additional Comments?	Thank you for your support.

Student Success and Support

Goal: d) Establish a successful transfer program with SDSU.	
Status of goal	We are the most successful community college in successfully transferring students to San Diego State University.
What activities did you undertake to achieve these goals?	<ol style="list-style-type: none"> 1) We have launched formal meetings with Music Faculty members of SDSU, including the new Chair. 2) We have hired a music tutor for our students who is a current graduate of SDSU's Music program in Music Composition.
What challenges/obstacles have you encountered?	The SDSU Music Department has undergone many changes during the past decade, and it is very difficult for us to keep up with the changes – both in philosophy and in structure of their Music Degree programs. For instance, it has been a question as to which Music Theory and Ear Training skills would be addressed in SDSU's lower or upper division classes, bringing into question what skills our transfer students must possess when applying to their program.
Report and explain the data that you have to verify progress toward your goal?	We obtain data, both formal and informal, regarding the number of successful transfer students to SDSU. The informal data comes from the relationships we maintain with SDSU Music instructors and our former students.
Has this goal changed and why	This goal is essential for every community college if we are to be taken seriously.
How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?	Institutional Goals 2, 3, 6, 7, 9, 10, 11 are addressed in this goal.
Additional Comments?	

Program Resources and Development	
Goal: b) Update the pianos and electric pianos in the Music Department.	
Status of goal	The electric pianos were replaced in 2006
What activities did you undertake to achieve these goals?	
What challenges/obstacles have you encountered?	
Report and explain the data that you have to verify progress toward your goal?	
Has this goal changed and why	The electric pianos need replacing again.
How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?	Institutional Goals 1, 2, 3, 4, 5, 6, 7, 9, and 11 are addressed in this goal.
Additional Comments?	

Community Outreach/Response

Goal: a) Attract larger audiences to the Music Department concerts and presentations.	
Status of goal	Progress toward this goal is consistent. Audiences are expanding for Grossmont College's Musical ensembles in all of their performances.
What activities did you undertake to achieve these goals?	We have continued establishing relationships with outside organizations, including churches and civic groups, and have garnered their assistance in both the establishment of alternate venues and audience development. We have worked with Rick Griffin in the Public Relations Office to promote our performances with radio and television advertisement.
What challenges/obstacles have you encountered?	Grossmont College does not have a performance venue that is suitable for our large ensemble performances, and the Recital Hall (Room 220) has been in disrepair for many years. Thankfully, Room 220 is undergoing a renovation this summer (2011) and will provide a much-improved venue for our smaller ensembles. The Grossmont Symphony Orchestra and Master Chorale, our premier

	performance groups, must perform off-campus until an on-campus Concert Hall is built that will meet the size requirements of these excellent ensembles. This will then attract audiences to Grossmont College.
Report and explain the data that you have to verify progress toward your goal?	It is both a blessing and a curse when an institution such as ours does not have its own performance venue. The positive side is that we are encouraged to form relationships with outside institutions. The negative side includes many aspects, including the cartage of school equipment to off-campus locations and the lack of establishing the Grossmont College campus as a center of culture for the community. In total, our audiences are growing, as we can see from ticket sales and the rise in public perception of the Music Department, but it would be better with our own facility.
Has this goal changed and why	No. Since we lost the East County Performing Arts Center, there has been no replacement on-campus. A prestigious Performing Arts venue on a college campus always attracts prestige to the institution, and our musical ensembles will thrive in such a venue.
How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?	Institutional Goals 1, 2, 3, 4, 5, 6, 7, 9, 10, and 11 are all addressed in this goal.
Additional Comments?	

Faculty/Staff Professional Development

Goal: a) Each faculty member would participate in at least one professional organization outside his/her duties at GC.	
Status of goal	Achieved. See Appendix 10 for details.
What activities did you undertake to achieve these goals?	
What challenges/obstacles have you encountered?	
Report and explain the data that you have to verify progress toward your goal?	
Has this goal changed and why	
How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?	Institutional Goals 2, 3, 6, 9, 10, and 11 are addressed in this goal.
Additional Comments?	

Staffing Needs

Goal:	a) we hereby request the creation of 2 new full-time faculty positions within the next 6 years.
Status of goal	We desperately need more full-time music instructors.
What activities did you undertake to achieve these goals?	We have consistently requested both expansion and replacement of full-time faculty positions.
What challenges/obstacles have you encountered?	We were told that Steve Baker's position would be filled when he became Dean. That has not come to pass.
Report and explain the data that you have to verify progress toward your goal?	The Grossmont College Music Department has had the FTE to support 11 full-time faculty members.
Has this goal changed and why	No. We would like to see the number of full-time faculty members rise from 3 to at least 5 – that would replace Steve Baker's and Paul Kurokawa's positions that are currently unfilled.
How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?	Goals 1, 2, 3, 4, 5, 6, 7, 9, 10, and 11 would be addressed by this goal.
Additional Comments?	This was not a goal that was successfully achieved. Neither was this a goal that was asked for in this document. But it was the only category from the 6-year Plan that was not included in Program Review, so this writer has added it here.

