



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

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

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

Cañada College

Mission Statement

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

Vision

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



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Document Map:

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



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

Department/Program Title: MUSIC

Date submitted:

0. Key Findings:

A request for a full-time position should be made within the next two years. The position would be responsible for creating a performance ensemble program, preferably centered around a mariachi ensemble with community involvement. This is driven by the requirements of an AA-T degree.

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

List of names and positions: DAVID MECKLER

2. Writing Team and Contact Person: DAVID MECKLER

3. Program Information

A. Program Personnel

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

FT Faculty [no change] DAVID MECKLER

PT Faculty [change!] Lindsey Breitschädel, Mike Tyler, Josh DiChiacchio

B. Program mission and vision

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

[no change] It is the mission of Cañada College Music Department to provide students with many opportunities to engage in creative expression and critical thinking about music and its place in diverse cultures.

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



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C. Expected Program Student Learning Outcomes

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

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

[no change]

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

Assessment.

Assessment was conducted this year via an exit interview with our one graduate. (See Section 6.B.) E-portfolios may be used in the future.

4. Response to Previous Annual Program Plan & Review

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

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

Curriculum continues to be revised.

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

Curriculum offerings expanded in a significant way by the addition of guitar courses.

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

SLOAC = Student Learning Outcomes Assessment Cycle

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

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

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

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

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



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all courses are current; voice classes need to be unbanked and updated; update is currently in Curricunet.

B. Identify Patterns of Curriculum Offerings

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

Music Courses – 2-year cycle

Year A

Fall

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

Spring

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

Year B

Fall

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

Spring

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

Comments

- 2 sections of 100 every Fall; 1-2 sections every Spring



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- 202 is popular enough to offer in both Fall and Spring, especially if it is in the College for Working Adults program.
- • Courses not yet offered (230, 290, 271) are best offered in the Spring to have a chance of making; that is in tension with offering 120 Songwriting, which has a mixed record of making. Offering two risky courses is risky times two, so offering Songwriting every year will impede the rate of offering new curriculum.
- Voice and other levels of Guitar need to be developed.
- MUS 290 is not likely to be offered in the near term; create an alternative choice in the major, the MART digital audio course.

6. Program Level Data

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

Data Analysis

1. Enrollment patterns and course offerings
Average enrollment per section is rebounding from a low in 2011. Enrollment in piano classes bounced around unpredictably but seems to be rebounding in a good direction with the fall 2014 Piano I class being at capacity. Headcount will still be below compared to the college at large because of the low enrollment limitation of 21 keyboards per classroom; this also affects MUS 100, which works best with enrollment cap of approximately 35 students. Other transfer level type courses such as world music hover around 20 students per class; it would be nice to increase that figure. Rock history has a good track record of around 35 students in it as well. The total number of sections dropped; these numbers are quite sensitive to individual courses being canceled, since there are so relatively few music sections offered. Spring 2013 saw the (it is hoped one time only) error of the film music class being listed as a Friday evening class that was to run from 9 to 12, and it was canceled. Enrollment continues to be low in the film music class; we need to look at the transferability information and make sure that it is correct in the catalog. Other classes, such as guitar, may have low enrollment, but the college needs to commit to establish these courses as regular offerings in order to build a stable enrollment base.
2. Department efficiency
The above comments apply to this category as well.
3. Student performance profile
It is gratifying to see the improvement in numbers in these categories, but I have no explanation for the improvement from the low in 2011.
4. Student enrollment status profile.
There is very little change in this category; anecdotally, I seem to be seeing more takers of multiple different music classes, although these students are not music majors. It is good to see happy repeat customers.
5. Student goal orientation.
Very little recent change in this category; transfer is the overwhelming dominant category.



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6. Student demographics.

There is a strong uptick in Hispanic enrollment from 2012 to 2013. This is particularly gratifying in the Music of the Americas course, which ironically started out as one of the least Hispanic enrollment classes of all music classes. Fortunately, it is now dominated by Hispanic heritage students. In terms of age, there is a slight increase in older students, probably due to college for working adults and evening performance classes such as guitar and piano. In terms of gender, music courses are more balanced male to female as compared to the college at large. For people interested in boosting male enrollment and retention, perhaps this is worth noting.

