Palomar College – Institutional Review and Planning
Instructional Programs

Purpose of Institutional Review and Planning:
The institution assesses progress toward achieving stated goals and makes decisions regarding the improvement of institutional effectiveness in an on-going and systematic cycle of evaluation, integrated planning, resource allocation, implementation, and re-evaluation. Evaluation is based on analyses of both quantitative and qualitative data (ACCJC/WASC, Standard I, B.3.)

Discipline: Music

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Instructional Discipline Reviewed   **2007-08**

1.   3-year trend of quantitative data

	Fall 2004	Fall 2005	Fall 2006	Definitions
Enrollment at Census	1,416	1,376	1,332	*Self Explanatory*
Census Enrollment Load %	72.31%	60.50%	58.57%	Enrollment at Census Divided By Sum of Caps (aka "Seats")
WSCH	4,004	4,002	3,833	Weekly Student Contact Hours
FTES	133.48	133.40	127.76	One Full-Time Equivalent Student = 30 WSCH
Total FTEF	11.05	11.48	11.65	Total Full-Time Equivalent Faculty
WSCH/FTEF	362	349	329	WSCH Generated per Full-Time Equivalent Faculty Member
Full-time FTEF	4.60	5.00	4.53	FTEF from Contract Faculty
Hourly FTEF	4.69	4.89	5.63	FTEF from Hourly Faculty
Overload FTEF	0.52	0.25	0.25	FTEF from Contract Faculty Overload
Part-Time FTEF	5.21	5.14	5.88	Hourly FTEF + Overload FTEF
Part-Time FTEF %	47.13%	44.82%	50.43%	Percent of Total FTEF Taught By Part-Time Faculty
Retention Rate	90.05%	92.22%	92.47%	Non-W Grades (A,B,C,CR,D,F,FW,NC) Divided By A,B,C,CR,D,F,FW,NC,W Grades
Success Rate	72.92%	71.07%	74.13%	A,B,C,CR Grades Divided By A,B,C,CR,D,F,FW,NC,W Grades
Degrees Awarded	9	1	3	Total number of Degrees awarded for the Full Academic Year
Certificates Awarded:	1	2	8	Total number of Certificates awarded for the Full Academic Year
** - Under 18 Units**	1	2	8	Total number of Certificates awarded for the Full Academic Year
** - 18 or More Units**	-	-	-	Total number of Certificates awarded for the Full Academic Year

2.   Reflect upon and analyze the above 3-year trend data. Briefly discuss overall observations and any areas of concern or noteworthy trends.

Analysis of the 3-year trend data indicates that enrollment has fallen by 40 students from fall 2004 to 2005, and 44 from fall 2005 to 2006, the last semester for which data is available. Faculty discussion of this drop has concluded that a large part of it reflects the challenges facing our two largest ensembles, the Palomar Chorale, and the Palomar Symphony

Orchestra. Both of these ensembles have experienced major challenges in enrollment, due to the retirement of the two full-time faculty members who were leading them. In the fall of 2007, the Music Full Time faculty hired two new part time faculty members to replace the retirees. We feel that this should lead to an increase in enrollment and the vitality of these ensembles. Indeed, preliminary anecdotal preliminary reports indicate that this is already the case. While the WSCH and FTEF figures show a similar decline, it is interesting to note that the Retention and Success rates have each increased. So while there may be slightly fewer students enrolled than in the past, it appears we are keeping them longer, and having more of them successfully complete music courses.

3. Reflecting on the 3-year trend data, describe/discuss discipline planning related to the following:

PLAN – 2007-08	Progress – 2008-09
a. **Curriculum, programs, certificates and degrees (consider changes due to CSU/UC transfer language updates, articulation, workforce and labor market projections, certificate or degree completions, etc.)** The music faculty has undertaken a comprehensive review of the music theory, music fundamentals, and jazz classes, with a view toward making the transition from music fundamentals (a prerequisite for music theory) to music theory a more integrated and smoothly functioning (and thereby more satisfactory for the student) process. This has included the elimination of the TV Music Fundamentals class, now outdated, and showing a poor retention rate. We have also begun to add on-line classes to our offerings, a first for the Music Program. We have also initiated an Honors Chamber Music Performance class, in order to give our more experienced and talented students an opportunity for further performance experience, as well as increasing our outreach to area high schools. Our introductory courses to music i.e. Beginning Class Piano (115) Music Fundamentals (103) and Beginning Guitar (175) are also being examined for ways to make the transition to music reading (it is important to note that the majority of beginning music students are functionally illiterate in reading	