APPENDIX 2
Catalog Descriptions

APPENDIX 3

Grade Distribution Summary Report

APPENDIX 4
Annual Progress Reports

APPENDIX 5

SLO Assessment Analyses

APPENDIX 6

Course-to-Program SLO Mapping Document

APPENDIX 7
Student Survey

APPENDIX 8
Degrees and Certificates

APPENDIX 9

Organizations Represented on Advisory Committee

MACCC (Music Association of California Community Colleges)
International Association of Jazz Educators
Guitar Foundation of America
Grossmont Guitar Guild
Broadcast Education Association
Musical Merit Foundation
Community Concert Association
NACM (National Association of Church Musicians)
La Jolla Music Society
Robert Elmore Foundation
NATS (National Association of Teachers of Singing)
San Diego Master Chorale

APPENDIX 10

Sabbaticals, Conference, Workshop and Staff Development Activities

Name	Activity	Relevance
Paul Kurokawa	Fall, 2006 - Sabbatical Project	Currency in the Music Business and Industry.
Paul Kurokawa	11/08 – MACCC (Music Association of California Community Colleges) Conference attendance – San Diego	Currency in Teaching; Recruiting
Paul Kurokawa	11/09 – MACCC (Music Association of California Community Colleges) Conference attendance – San Francisco	Currency in Teaching; Recruiting
Paul Kurokawa	11/10 – MACCC (Music Association of California Community Colleges) Conference attendance – San Diego	Currency in Teaching; Recruiting
Paul Kurokawa	03-08 - MERLOT Conference – San Diego	
Paul Kurokawa	Served as Southern California Instrumental Representative on MACCC Board of Directors	Currency in Teaching; Recruiting; Professional Relationships; Reputation of College
Paul Kurokawa	01-06 - International Association of Jazz Educators National Conference, New York City.	Professional Development; Professional and Academic relationships; Reputation of College
Paul Kurokawa	Guest Artist with Jazz Express youth jazz ensemble.	Recruiting; Reputation of College

Derek Cannon	Adjudicator CMEA Jazz Festival San Diego City College	Currency in Teaching; Recruiting; Professional Relationships; Reputation of College
Derek Cannon	Adjudicator Valhalla High Jazz Festival Valhalla High School	Currency in Teaching; Recruiting; Professional Relationships; Reputation of College
Derek Cannon	Director/Clinician - Sweetwater District Honor Band Del Rey Middle School – Chula Vista	Currency in Teaching; Recruiting; Professional Relationships; Reputation of College
Derek Cannon	Faculty – Anthology Summer Jazz Institute Francis Parker School	Currency in Teaching; Recruiting; Professional Relationships; Reputation of College
Derek Cannon	Clinician – Coronado Jazz Festival Coronado School for the Performing Arts	Currency in Teaching; Recruiting; Professional Relationships; Reputation of College
Fred Benedetti	Featured performer on 21 CD's between 2003 and 2011	Professional Development; Professional and Academic relationships; Reputation of College
Fred Benedetti	Clinician – West Hills High School	Currency in Teaching; Recruiting; Professional Relationships; Reputation of College
Fred Benedetti	Publication of two textbooks with DVD	Currency in Teaching; Reputation of College
Fred Benedetti	Five concert tours of Europe between 2003-2011	Professional Development; Professional and Academic relationships; Reputation of College

Fred Benedetti	Adjudicator - Guitar Foundation of America	Currency in Teaching; Recruiting; Professional Relationships; Reputation of College
Dr. Randall Tweed	Staff Conductor of the San Diego Ballet	Professional Development; Professional and Academic relationships; Reputation of College
Dr. Randall Tweed	Music Consultant to the Robert Elmore Foundation	Professional Development; Professional and Academic relationships; Reputation of College
Steve Baker	Professional activities include performing as a solo artist and with San Diego Dance Theater in San Diego, San Francisco, New York, Zurich and Mexico City. Participated in numerous recording projects including creation of a new arrangement of Rhapsody in Blue by George Gershwin for piano and guitar. Completed work on the film Such Is the Real Nature of Horses with Robert Vavra. Recently, a new cd with narration by William Shatner was released. It used remixed recordings of music previously released in the 2001 cd, Horses of the Wind. Completed an audio cd of music from the soundtrack of the film, 911 Mysteries. Participated in several professional organizations including the International Association for Jazz Education as a member of the Community College Interest Group. In 2005, Directed the National Community College All-Star Jazz Ensemble at the international conference in Long Beach. Participated as	Professional Development; Professional and Academic relationships; Reputation of College Currency in Teaching; Recruiting; Professional Relationships; Reputation of College

	<p>a panelist for the Broadcast Education Association during their annual conventions. Classes in software given by Apple Corporation's Education Division. In 2009, Appointed as Interim Dean of Fine Arts and was selected as permanent Dean of Arts, Languages and Communication in 2010.</p>	
Marion Rodewald	<p>Marion Rodewald has been an adjudicator for the Musical Merit Foundation of Greater San Diego auditions. She is a church organist and performs locally as a duo-piano artist. She has produced three CD's in the last 5 years.</p>	<p>Recognition as a local performer, artist and adjudicator.</p>
Randy Beecher	<p>Randy Beecher is the headline piano entertainer (since 1993) at the award winning and nationally recognized Mille Fleurs Restaurant in Rancho Santa Fe, Ca. He regularly performs locally and nationally.</p>	<p>Recognition and reputation as a leader in piano and vocal performance</p>
Robert Wetzel	<p>Robert Wetzel established his own independent record label, Concert Hall Records, which has released four critically acclaimed CDs internationally. He established his own publishing house, Concert Hall Publications, and serves as the editor, which produces over two hundred of his arrangements for solo guitar and guitar duo. He regularly concertizes and conducts master classes locally and nationally. Has served as a juror for the Grossmont Community Concert Association Scholarship</p>	<p>Recognition and international reputation as a critically acclaimed concert and recording artist. Recognition and reputation as a leader in classical guitar studies by being asked to be a clinician and juror.</p>

