Annual

Program

Of

Music

For

2019-2020

Prepared by

Alexis Lowder

January 13, 2020



Table of Contents

[1.0 Program Data and Resource Repository 2](#_Toc33044396)

[1.2 Quantitative and Qualitative Data 2](#_Toc33044397)

[Narrative: 2](#_Toc33044398)

[3.0 Assessment of Student Learning Outcomes 4](#_Toc33044399)

[3.2 Significant Assessment Findings 4](#_Toc33044400)

[Narrative: 4](#_Toc33044401)

[4.0 External Constituency and Significant Trends 6](#_Toc33044402)

[4.1: Program Advisory Committee: 6](#_Toc33044403)

[Narrative: 6](#_Toc33044404)

[4.2: Specialized Accreditation: 6](#_Toc33044405)

[Narrative: 6](#_Toc33044406)

[4.3:  Other: 6](#_Toc33044407)

[Narrative: 6](#_Toc33044408)

[5.0 Curriculum Reflection 7](#_Toc33044409)

[Narrative: 7](#_Toc33044410)

[5.2 Degree and Certificate Offerings or Support 8](#_Toc33044411)

[Narrative: 8](#_Toc33044412)

[Our program offers an Associate of Arts (A.A.) in Music. 8](#_Toc33044413)

[8.0 Fiscal Resource Requests/Adjustments 9](#_Toc33044414)

[8.1 Budget Requests/Adjustments 9](#_Toc33044415)

[Narrative: 9](#_Toc33044416)

[9.0 Program Planning and Development Participation 11](#_Toc33044417)

[9.1 Faculty and Staff 11](#_Toc33044418)

[Narrative: 11](#_Toc33044419)

[9.2 VPAA and/or Administrative Designee Response 11](#_Toc33044420)

[Narrative: 11](#_Toc33044421)

[10.0 Appendices 12](#_Toc33044422)

# 1.0 Program Data and Resource Repository

1.2 Quantitative and Qualitative Data

All programs are provided with the most recent two years of data by the Office of Institutional Research (IR) as well as two-year budget data provided by the Business Office.

The data sets provided by the Office of Institutional Research include the following elements for the most recent two (completed) academic years:

* Number of Faculty (Full Time; Part Time; Total)
* Student Credit Hours by Faculty Type
* Enrollment by Faculty Type
* Faculty Name by Type
* Average Class Size, Completion, and Attrition
* Course Completion, Success and Attrition by Distance Learning v Face-to-Face
* Number of Degrees/Certificates Awarded
* Number of Graduates Transferring (if available from IR)
* Number of Graduates Working in Related Field (technical programs only)
* Expenditures and Revenues

Additional data may also be available for reporting from the Office of Institutional Research, as applicable. Requests for additional data must be made through a data request.

*(See Section 1.2 in the Program Review Handbook for more information.)*

### Narrative:

MUE Program Review Data AY 2019

Looking at all MUE courses except Music Appreciation (MUE1303) and Musical Rehearsal (MUE1321) & Performance (MUE1331)

**Number of Faculty:**

 full time: 3 (Markiewicz, Henderson, Carson)

 part time: 2 (Knox, Carter)

**Enrollment & Student credit hours by Faculty type:**

Full time: 42 total credit hours taught, with 128 total students enrolled

Part time: 10 credit hours taught, 19 total students enrolled

**Average Class size:**

4.2 students in Face-to-Face classes

0 students in online classes

4.2 students across all courses

**Completion rates:**

91.8% face-to-face

0% online

91.8% all courses

**Pass (‘D’ or better) rates:**

86.7% face-to-face

0% online

86.7% all courses

**Pass (‘C’ or better) rates:**

84.4% face-to-face

0% online

84.4% all courses

**Number of Majors:** 14 (3 returned in Fall 2019)

**Degrees Awarded:** 1

# 3.0 Assessment of Student Learning Outcomes

3.2 Significant Assessment Findings

The program faculty should provide a narrative overview of the program's significant student learning outcomes assessment findings, any associated impact on curriculum, as well as any ongoing assessment plans. The program may attach data charts, assessment reports or other relevant materials. *(See Section 3.2 in the Program Review Handbook for more information.)*

### Narrative:

Music Appreciation (MUE 1303) has the following course-level learning outcomes:

1. Identify and describe the elements of melody, harmony, pitch, rhythm, timbre, texture, form, and dynamics.
2. Identify the expressive qualities of the elements of music through listening experiences.
3. Demonstrate knowledge of musical artists, composers, and compositions related to the context of the course.
4. Describe the general characteristics of musical genres and the relationship to their cultural/historical settings.