music notation, a direct product of the abysmal funding for the arts in elementary and secondary schools during the past two decades) a more successful experience. Among measures being considered are - Standardized music reading tests for introductory courses - More effective use of computer lab drills to enhance the student's in-class experience - Providing uniform standards for entrance into the first semester of music theory, in order to eliminate the 'catch up' syndrome that needlessly occupies the beginning weeks of the first semester theory sequence, where lacunae in music fundamentals must be addressed in order for the class to succeed. The question of articulation of our courses with four-year schools is also being examined in order to facilitate a successful and smooth transition for music majors to a four-year program, and the completion of an undergraduate degree. The faculty recognizes that the Music Major Program is due for a complete review as well. The afore-mentioned course reviews will facilitate the review process, which will likely begin in the Fall.	
b. Class scheduling (consider enrollment trends, growth, course rotation, comprehensiveness, etc.) Considerable discussion has already taken place among the full time music faculty concerning more effective scheduling of our offerings. Actions already taken include: - Moving some MWF courses to MW in order to give ample lecture/discussion time and eliminate the 'dead Friday' syndrome - Eliminate duplicate sections of the same course with a history of low enrollment - Evaluation and subsequent elimination of courses taught by part time faculty, where the quality of teaching, and retention rate have been a detriment to	

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the program's offerings and standards (note: due to recent retirements, maintenance of this goal is at risk pending the approval of new full time faculty – see below)
- Current re-examination of the guitar program to enhance the individual qualities of the two part-time faculty members involved, give students adequate exposure to various guitar teachers, and ensure that the guitar program is fully integrated into the 'introductory course approach' discussed above.
- Introduction of on-line classes, discussed above

There is a chronic need to reintroduce the History and Literature course, which should be a part of the curriculum for our music majors. However, *a shortage of full time faculty and* minimum class size constraints have made it extremely difficult to offer this class on a regular basis. The Music Faculty is currently looking for solutions to this conundrum.

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4.   Discuss/identify the resources necessary to successfully implement the planning described:

PLAN – 2007-08	Progress – 2008-09
a. Equipment/Technology – block grant funds, VTEA, other resources, etc. Pianos – the current collection of acoustic upright pianos is over 30 years old and in dire need of replacement. The grand pianos currently in classrooms is also aging and in need of replacement. Were it not for the 'piano loan' program sponsored by the Yamaha Corporation and Green Music, that has allowed us to have the use of new upright pianos in a portion of our practice rooms, our collection of pianos would be in a deplorable state. As it is now, it is merely shameful. A plan to systematically replace these instruments, without relying on the corporate goodwill of a retailer/manufacturer is sorely needed. The planned renovation of the HBT Theatre into a multi-use Performing Arts Center will include storage space for a 9' Concert Grand piano. Exploration of funding sources for such an instrument should begin immediately	

The computer music lab is in need of a consistent and reasonable budget. Heretofore equipment purchases, software updates and the like have been funded sporadically. As a result, our lab is frequently out-of-date. All of our software, at present, is a year or more past update releases. This is causing malfunction. Lesson plans for MUS 180 this semester had to be altered by the Instructor as a result in order to minimize the amount of class time spent rebooting crashed computers. Many of the students are requesting permission to work on their home systems rather than in our lab because their own software is more up-to-date. The students who are able to afford it have been bringing in their own laptop computers with their own current software. The process to make D-3 and D-4 "technology-enhanced" classrooms is close to completion with the addition of data projectors, screens and computer stations. This technology has <u>greatly enhanced</u> the teaching of our music literature courses, among others. D-10, the Performance Lab, is currently being fitted for enhanced technology, which will enable it to be better used for academic classes.	
b. Budget – budget development process, one-time funds, grants, etc. The Music Program of the Performing Arts Department is one of the most active for a community college of its size in the country. However the long promised staffing and personnel for the program – a promise made when Music, Theatre and Dance fused to create a Performing Arts Department, has failed to materialize. We are constantly faced with staff shortages, inadequate (and often dangerous) preparation of performance venues that pose a hazard to our public. The staffing needs will be discussed in detail below. The germane issue here is the need for adequate budgeting to match the scale of our public offerings – an important 'window' for the college to the general population. **Ours is the only computer lab on campus that does not have an assistant and/ or a faculty member with release time. We cannot grow unless these issues are addressed.**	