	Competition.	
Esther Jordan	<p>Esther Jordan has served as Secretary and President of the San Diego chapter of NACM (National Association of Church Musicians) and serves on the national board. She has been director of music at local churches, directing adult and children's choirs and hand bells as well as serving as director and lead vocalist for worship bands. She currently serves as Director of Worship and Arts at Pacific Beach Presbyterian Church. She co-founded San Diego Ecumenical Opera Theatre and directed and participated in <i>Amahl and the Night Visitors</i>. Esther performs as soloist at local churches, community groups, faculty recitals, and was featured artist with the Theatre Organ Society and Camelot Strings. She recently performed the role of La Fee in Massenet's <i>Cendrillon</i> with Point Loma Opera Theatre. Esther also conducted the San Diego City Schools Elementary Honor Choir and served as a clinician for Point Loma High School's choir.</p>	<p>Recognition and reputation as a Church Music Leader nationally by serving on a national board and recognition and reputation as a performer and director.</p>
Martha Howe	<p>Joined the Music Department in 2007, earned a Master of Arts in Literature in 2008, on the Executive Board of the National Association of Teachers of Singing from 2008 - 2011, adjudicated NATS SD Student Auditions 2 years and Musical Merit Preliminary Auditions 1 year, continuing on the Executive Board of the Musical Merit Foundation since 2008,</p>	<p>(The Masters in Literature is because singers are continually interpreting the written word.) Recognition and reputation for leadership among voice teachers and voice professionals by being asked to be a clinician, author, adjudicator and executive board member. Recognition and reputation locally,</p>

	<p>Associate member of The Voice Foundation since 2010, publishing in "The Voice", and staff member for the Voice Foundation's 2011 Symposium: Care of the Professional Voice (in Philadelphia).</p> <p>Since fall 2007: Given a Master Class for the San Diego Opera Ensemble, a Lecture recital for Women's Studies at Grossmont, a Musical Merit Series Recital, 6 other recitals in the community, performed in two concerts as soloist with the GSO (Mussorgsky and Rossini), soloist with San Diego Opera, La Jolla Symphony, and Bach Collegium (BC included a tour in Mexico).</p>	nationally and internationally as a recitalist, opera singer and concert singer.
Ken Ard	Attended the Jazz Educators Network Conference in New Orleans in Jan, 11. I attended the World Piano Pedagogy Conference in Vegas in 2009.	Both these conferences relate directly to my teaching, incorporating pedagogy workshops and master classes, one involving classical music, the other jazz.
Justin Grinnell	Doctorate Program at USC	Professional Development
Chris Klich	Guest Artist with The Jazz Ensemble, youth big band, at Dizzy's Jazz Club	Recruiting; Reputation of College
Lorie Kirkell	Lorie Kirkell has performed the cello professionally in Broadway San Diego National Touring Company productions of "The Color Purple", "Lion King", "West Side Story", "Next To Normal", and "Shrek, the Musical". She has performed with Lyric Opera San Diego, the Old Globe, La Jolla Playhouse, and other music groups in	Recognition and reputation as a versatile performer and artist.

	<p>Southern California and Mexico that include not only classical, but jazz and popular styles. She also regularly performs chamber music concerts and recitals.</p>	
	<ul style="list-style-type: none"> • active recitalist and soloist, 1987 - present • member of Classic Brass Quintet and Premier Brass Quintet, 1994 - present • principal horn, Lyric Opera San Diego, 2000 - present • principal horn, Grand Pacific Concert and Ceremonial Band, 1996 - present • guest artist, Orquesta de Baja California: tour, April 2009 • guest artist, Orquesta de Baja California: recording “Images”, July 2009 • frequently performs with San Diego Symphony Orchestra, 1987 - present • frequently performs with Orchestra Nova, 2005 - present • pit orchestra: “Sammy”, The Old Globe, Sep – Oct 2009 • on-stage band: “Whisper House”, The Old Globe, Feb – March 2010 • on-stage quintet: “Midsummer Night’s Dream”, La Jolla Playhouse, July – Aug 2010 • pit orchestra: “Limelight”, La Jolla Playhouse, Sep – Oct 2010 • pit orchestra: “Little Miss Sunshine”, La Jolla Playhouse, Jan – Feb 2011 • currently writing: “Modern Women of the Bluegrass Banjo” (working title) 	<p>Recognition and reputation as a versatile performer and artist.</p>

Bryan Verhoye	<p>Bryan Verhoye is a concert pianist who trained at the USC School of Music, the Aspen Music School, and the Peabody Conservatory. He has won first-prize awards from the International Piano Recording Competition and the Carmel Music Society, as well as multiple awards from the Musical Merit Foundation of San Diego. His performance in Carmel of Stravinsky's "Three Movements From Petrouchka" was broadcast on National Public Radio's syndicated Performance Today program. In addition to being featured numerous times with the San Diego Symphony in both classical and jazz settings, he has appeared each year since 2001 in the annual Carols By Candlelight concert at the California Center for the Arts Escondido alongside performers such as Kenny Loggins, America, The Little River Band, and Kim Carnes; he has also performed in concert with Grammy-award winning violinist/composer Mark O'Connor. In the past 6 years, Bryan has appeared frequently as a solo recitalist, accompanist, and chamber music performer in San Diego and throughout the West Coast. He has participated in the educational outreach programs of the San Diego Chamber Orchestra, the La Jolla Music Society and the Mainly Mozart Festival, and he has given the pre-concert talks for La Jolla Music Society's piano</p>	Recognition and reputation as a versatile performer and artist.