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

PLOs [no change]

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

Assessment.

Assessment was conducted this year via an exit interview with our one graduate.

1. The student amply demonstrated the creative process in the songwriting workshop by writing songs and engaging in constructive criticism of the student's own and others' work. The student displayed exemplary critical thinking skills in the use of the creative process.
2. The student wrote exceptionally clear and insightful essays in world music and music of the Americas classes, clearly demonstrating critical thinking and sensitive appreciation of the variety of creative expression in diverse human cultures.
3. Evidence provided for learning objectives 1 and 2 is obviously evidence for engagement with the arts.
4. Evidence provided for learning objectives 1 and 2 amply displays critical thinking, critical vocabulary and considerable appreciation of the expressive content and social context of music.

This student also displayed excellent leadership abilities in the classroom and in student government, and would be an excellent positive assessment of the College Learning Outcomes.

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

While this assessment is pleasing and reflects well on the program, it must be remarked that our program and this student were a uniquely good fit together. The student came with a well-developed set of music performance and compositions skills, and did not intend to transfer to a 4-yr



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institution in music. To meet the needs of a more typical music major, our program needs ways to build those skills and provide performance experience to enable transfer.

C. Other Considerations

- The active concert series (Grooves in the Grove piano music, for example) needs to be reactivated. Due to health and schedule changes (making the piano courses evening courses), musical activities on campus decreased this year. This effort needs the support of faculty release time until a performance ensemble is established on campus.

7. Action Plan

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

Certainly the key change in this planning document is a shift in outlook for the potential of having a large musical ensemble as a class at Cañada. Pres. Buckley mentioned the possibility of having hybrid community education and college credit courses. This would enable us to create a very exciting program here at Cañada. Without this, the efforts being made to establish an AAT degree at Cañada were pro forma. This would have been a Potemkin degree, something that would exist only on paper, because none of the core requirements would be offered at Cañada. If we hire someone to lead a performance ensemble program here at Cañada, this would address at least part of those core requirements. Another part of the core requirements, the theory and musicianship sequence, would be very suitable for the proposed multiple campus offerings of courses with electronic connectivity. This multiple campus course model is currently in discussion at the district academic curriculum committee. If this program moves forward, that would allow Cañada to share in the theory and musicianship class sequences at CSM and Skyline. Those classes can barely fill at CSM and skyline, so this would be a great opportunity for all three campuses to help each other out. The third component of the AAT degree core requirements, studio instruction, is being tested at skyline in the model I would like to emulate. This too would do very well with having a shared offering with electronic connectivity. The current model of studio courses at skyline is to have a weekly meeting of students enrolled in private instruction. This would include a mix of piano, voice, guitar and other instrument students. In these common sessions, students and faculty discuss practice techniques in practice discipline, along with performing works in progress for each other. This could be shared electronically, while the individual instruction (private lesson) could occur on any of the three campuses. With this in mind, the action plan will should be to move forward. Vigorously with creating the curriculum that covers the AAT core requirements and making moves to hire a full-time ensemble leader.

What kind of insoluble leader? This is where it can be very exciting. Several institutions around the state offer mariachi ensemble courses. Fresno State is a good example. If we were to hire someone whose primary responsibility is to develop and lead a mariachi ensemble at the college, this could be explosive in community outreach, and energizing the Latin American studies program, and to greatly improve the awareness of the music program among students in the community.



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Curriculum plans

- The most significant action to be undertaken is the revision of the major for AA-T standards. A key step will be to create an ensemble course, preferably a mariachi course.
- The “local” major should also be revised, particularly to include MUS 371 Guitar as a selective, as well as a MART digital audio course as a selective.
- Ethnic Studies status needs to be applied for for MUS 240, 210, and 250.
- MUS 260 transferability information needs to be confirmed and we need to make sure the catalog is correct.

8. Resource Identification

A. Faculty and Staff hiring requests

The music department will make a hiring request for a full-time position in the upcoming or the following academic year. The exact timing will be determined in discussion with administration figures. The emphasis for this full-time position would be the creation of a large ensemble performance program. The court large ensemble would be a mariachi band, with supplementary ensembles such as jazz or musical theater. Normally, hiring requests are supported by high FTES numbers; in this case, the data provided will be the fact of low FTES. As has long been recognized in discussions with deans and in previous annual planning documents, the lack of visibility of the music program has probably limited enrollment. In other words, with a higher profile performance program, awareness of all music program offerings would be increased on campus and in the community.