c. Facilities – schedule maintenance needs, additional classrooms/labs due to growth, remodeling, etc. D-11, the class piano room, has a 'white board' with the staff lines falling off the board (sort of a musical 'hanging chads'.) The lighting in the room is totally inadequate, and dates from the tenure of Gov. Jerry Brown. Students sitting in the back of the room can barely see the board. New paint and a clean-up/freshening up of this and other music classrooms could go far to making the learning environment more hospitable. This applies particularly to D-11, D-3, and D-4 – rooms that have not undergone serious renovation in decades. This observation applies to the courtyard space in the center of the music complex as well. The shabby appearance of this area does not communicate the vital and active musical community that exists in and around the space. The faculty is also exploring the possibility of reusing D-11A. Located opposite D-10, it currently houses a small pipe organ and two harpsichords, and is used as an ad hoc dressing room/green room for performers appearing at events in D-10. The computer needs to be hooked up to the main **speaker system** in D-4. **In the Computer Music program, we need a more appropriate room for our advanced station. We are now using a converted practice room. This room is much too small, the students frequently stumble and are cramped tightly together. The room also lacks adequate acoustic treatment, and there is terrible sound leakage via the air vents from the practice rooms.**	
d. Faculty position(s) – faculty priority process and projected full-time needs for 1 – 3 years In the past 5 years, two full time faculty members have retired. Only one of these positions has been replaced. Another faculty member has stated his intentions to retire at the end of the 2008/2009 academic year. And two other members are nearing the end of their teaching years at Palomar. Thus, the Music Faculty could conceivably be reduced to only two full time faculty in the period of a few years if replacements are not approved.	

One of the most important tasks of the current full time music faculty is to begin determining the kind of replacement positions that are needed, in order to direct the overall future of the Music program. While we are able to provide excellent instruction quality for our program with the current full time faculty shortfall, we are concerned that the impending lack of future faculty could seriously impact our area's reputation and continuity of vision. It is our intention to complete the Faculty Position Request for Fall 2009 in order to fill one of these urgently needed positions to maintain the integrity of our well-respected music program.	
Staff position(s) – changes in instructional or support needs due to program growth, new technology, etc. The Computing in Music lab is the only lab of its type on campus that does not have regular technical support. The full time instructor in that area, Dr. Byrne spends a great deal of valuable instruction time repairing and servicing the lab, rather than teaching. As the enrollment in the computing in music courses has grown and the usage of these computers has increased, it is becoming more and more evident that some regular technical assistance is needed. We have finally gotten approval for a part time Instructional Assistant to function as a 'Music librarian' for our extensive instrumental and choral score collections. While this is a good beginning, the part time position is barely adequate to handle the needs of our performing ensembles. This position should (in the ideal world) be expanded to full time status. The computer music lab needs an assistant who is trained and paid an appropriate salary. Staffing is non-existent at present for DVDs, CDs and books which should be available to students. This staffing would also help us to move our recording archives to an on-line server, facilitating student access. Non HBT performances are still hampered by an ad hoc, seat of the pants, last minute staffing and room preparation attitude. While this situation is somewhat better than in the past, there is still no regular	

organizational staffing of the room for performances. At performances in D-10, patrons regularly stumble and fall on the risers, faculty members must double as ad hoc crew and ushers. This is especially maddening when one is supposed to be preparing mentally for performance in the room, but instead is desperately helping to clean the room up and get it presentable for the public.	
e. **Other**	

5.   Discuss one discipline goal linked to Palomar's Strategic Plan 2009 and how it will support the success of students.