	<p>recital series. Bryan is also a frequent adjudicator in piano competitions in San Diego and southern California. Along with being a published composer and arranger, he is the accompanist for the San Diego Master Chorale, Music Associate/Pianist at Point Loma Community Presbyterian Church, and Adjunct Professor of Music at Grossmont College.</p>	
<p>Manny Cepeda</p>	<p>2006 - I released my first CD called Paloma Mia into the economy. I performed for the Little Italy Art Walk festival and the Chalk-Strada festival too.</p> <p>I started my salsa band called "Ritmo Caribe" and performed a Television show called "Nuestra Gente" in Los Angeles, CA. Started performances in the restaurant called "Miami Grilled" in La Jolla and played there for one year. Started performances doing a "solo" at a place called "Havana Restaurant" in La Mesa, CA. Started performances with my 5 piece salsa band in Harrah's Casino performing every Saturday for 2 years. Started teaching at Grossmont College as an adjunct professor of Afro/Cuban Percussion class.</p> <p>2007 Started the year with a new release of my second CD called "Romance," a Romantic style CD with Salsa and Bachata original music. Continued my performances at Harrah's Casino, Miami Grille and Havana Restaurant. Continued to be invited to perform at Little Italy's</p>	

festivals, Art Walk, Chalk Strada and Carnevalle. Increased my corporate customer to include; Pfizer, Koycera Wireless, ATT, Burket & Wong Engineers, Stem Cell Research Laboratory. Got hired as the instructor for Grossmont's Fundamentals of music/Music Rudiments.

2008 Performed at the musical director for Tito Puente Jr. at Anthology, San Diego. Performed at Anthology San Diego featuring my original music event. Performed at Anthology for Radio Latina Salsa Nights with my 7 piece band.

2009 Performed at Cox Cable Channel 4 doing an expose of Salsa Music in San Diego. Became part of the City Heights Child Development program teaching Afro-Cuban percussion to children 9 to 18 years old. Featured composer with Grossmont College in the music of Puerto Rico. Two of my songs (choral works), were featured in this concert.

2010 Performances at Sogno Di Vino in Little Italy. Performed several concerts at Anthology San Diego doing cover tunes. Started working in the recording studio for my 3rd CD release called "Padre Querido" Started performing at Villa Capri Restaurant, East Lake, Chula Vista. Started performing at "Maria Maria" Restaurant in Hazard Center, San Diego. Started working on a 2nd Masters Degree

	<p>Program at the Art Institute of California.</p> <p>2011 Completed my first year at the Art Institute of California towards my degree in Web Design. Performed in Houston, TX for the Hispanic Engineer Society. Peformed for "MANA" a group of entrepenur women of San Diego Got named Director of the Grossmont College Jazz Ensemble. I will be responsible fo training and performance development of a 21 piece Jazz Ensemble.</p> <p>I currently continue to perform at Villa Capri and Maria Maria's restaurant. I've just started a new series of "music under the stars" featuring my quartet on pation danced venues. Continue to perform at "El Comal" restaurant in North Park. I'm very close to finishing the CD production and releasing my 3rd new CD. I continue my arranging, composing and developing young musicians in the SanDiego, area as well as Los Angeles, Texas, Miami and Puerto Rico.</p>	

APPENDIX 11

Grossmont WSCH Analysis

APPENDIX 12

Department Equivalencies

APPENDIX 13

Statistical Data: Outcomes Profile

APPENDIX 14

Fiscal Year FTES Analysis by Program

APPENDIX 15

Fiscal Data: Outcomes Profile

1. Semester/Year	Fall 2003	Spring 2004	Fall 2004	Spring 2005	Fall 2005	Spring 2006	Fall 2006	Spring 2007	Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010
2. Enrollment/unduplicated	1392	1411	1429	1380	1311	1218	1299	1297	1277	1342	1299	1437	1437	1486
3. Earned WSCH/FTEF	465	488	472	468	430	392	403	393	353	366	398	461	507	548
4. Total FTES	380.76		382.96		349.79		360.59		369.38		398.77		428.87	
5. Cost/FTES	\$1865.22		\$1870.92		\$2265.57		\$2617.28		\$2707.53		\$2437.56		\$2040.04	
6. Total Cost/Fiscal Year	\$710,203.00		\$716,488.00		\$792,473.74		\$943,764.96		\$1,000,107.43		\$972,025.80		\$874,911.96	
7. Total Revenue	\$1,378,351.20		\$1,511,160.16		\$1,571,956.26		\$1,486,712.57		\$1,686,156.91		\$1,820,317.26		\$1,957,718.64	
8. Other Revenue					\$4838.70		\$12298.00		\$5416.00		\$4921.00		\$5487.18	

COST – Cost will vary from one department/program to another for many reasons, e.g., department size. Further variation can be caused by (1) the specific step and class standing of the individual faculty members in a department/program, (2) the lack of costs associated with a chair or coordinator (i.e., another department is carrying this charge), and (3) the costs charged to the department/program for fulfilling a college or district function (e.g., miscellaneous reassigned time).

EARNED WSCH/FTEF – These numbers are found in YReports or can be taken from the Earned WSCH/FTE in Appendix 11-Grossmont WSCH Analysis Report. They reflect a department/program's revenue per faculty costs. ("Earned" WSCH is actual student enrollment as compared to "Max" WSCH which is determined purely by classroom size.)

COST/FTES – These figures are taken from Appendix 14, Fiscal Year FTES Analysis by Program/TOPS report. They will most often inversely reflect the WSCH PER FTEF ratio (i.e., a department/program with a low COST PER FTES will have a high WSCH PER FTEF). If this is not the case, then the figures indicate that an above average percentage of the direct COST of the department/program is attributed to non-faculty costs.

TOTAL REVENUE – General fund money that the department/program earns from the state for each Full -Time Equivalent Student (FTES). For example, in spring 2010, the state paid \$4564.83 for Credit FTES and \$2744.96 for non-credit FTES. Other revenue is non-general fund money such as fees, grants, donations, non-resident student tuition.

**Music Department
Program Review**

Questions and Responses

1.3 *Your program 6-year Unit Plan in Appendix 1 contains the most recent Academic Program Review Committee recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review.*

a) Pursue remodeling that will make space more efficient and accessible to all students. Participate in the 200 Complex Task Force.