These learning outcomes are KBOR-aligned.

According to assessment reporting by Dr. Larry Markiewicz, all outcomes for this course were met in both the Fall and Spring semesters.

Athletic Band (MUE 1211) has the following course-level learning outcomes:

1. Perform outdoor pageantry repertoire appropriate to their performance area as members of ensembles.
2. Demonstrate the ability to successfully contribute in a cooperative learning environment.
3. Demonstrate the ability to perform a variety of music with attention to several musical factors, including style, articulation, dynamics, blend and balance, intonation, rhythm, and phrasing.

According to assessment reporting by Dr. Larry Markiewicz, all outcomes for this course were met in both the Fall and Spring semesters.

The vocal ensembles (Men’s Chorus, Women’s Chorus, and Chamber Singers) were taught by Dr. Jim Henderson in the Fall semester and by Dr. Larry Markiewicz in the Spring semester. These courses had the following learning outcomes:

1. Perform musical concepts through choral rehearsals/concerts
2. Identify and practice musical vocabulary and vocal parts
3. Utilize and improve Ear Training & Sight-Reading skills (Fall semester only)

According to assessment data collected by the instructors, all outcomes were met.

Music Theory I (MUE 1093) has the following course-level learning outcomes:

1. Notate (and dictate) rhythmic patterns in common simple and compound meters (duple, triple, and quadruple).
2. Identify and write simple and compound intervals, diatonic triads and seventh chords in all positions, and in treble and bass clef.
3. Demonstrate fluency in the construction of all major and minor scales and key signatures.  Develop a strong knowledge of the circle of 5ths.
4. Analyze and construct chords using Roman numerals and figured bass.
5. Demonstrate the integration of common-practice diatonic harmonic and voice-leading principles, including the use of passing and neighboring tones.

According to assessment data collected by Dr. Larry Markiewicz, all outcomes were met in both the Fall and Spring semesters.

4.0 External Constituency and Significant Trends

An important component of maintaining a superior program lies in awareness and understanding of other possible factors that may impact the program and/or student outcomes. After consideration of these other factors, program faculty should document the relevant information within this section. As applicable, this should include the following.

## 4.1: Program Advisory Committee:

### Narrative:

* IncludeAdvisory Member Name/ Title/ Organization/ Length of Service on committee; note the Committee Chair with an asterisk (\*).
* Upload meeting minutes from the previous spring and fall semesters and attach in the appendices section (10.0).

## 4.2: Specialized Accreditation:

* Include Accrediting Agency title, abbreviation, ICC contact; Agency contact, Date of Last Visit, Reaffirmation, Next Visit, FY Projected Accreditation Budget.
* Upload the most recent self-study and site visit documents.
* Upload agency correspondence which confirm accreditation status.

### Narrative:

## 4.3:  Other:

Discuss any external constituencies that may apply to the program.  *(See Section 4.3 in the Program Review Handbook for more information.)*

### Narrative:

# 5.0 Curriculum Reflection

 5.1 Reflection on Current Curriculum

The program faculty should provide a narrative reflection that describes the program’s curriculum holistically. The following are prompts formulated to guide thinking/reflection on curriculum. While presented in question form, the intent of the prompts is to stimulate thought and it is not expected that programs specifically answer each and every question.

* Is the curriculum of the program appropriate to the breadth, depth, and level of the discipline?
* How does this program transfer to four-year universities? (give specific examples)
* What types of jobs can students get after being in your program? (Please use state and national data)
* How dynamic is the curriculum? When was the last reform or overhaul?
* In the wake of globalization, how “internationalized” is the curriculum?
* How does the program assess diversity?
* Does the program have any community-based learning components in the curriculum?