> 1. Facilitate student learning and goal attainment by providing comprehensive educational programs and services in diverse, accessible formats and locations.
>   We will institute an on-line course in Jazz History for the first time beginning the fall of 2008.

*T*he music area must continue its expansion of "smart classroom" technology. This includes, but is not limited to the completion of a data base of recorded music that is accessible in all of the music classrooms, computers, data projectors and proper sound systems in all music classrooms, and pianos that are properly maintained. The boards must also be replaced.   The keyboard lab is also in need of new keyboards, smart classroom technology, and a more workable and contemporary monitoring system.

6.   Student Learning Outcome progress:
   a.   Describe a learning outcome at the course or program level and the assessment used to measure student learning of that outcome.

The review of our curriculum has encompassed an ongoing assessment of SLOs, most recently as they apply to our Theory sequence. As a performing arts discipline, SLOs take on a myriad of forms depending on the scope of each class. For example, an important SLO for our performance-oriented courses is a successful ensemble performance, while for Theory, one measurement of our overall success is the number of students who successfully pass out of Theory as transferees to a four-year institution. We are embarking on a new department-wide Theory exam to assist our faculty in evaluating not only student readiness to move on, but to assess and manage teaching method effectiveness.

   b. Discuss a learning outcome that is observable yet difficult to measure.

In Performance Studies, learning outcome is that students be able to perform for others in a public setting. This is assessed by students performing in Student Recitals, and playing a jury for the faculty at the end of each semester.
Another outcome that ties directly with our commitment to the "community" in "Community College" is evaluating our community outreach in the form of audiences at our performances. As perhaps the most public members of Palomar College, we have invested in a substantial website and marketing overhaul, which has resulted in increased attendance at our performances. This provides our students with a vital sense of community responsibility and service opportunities.

7. Describe a discipline accomplishment that you want to share with the college community.

New CD of Contemporary Music. A grant initiated by Dr. Madelyn Byrne resulted in a recording of living Southern Califiornia Composers. Included were pieces by Dr. Byrne, and Dr. Weller of the Palomar faculty, as well as Palomar alumnus Roger Przytulski. Dr. Peter Gach was the piano soloist.

FINC (faculty improvisers of North County) **"Spring Reverb" is an international festival of improvised music produced annually by the Trummerflora Collective. Last year, faculty members of all three North County colleges formed an improvisational ensemble to great success. This ensemble will perform again in April at Concert Hour, and strengthens ties with our neighbors, Mira Costa and CSUSM.**

NCHEA – **Ellen Weller, the newest member of our faculty, applied for and received two NCHEA grants to support bringing the Spring Reverb (see above) to North County venues.**

Concert Hour continues to have high attendance, and is held in high regard among the musical community. Each season, there are more musicians asking to perform than there are spaces available.

8. Are there other resources (including data) that you need to complete your discipline review and planning?

Hourly help for ADA.

A means to assess the quality/community interface of a music program.

Statistics on public outreach/audience to measure the impact of our performances on the community.

A more responsive, less burdensome financial accounting system akin to that of the athletic department would dramatically free up our ADA to accomplish other tasks. As it stands, financial information provided by the College is often greatly delayed, and dollars are often moved between accounts without any kind of notification or explanation. This places us at a tremendous disadvantage when assessing our financial position mid-fiscal year.

9. For programs with an external accreditation, indicate the date of the last accreditation visit and discuss recommendations and progress made on the recommendations.

10. Other comments, recommendations:

Please identify faculty and staff who participated in the development of the reviewer's planning:

Dr. Peter Gach, Dr. David Chase, Dr. Ellen Weller, Mr. Billy Hawkins.

Department Chair/Designee Discipline Review and Signature   **Date**

Division Dean Review and Signature   **Date**

* By no later than 2/14/08, forward a hard copy to Instructional Services for review by IPC.

* Also, by no later than 2/14/08, forward an electronic copy to Institutional Research and Planning.