The remodeling of the 200 Arts Complex has been a frustrating one for this Department and its Division. The state recently dissolved all of the capital construction project lists. Therefore, the anticipated remodeling of the 200 Complex has been delayed. Grossmont College will reapply to the state for approval of funding. The department will actively participate in planning and design for the renovation. The remodel is still a high priority for the department and division.

b) Increase funding for sections to implement the Jazz Studies Degree and Transfer Program.

The Jazz Studies Degree and Certificate Program is being implemented; all of the courses are in the catalog, and several are being offered. In addition the department developed a four semester sequence of ear-training to support basic musical skills for jazz studies students.

c) Create a Sacred Music Institute that offers certificate programs. Explore resource options, including a fee-funded program.

One of the steps to create a Sacred Music Institute was the establishment of the Gospel Choir led by Ken Anderson who recently presented our Gospel Choir at Carnegie Hall. Dr. Tweed continues to present a wide variety of choral/orchestral/chamber music programs with the Grossmont Symphony Orchestra & Master Chorale, Grossmont Symphony String Quartet & Woodwind Quintet at numerous venues to include churches as well as other academic institutions throughout the county.

d) Switch upstairs piano lab with some current ground-level practice rooms to allow ADA access to piano labs.

This is part of the plan of the 200 Arts complex renovation. The music department works closely with DSP&S to work out accommodations for students with special needs or challenges. The enlargement of the upstairs piano lab is still a high priority.

e) Update course outlines to insure transferability and currency.

The music curriculum is currently being reviewed and course outlines including the

currently approved SLO's will be submitted to the curriculum committee.

2.6 *Describe and give rationale for any new courses or programs you are developing or have developed since the last program review.*

In the Music Department 6-Year Plan, adopted in 2009, we ratified the following four goals:

a) Increase the number of graduates from the GC Music Program.

It is evident in the statistics that our music majors are transferring before completing their associate degree. We had a total of 18 transfers in Spring/Fall 2009, and 2 students who completed their degree. Evident in this information is that students can transfer before completing their degree. Since the transfer institutions expect the music majors to have lower division units completed, students are completing the music core and transferring before meeting the requirements of the Grossmont College degree.

b) Establish the Jazz Studies Degree/Certificate program.

The Jazz Studies Degree and certificate program, as noted above, is now being required to re-submit its paperwork to the State Offices as it has been misplaced (lost) at that level. This will be done during the 2011-2012 academic year.

c) Establish a Sacred Music Institute.

The creation of the Gospel Choir has provided an ensemble that incorporates the history and tradition of gospel and spiritual music for students pursuing careers in sacred music. The collaborations between the gospel choir and the master chorale are enjoyed by thousands of people at performances at churches throughout the county. Additional courses will be developed when the budget improves.

d) Establish a successful transfer program with SDSU.

We have had meetings with SDSU Music Faculty – the most recent one occurring in January, 2011 – in order to keep up with that institution's ever-changing student success strategies. In response to a substantial change in SDSU's approach to ear training, we have implemented an approach to ear training techniques that includes the use of "solfeggio" techniques.

2.3 *Give some examples of how your department members keep their instruction (i.e. delivery, content, materials, syllabus) current and relevant to student academic and/or career needs.*

Fulltime and parttime Music Faculty are active with numerous community partners by serving as boardmembers and adjudicators for musical workshops, master classes, and

scholarship competitions. This active involvement with the students in San Diego County provides feedback on important academic needs of young musical artists. The department regularly meets with area high schools as well as four year institutions in our region. These meetings help to guide alignment of music curricula from middle school through post secondary education.

2.4 *Analyze the data in Appendix 3 - Grade Distribution Summary. Identify and explain any unusual retention patterns or grading variances. (To figure retention percentages, subtract the "W's" from the total enrollment and divide that result by the total enrollment.)*

We did notice that several sections of MUS 110 had a disproportionate number of "A's" compared with music classes in general. A meeting during Fall professional development week will focus on rubrics and visual materials to achieve better intergration of newly developed musical content.

The MUS110 classes are academic in nature requiring more research and writing. Our instrument and voice classes are skills based in terms of technique and repertoire and therefore there is a higher percentage of "A's" because students can demonstrate mastery of skills.

4.2 *Discuss what your program has done to address any availability concerns (i.e. alternative delivery methods, alternative scheduling sessions, off-site offerings).*

Although the technology currently exists, that allows two or more people to perform together over the internet, the quality and precise timing is not of sufficient accuracy to facilitate online teaching of music performance skills. Even though music can be streamed over the internet in many different formats, we do not have the technological ability for the instructor to point out instruments, melodies and themes in real time. The instructors interaction with students to verify and confirm for the student that a concept or musical element is correctly understood is critically important. Therefore, we do not feel that technology is available to achieve this result in a distance education format.

5.7 *Describe activities your faculty has implemented to provide and maintain connections to primary, secondary and post secondary schools.*

The primary contact with high schools occurs through regular contact between Grossmont Music faculty and instrumental and choral directors from area high schools. Our Concert Band Director, Russ Sperling, is the Superintendent of Performing Arts for Sweetwater Union High School District. He communicates information about our program to students in that district. Our wind instructor, Chris Klich, is an instrumental

instructor for San Diego City Schools. He fosters awareness in that district. Several adjuncts from the department also teach at other colleges including San Diego State, Mesa College, Palomar College and Southwestern College. Members of the department regularly communicate with the band and orchestra directors in the Grossmont Union High School District. High school music AP courses are articulated with Grossmont's Music Department. Many students take advantage of the opportunity to use their Music AP scores to place in the second or third semester of music theory.

See 7.1 for more details.