Release time for a coordinator for the fine and performing arts is requested. This would support the following wide range of activities:

E-portfolios

- e-portfolios leadership
- e-portfolios tech support

Planning

- integrated program review (combining the individual program reviews and assessing program level SLOs)
- strategic enrollment planning and promotion
- diversity and community outreach planning
- instructional equipment and building requirements

Administrative coordination

- technology support (TracDat, Curricunet, WebAccess, etc.)



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- new curriculum support (for example, a music ensemble course is only one unit and yet requires far more admin work; a coordinator could make up the slack)
- intern
- honors program integration
 - arts activities outside the classroom for honors students social bonding
 - honors sections and contracts integration across the arts
- coordinate ENG 100 formal and informal learning communities connected by the arts (creative writing, songwriting, dance, studio arts, theater, etc.)

Public outreach

- website and social media
- theater, gallery, music events promotion
- individual course promotion & recruitment (especially for new classes)
- individual program promotion & recruitment

B. Professional Development needs

Guidelines:

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

Prof. Meckler attended a performance of excerpts from his *Apollo 14, A Space Opera*, at the Palm Springs Air Museum, Palm Springs, California, in November 2013. Recordings of this performance and anecdotes about the performance and rehearsal process have been shared in several different classes. Attendance at additional performances of his music is strongly advised.

C. Classroom & Instructional Equipment requests

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

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

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

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

Miscellaneous hand percussion



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In teaching rhythmic theory to a variety of classes (World Music, Music Appreciation, Music Fundamentals, Music of the Americas, History of Rock and so on), I have been very frustrated in the low level of student engagement or participation in these important class activities. By chance, perhaps I have discovered what many other music instructors already know – giving students a small hand percussion instrument such as a bell, shaker or rattle seems to greatly lessen inhibitions and increase student participation in demonstrating and performing rhythmic patterns. Toward this end, the College should purchase a number of hand percussion items. The following list is very general and can be tailored to fit whatever small amount of leftover money might be found at the end of a budget cycle.

Any combination from the following would be appropriate; at the end of the budgeting and appropriation cycle, if there is any spare change (smallish amounts of money) these would be great “stocking stuffers.”

I would suggest purchasing these items in person at Gelb Music 722 El Camino Real, Redwood City, CA 94063, (650) 365-8878; perhaps a discount could be negotiated for a group of items. Prices and availability sure to vary, and need to be reconfirmed.

(“LP” = brand name, Latin Percussion)

LP twist shaker	\$29
LP clave	\$59 (low priority; we already have one set)
Frame drums (pandeiro, bodhran, etc.) various sizes & prices (example: Toca brand \$50, \$70)	
LP tambourine (w/ head)	\$119;
or generic tambourine available at Gelb,	\$17
LP Afuche/cabasa	\$69
guiro, carved wooden,	\$39
guiro, traditional gourd, LP	\$70
guiro, metal (Dominican style)	\$149
Brazilian reco-reco,	\$54 (from www.espiritodrums.com)

D. Office of Planning, Research & Student Success requests

No requests. I was surprised to see that the change of the Redwood Symphony to no longer being a class still affects the big picture historical data trends. If I had been aware of this, I would have requested the data be filtered to get rid of that big signal from 2009, but there is no need for this data request in the future because the 2010 data will not be affected by that historical change.



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E. Facilities requests

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

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

High Quality Film Projection

For film, music and art courses, high-quality video with high-quality audio would be a significant enhancements. This sort of change falls somewhere between instructional equipment request and a facility request, but any properly designed room would be designed from a facilities point of view with state-of-the-art audio and video requirements integrated into the design. For films and slide projections, we should be able to darken rooms entirely. Bldg 5-115 would be a candidate for black-out curtains for the door windows and exterior windows. This would serve any class using such media, but will be particularly important for film and art courses. Better audio in main classrooms, particularly 3-148. The current set-up mixes stereo down to mono, often degrading the sound quality severely (due to phasing and cancellation effects). For music and film courses, true stereo and 5.1 audio would be appropriate.

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