### Narrative:

* The curriculum, including ear training, music theory, applied instrumental and voice study, ensemble participation, etc., is particularly appropriate to the breadth, depth and level of the program.
* The music program has currently (and has in the past) transferred successfully to four-year universities for students seeking a degree in music and relevant fields, with exception of most Music Theory and Ear Training courses (other than Theory I, which is KBOR aligned). Most four-year universities require transfer students to take a placement test, which may require them to re-take theory and/or Ear Training courses.
* Students seeking professions in music performance, music teaching/coaching, music therapy, music production, music composition, etc. can find employment in these fields after studying in the program.
* Due to ICC’s small class sizes and excellent faculty/student ratio, especially within the music department, our curriculum is highly dynamic, allowing instructors to tailor courses to student needs.
* The study of world music, instrumentation, pedagogy and methodology gives us confidence in being “international” in scope and practice.
* Our ensembles (vocal and instrumental) seek to engage community involvement. Both Dr. Markiewicz and Professor Lowder are increasing the music program’s community outreach by involving community members in their ensembles, performing at community events and venues, etc.

5.2 Degree and Certificate Offerings or Support

Program faculty should list what degrees and certificates are offered and/or describe how the program curriculum supports other degrees and/or certificates awarded by the college.

### Narrative:

### Our program offers an Associate of Arts (A.A.) in Music.

# 8.0 Fiscal Resource Requests/Adjustments

8.1 Budget Requests/Adjustments

Based on program data review, planning and development for student success, program faculty will complete and attach the budget worksheets to identify proposed resource needs and adjustments. These worksheets will be available through request from the college’s Chief Financial Officer.  Program faculty should explicitly state their needs/desires along with the financial amount required.

Programs should include some or all of the following, as applicable, in their annual budget proposals:

* Budget Projections (personnel and operation)
* Position Change Requests
* Educational Technology Support
* Instructional Technology Requests
* Facilities/Remodeling Requests
* Capital Equipment
* Non-Capital Furniture & Equipment
* New Capital Furniture & Equipment
* Replacement Capital Furniture & Equipment
* Other, as applicable
* Accreditation Fee Request
* Membership Fee Request
* Coordinating Reports

 Resource requests should follow budgeting guidelines as approved by the Board of Trustees for each fiscal year. The resource requests should be used to provide summary and detailed information to the division Dean and other decision-makers and to inform financial decisions made throughout the year.

### Narrative:

[Prepared by Dr. Larry Markiewicz]

The ICC Music Department budget bottom line budget number was not increased for the 2019-2020 academic year. We also look to come in under budget for the second year in a row.

However, the delineation of funds on various line items were shifted to allow the opportunity to bolster opportunities for items such as recruiting, purchase of necessary music/supplies and critical instrumental repairs.

As we project towards 2020-2021 academic year. We do not intend to increase our bottom line budget once again. \*Keeping it the same for the third consecutive year!

Professor Lowder and I agree we would like to shift more funding towards replenishing our library and would welcome any “out of the box” ideas to bolster funds such as investigating grants to start the ICC Music Library Project.

Looking ahead to FY 22 and beyond. As the enrollment in our department grows we will need to be prepared for increased spending on items such as instrument repairs and purchase of large items such as low brass, percussion and various reed instruments (oboe, bassoon, colour clarinets, etc).

# 9.0 Program Planning and Development Participation

9.1 Faculty and Staff

Program faculty will provide a brief narrative of how faculty and staff participated in the program review, planning and development process. List the preparer(s) by name(s).

### Narrative:

This report was compiled by Alexis Lowder, with assistance from Dr. Larry Markiewicz, relying on assessment data compiled by Larry and Dr. Jim Henderson and program data provided by Anita Chappuie, Director of Institutional Research.

9.2 VPAA and/or Administrative Designee Response

After review and reflection of the *Comprehensive Program Review* or the *Annual Program Review*, the Division Chair and VPAA will write a summary of their response to the evidence provided. The Division Chair and VPAA’s response will be available to programs for review and discussion prior to beginning the next annual planning and development cycle.

### Narrative:

I agree with the recommendations. Brian Southworth PRC 4.27.2020

# 10.0 Appendices

Any additional information that the programs would like to provide may be included in this section.