11.3 *Make a rank-ordered list of program recommendations. These recommendations should be clearly based on the information included in Sections 1 through 11 of this document. You may include recommendations that do not require additional fiscal resources.*

Program Recommendations

- 1) Replacement Faculty – We currently only have 3 fulltime faculty. Our FTEF is over 11.
- 2) Jazz Studies Degree – Current expected level of training in the music industry.
- 3) Sacred Music Institute – Growth of musicians in churches and synagogues.
- 4) PAC – Allow Grossmont College to become cultural center of East -County
- 5) 200 complex renovation – provide expanded insrtuational space. Accessibility to the second floor.
- 6) New grand pianos and replacements for other aging instruments. – Because of heavy use for the last 40 years, it is an extra challenge to keep instruments in tune and in good repair.
- 7) Continued logistical support for off campus performances
- 8) Upgrade music software – maintain upgrades of software.

Certificate programs

The department is currently looking at creating a variety of certificate programs to better serve our diverse student population.

The following areas are being explored:

Guitar, Music Industry, General Music, Jazz Studies
Sacred Music Institute, World Music

9.1 *Explain any observed trends in terms of faculty staffing and describe changes that have occurred (i.e. reassigned time, accreditation issues, expertise in the discipline, enrollment trends).*

The appointment of Steve Baker as interim Dean in the Fall of 2009 left us without a piano specialist. Even though we were able to cover the piano classes that is part of our

music degree, the lack of office hours that a full-time instructor could provide impacted the support for class piano assignments required of all music majors.

In Fall of 2011 Paul Kurokawa resigned leaving the department with only three full-time positions. He taught music theory and several ensemble classes. We have been able to replace his GE classes with part time instructors, however, because adjuncts are not paid to provide office hours, we have not been able to provide extra support at the same level. This has proven critical for several students.

In the Fall of 2006 the chair re-assignment time was reduced to .5075 from .5575.

9.2 *Discuss part-time vs. full-time ratios and issues surrounding the availability of part-time instructors.*

1. We still retain good WSCH even though we have reduced fulltime positions.
2. Despite section cuts we have maintained an FTEF over 11.

We can find instructors with needed expertise in specific instruments. However, office hour support is especially critical for the academic performance of all music students.

1.2	
1.2	
1.3	<p>Thank you for providing the recommendations from the last program review. Please describe the changes that have been made as a result of these recommendations (section 2.6 has this information; can you please move the information into section 1.3?)</p> <p>A new addendum has been added on the master document.</p>
2.1	<p>What is the status of the guitar certificate program? Apparently this needs Curriculum Committee review (no form submitted yet). What will this do for students?</p> <p>Application for the certificate will be made upon completion of the course outlines. The benefit to students for the certificate program is that they can use this to open private teaching studios and teach at studios that require certification.</p>
2.1	<p>How will the use of technology in your classrooms be reflected in course outline updates?</p> <p>As more music technology tools become available, visual and audio content will be utilized by students in their course assignments. Additionally, web resources will be included as part of course content.</p>
2.2.1	<p>We understand that Derek takes new faculty on a guided tour. Please provide detail on what is covered.</p> <p>He personally leads new faculty on a tour of the division office, business operations and instructional operations. He conducts a thorough tour of the music department classrooms and workspaces.</p>
2.3	
2.3	<p>Note: See 8.1 for details</p> <p>A new addendum has been added on the master document.</p>
2.4	<p>Please clarify the statement "less A's and B's".</p> <p>A new addendum has been added on the master document.</p>

2.4	<p>The performance based classes appear to have higher grade distribution than GE classes and we think we know why this is the case however we ask that you explain why.</p> <p>The MUS110 classes are academic in nature requiring more research and writing. Our instrument and voice classes are skills based in terms of technique and repertoire and therefore there is a higher percentage of "A's" because students can demonstrate mastery of skills.</p>
2.4	<p>There appear to be some outliers in your multiple section courses (abundance of A's compared to their peers). Please elaborate.</p> <p>The department after this study has noticed this and we are planning a meeting during Fall professional development week to focus on grading consistency among the MUS110, MUS111 and MUS 115 instructors.</p>
2.5	<p>Can you describe some specific strategies used such as common tests, rubrics, performance evaluation, etc?</p> <p>In the meetings that we have every professional staff development week all instructors divide into groups to compare testing, evaluation, and common course content.</p> <p>The following discipline's meet separately:</p> <ul style="list-style-type: none"> GE courses Piano, guitar, voice Music Theory sequence Performance Ensembles
2.6	<p>The first sections a – e should be moved to section 1.3. Please do this on your master document.</p> <p>A new addendum has been added on the master document.</p>
2.6	
2.6	
2.6 & 2.10	
2.7	<p>Please cite some examples of how current events & the human experience is incorporated into Music History courses?(This is for props)</p> <p>When teaching about composers and important musical</p>

	<p>compositions, major historical events that influenced the development of music history are incorporated as part of the course content. Some examples are: The Reformation, the American Revolution, The Napoleonic campaigns in Europe, the American Civil War and modern socio-political events.</p>
2.9	<p>Please elaborate on the collaboration with K-12 schools? (We understand Randy Tweed meets with the HS Choral directors.) Also, does Derek offer clinics with other schools?</p> <p>The music AP classes <u>are</u> articulated with our music theory classes. The high school music AP classes are equivalent to our first two semesters of music theory. Students who take the AP exam and score a 3 or higher, meet the prerequisite for our music theory 3.</p> <p>All of our instrumental ensembles perform with area high school bands and choirs. During the joint rehearsals, The high school students experience being directed by our faculty. Music faculty members are active with our community partners such as: MTAC, NATS, CMEA, Grossmont Community Concert Association, Valhalla High School, Del Rey Middle School, Francis Parker High School, West Hills High School, and Coronado School for the Performing Arts. These organizations support students from Middle School through High School.</p>
3.1	<p>Please elaborate on the status & timeline of SLO re-assessments.</p> <p>As a result of our re-evaluation of course SLO's, new SLO's were written, submitted and approved by Devon Atchison. The new SLO's can be more easily validated because they are directly related to content in specific courses.</p>
4.2	<p>In light of the building remodel plans, what is the plan to locate and secure alternative sites?</p> <p>The department through great effort on the part of ensemble directors has greatly expanded the number of venues that we perform at. Additionally, new theatres are being constructed at Helix charter school and Patrick Henry high school for which we expect to have access. The North Park Birch Theatre is under new ownership and is providing a significant discount for educational</p>

	institutions.
4.2	<p>The answer you've given belongs in section 2.9. Please move this on your master document and please re-answer this question... Have you considered hybrid models of alternate delivery of instruction?</p> <p>A new addendum has been added on the master document.</p>
4.3	
4.5	<p>4.5 incomplete... Please identify any changes or improvements.</p> <p>We saw a need for more tutoring with the absence of Steve Baker and Paul Kurokawa and hired an hourly tutor.</p> <p>80 percent of our students indicated they used the tech mall, therefore we are exploring more ways to provide additional content.</p>
4.7	<p>We understand that the sections are maxed out for music theory; what plans do you have to maintain this high enrollment?</p> <p>Under enrollment has been a problem in the past. However, in the last five years we have been able increase our class enrollment to insure that the classes meet the minimum enrollment. We plan on continuing our efforts to communicate directly with students when there are openings in core courses which will keep the core sections filled.</p>
4.8	<p>Please provide strategies used to encourage special populations to enroll? For example, we understand gospel choir & the Afro-Cuban ensemble help accomplish this. How do you get the word out?</p> <p>Our public performances and collaborative concerts with high schools allow us to reach communities that may not have the opportunity to see and hear high quality performances. Careful programming of concert repertoire creates interests specific to special populations such as: Pacific Islander, African-American, Latino, and Chaldean.</p>
5.1	

5.2	<p>Last sentence in 5.2 – Can you provide the number (rough estimate) of students teaching in private studios?(Big time props here)</p> <p>We know anecdotally that most of our music majors teach (roughly 70) in private studios. We plan on conducting a formal survey to confirm these employment figures.</p>
5.2	
5.3	
5.4	<p>Tell us a little bit more about the music tutor program... how many tutors? How much has the performance been improved?(Props here too)</p> <p>There are 1-3 tutors during any given semester. Tutors provide scheduled hours that are open to all music students. The tutors typically are students who have completed our theory sequence. The extra support has helped to retain students who most likely would have dropped out. Opportunities for students to serve as tutors gains them experience that will help them become successful teachers.</p>
5.6	<p>What can the music dept. at Grossmont do to educate the students that a Liberal Studies transfer major does not guarantee entry into the music dept. at SDSU?</p> <p>We emphasize the study of accepted literature that is expected of transfer students to four-year institutions. The master class format of our performance studies class helps the students achieve the required level of performance skill. This ensures that the students performance level is sufficient to successfully place in upper division music programs.</p>
5.7	<p>What is the process to incorporate the information brought back by the instructors?</p> <p>During professional development week the instructors who have gone to area high schools report back on talented potential students for our program. We keep track of which high schools have music programs so we can incorporate them in our marketing efforts.</p>
5.7	<p>Note: section 7.1 contains the 4-yr school connection. Please make note of this on your master.</p>

	A new addendum has been added on the master document.
6.4	<p>Please elaborate on which classes utilize the campus library the most and what types of resources are used?</p> <p>The greatest usage is by the GE students. Examples include: Encyclopedias, composers biographies, videos, trade magazines and periodicals.</p>
6.5	<p>Tell us more about all the wonderful work you do with students with learning challenges.(Major props here)</p> <p>In collaboration with DSP & S, the department has developed a process for music students to take their test at the testing center instead of the loud environment of the music department. Additionally, visual aids and enhanced audio techniques have been helped students deal with physical and emotional challenges. As a direct result of this work several students with major disabilities have successfully transferred to four-year institutions. Without the new techniques and technologies, students would rarely be able to achieve a level of excellence sufficient to get them into a university. The use of notation software and audio recording applications has enabled students to participate in music classes even they are unable to play a musical instrument.</p>
6.6	<p>Please elaborate sharing of work in a variety of formats.</p> <p>The formats used are: audio CD's, DVD's, YouTube video clips, mp3's, and MIDI files.</p>
6.7	<p>Would you like the music notation software & new instruments to be placed under the Recommendations section? If so, please elaborate on the need and add this to "recommendations" in 11.3</p> <p>A new addendum has been added on the master document.</p>
6.8	<p>Please elaborate your needs and add to the Recommendations section if desired.</p> <p>A new addendum has been added on the master document.</p>

7.1	
7.1	
8.1	<p>Can you provide information on Paul Kurokawa?</p> <p>A new addendum has been added on the master document.</p>
8.1	<p>Please cite a few examples of how our incredible faculty bring their professional experiences into the classroom.(Major props here)</p> <p>We perform regularly for our students to demonstrate our performance skill. We share stories and musical experiences that accurately describe the musicians experience. We help to further the musical careers of our students by making them aware of, and recommending them for job placement.</p>
8.1	
8.2	<p>What are the results of the "Finale" software training?</p> <p>Our faculty is now able to create and exchange computer generated music files. The software has given us the ability to include desktop publishing of music.</p> <p>The software has made it possible for many of our faculty to publish their own textbooks.</p>
8.3	<p>In order to shine a brighter light on all the wonderful things you do, please provide more details about the foundation activities, Grossmont Community Concert Association events, Music Teachers Association, National Association of Singing Teachers, National Association of Music Merchants, etc.</p> <p>Our activities with our community and industry partners serve to keep our institutional excellence in the forefront of community awareness. Additionally collaborative projects with other departments raise the awareness of contributions by the music department. The music department provides musical performances for commencement, open house celebrations, and high quality entertainment for district foundation activities.</p>
9.1	<p>Please elaborate the need for additional faculty and add to the Recommendations (11.3) section?</p>

	<p>A new addendum has been added on the master document.</p>
<p>9.2</p>	<p>#1 should not change FTEF; Do you feel that you have part-time availability that meets your needs?</p> <p>A new addendum has been added on the master document.</p>
<p>10.4</p>	<p>We would like to recognize you for the creative fundraising through the Guitar Guild... please provide more details about how the raised money is used? Is there other fundraising going on that we're unaware of (Afro-Cuban ensemble, etc.)?</p> <p>The Grossmont Guitar Guild purchases instruments and strings for use in all of our guitar classes. These instruments are provided for students who do not own an instrument. The Guitar Guild also pays for guitar tutors for our beginning and intermediate guitar courses. The Guild also provides good quality instruments for guitar majors who otherwise cannot afford a suitable instrument for serious study. In addition to providing instruments, the Guild provides scholarships to guitar majors who could not afford lessons. The Grossmont Guitar Guild presents concerts of local and traveling concert artists every semester and their fees are paid by the Guild. Fulltime guitar faculty perform for free, so all the proceeds go directly to the Guild from those concerts.</p> <p>Every performing ensemble generates ticket sales and or donations to their program.</p> <p>We have an annual faculty jazz scholarship concert at Humphrey's that generates an excess of \$2000 a year. This provides support for private lessons for music majors. The Jose Molina Serrano jazz guitar scholarship provides support specifically for jazz guitarists.</p> <p>An OSHER scholarship was created for a music major. Our community partners make periodic donations for the support of the department and joint projects.</p>
<p>11.1</p>	<p>What are your program's strengths & weaknesses regarding implementing your department's vision and mission statement?</p>

	<p>The majority of our performances are off campus. We are not able to create a large-scale on-campus cultural focus.</p>
11.1	<p>Which specific areas are most affected by the financial crisis?</p> <p>The replacement of full-time faculty and decades old instruments.</p>
11.2	<p>Will the Mary Birch auditorium meet your needs?</p> <p>Yes, it does meet our needs of a large performance facility. However, the rental fees eat up our ticket sales. This means that less money comes back to the department to support other activities.</p>
11.3	<p>This is a rank-ordered list of recommendations from your perspective... Can you provide a list of priority needs (faculty, staffing, facilities, software updates, instrument updates, etc). Make your wish-list and when you answer these follow up questions, support your wish list in your answers in order to "sell" these recommendations.</p> <p>A new addendum has been added on the master document.</p>

Program Review Committee
Summary Evaluation

Music Department
Spring 2012

GROSSMONT COLLEGE

**Music Department
PROGRAM REVIEW COMMITTEE SUMMARY EVALUATION**

The Program Review Committee commends the Music Department for:

1. Bringing expertise as professional musicians into the classroom in order to better prepare their students for the music industry.
2. Providing opportunities for students to participate in music festivals and competitions, which increase student exposure to the larger musical arts community and the music industry.
3. Enhancing community arts both on and off campus through a plethora of faculty and student performances (orchestras, ensembles, choirs, concert band, solo performances, etc.) at premiere venues throughout Southern California.
4. Taking the initiative to learn new software (Finale software) which enables faculty to create and exchange music files and publish textbooks such as "Introduction to Classical Guitar 1 & 2" by Fred Benedetto.
5. Generating \$32,960.88 in fundraising through the Grossmont College Guitar Guild and other creative funding strategies.
6. Working with SDSU in articulation and as a result developing a new course in ear training & implementation of solfeggio techniques in order to meet this expected competency at SDSU.
7. Continuing to maintain alignment of the Music Theory sequence (105, 106, 205, 206) with the same courses at SDSU.
8. Working with various learning styles and abilities and helping students overcome performance anxiety.
9. Maintaining active relationships with several community associations such as the Music Teacher's Association of California, San Diego Branch and the Popular Music Festival held each November in which about 150 students perform.

The Program Review Committee recommends that the Music Department:

1. Submit to the State for approval of the Jazz Studies degree.
2. Continue to ask for full-time faculty replacement.
3. Finish the process in order to submit for a certificate in guitar.
4. Investigate and plan for program growth such as additional sections and the Sacred Music Institute when the budget improves.
5. Decide as a department whether or not a certificate in musicology would serve Grossmont students well and proceed accordingly.
6. Identify funding sources and utilize them for professional development opportunities.
7. Continue working with other departments in the division in order to pursue the vision of creating an on-campus performing arts center.
8. Encourage department participation in the development of the new facilities master plan, which will begin Summer 2012.
9. Develop a plan to replace and maintain aging instruments and upgrade music technology.
10. Submit curriculum modification proposals for those courses that have not been reviewed by the Curriculum Committee in more than four years and/or curriculum deletion forms for those courses that have not been offered in the last three years.
11. Use student-learning outcome data for continued course and program improvement.

Music

SCHOOL YEAR	FALL SEMESTER		SPRING SEMESTER		COST/FTES	COMMITTEE RECOMMENDATION
	WSCH/FTEF	% of MAX WSCH	WSCH/FTEF	% of MAX WSCH		
2003-2004	465	93.4	488	96.0	\$1865.22	MAINTAIN
2004-2005	472	95.0	468	91.5	\$1870.92	
2005-2006	430	86.4	392	82.5	\$2265.57	
2006-2007	403	82.2	393	81.3	\$2617.28	
2007-2008	353	76.7	366	79.0	\$2707.53	
2008-2009	398	85.4	461	87.6	\$2437.56	
2009-2010	507	106.3	548	100.3	\$2040.04	

College President

Department Chair

Academic Program Review Chair