

PROGRAM REVIEW 2008-2011

Division: Creative Arts

Department or Program: Music

Name and Title of Preparer(s): Paul Setziol, Anna Poklewski, Ron Dunn, Robert Farrington, Ilan Glasman, and Dan Mitchell

I. Description and Mission of the Program

Which area(s) does this program considerably address (check all that apply):

Basic Skills Transfer Career/Technical Other
(describe)

A. Provide a brief description of the program including any services provided and the program's mission.

The De Anza College Music Department strives to provide an excellent comprehensive music program to a diverse community of students and to do so in a way that is both congruent with fine baccalaureate programs (therefore supporting transfer to conservatories, colleges, and universities) and attractive to all students regardless of musical background or interest.

With six full time and 12 part time faculty members, the department serves approximately 1,100 students each quarter with courses and events for those majoring in music as well as those who are undecided, taking music courses as electives or general education requirements, and life long learners.

B. Provide a summary of the program's main strengths.

The primary strength of the department is its commitment to providing the highest possible level of music education despite woeful and uncommonly inadequate support in maintaining comprehensiveness concomitant with high standards. The department provides nurturing yet challenging courses and standards for students with limited background and unsure of their abilities, those realizing that music provides a balancing element in their lives, those with high ambitions aiming at transfer to highly competitive institutions, those aiming at near term performance careers, and those incorporating music into their general education programs

To this point the department has been able to combine breadth of offerings with commitment to the standards set forth by its mission.

Particular examples of subsets of the department accomplishing this are: The guitar program portion of the department cooperates with local organizations in bringing master classes and concerts to De Anza, as well as providing discounted tickets for our music students to attend live performances. There is a new concert-level guitar for the most advanced students to use for practice and recitals. In spite of offering no private lessons, since the last Program Review several guitar students have successfully transferred to Universities as music majors, with both performance and music education emphases. A new course, Guitar Ensemble, is a performing group, and will improve Music Major preparation for transfer in the performing area, as well as the increase visibility of the College's offerings through expanded public performances.

The piano portion of the department program continues to provide the college and local community with instruction and performances of all levels from the most basic beginning instruction to performances by both home grown and non home grown award winning and internationally renowned pianists.

Enrollment in the Electronic Music program has steadily increased since the completion of a new and appropriately equipped facility in room A91. During recent terms many sections have accommodated more students than expected, and in some cases the number of sections has been insufficient to meet student demand. The new facility and the availability of individual workstations including up-to-date software and hardware has greatly increased the effectiveness and relevance of the courses for students.

Our General Education courses in Classical, Jazz, World Music, and Rock Appreciation give general De Anza students an excellent window to our art form. Recent course revisions and a renumbering of general education music courses as part of a "Music 1 series" has encouraged general education students to consider several different focuses including western classical music, jazz, non-western music, and rock and popular music. A distance learning Music 1A section continues to provide an additional option.

Students transfer to an extremely broad range of conservatories, colleges, and universities. At universities which have a more or less constant stream of music major transfers, the De Anza program has the reputation of producing the most well prepared students.

More inclusively stated:

Successful performing groups that are recognized statewide and nationally.

Vintage Singers, Wind Ensemble, Chamber Orchestra, Daddio Big Bands, Vocal Flight, Women's Chorus, and Evening Chorale provide performance opportunities for both full-time and community students. In addition the Comprehensive Musicianship, Electronic Music, Piano, Guitar, Voice, and Jazz Improvisation classes provide students w/ both the fundamental and advanced techniques for future success in their chosen area. Finally, our specialized classes in jazz/rock guitar, jazz solo voice, jazz piano, and African and Brazilian drumming offer unique opportunities for students to explore popular and cultural traditions. Many of our students and performing groups perform at festivals, honor bands/choirs, and community concerts in addition to the ones held here on campus.

C. Provide a summary of the program's main areas for improvement.

Areas for improvement for the department include renewed and expanded efforts to involve students from all backgrounds already on the De Anza campus, reaching out to prospective students in high school programs, coordinating efforts to move into new areas of instruction, and closing the achievement gap between Asian and Caucasian students on the one hand and African American, Filipino, Hispanic, and Pacific Islander students on the other.

The loss of our full time classified support has hamstrung the department in several ways and the ongoing lack of this classified support will make it difficult to overcome problems and makes our strengths difficult to maintain let alone enhance. We need a full-time classified staff person to not only accompany choirs, but to coordinate the inventory of instruments and lockers, the Choral and Instrumental Libraries, tuning and repair of pianos and band instruments, manage and supervise open labs, and the allotment of practice room keys among other duties.

A critical aspect of success for music students involves extensive practice and drill outside of class time. In a number of cases this work requires access to specialized facilities including keyboards, practice rooms and rehearsal spaces, computers, and music software and hardware. The department lacks a consistent and comprehensive approach to providing this service critical to student success, though the department has managed to improvise to some extent. The loss of the music department full time classified staff position continues to affect the department in this regard.

A number of comparable community college music programs offer private individual instruction for those with a performance concentration. This is also a very strong norm at four year institutions worldwide. Because the failure to do this puts our students at a disadvantage, the department should investigate the possibilities for providing such instruction to students in our program.

Similarly, other music programs typically have student hourly help including both college and work-study funded positions. The department could improve its attempts to secure this kind of help.

The department needs to work toward greater cohesiveness, with a sense of common mission. Increased numbers of meetings, with more communication would serve to strengthen our efforts in all the areas identified.

Additional areas for improvement including potential strategies towards making the improvements identified :

We need to work on: Recruiting students through better relations w/ local high schools, recruiting days held on campus, and through performances in festivals and in the community. Our electronic music offerings program should expand in the area of audio recording, editing, and mastering, as well as integration with multimedia and film/video..

New courses in piano accompaniment and film scoring are being considered but need help in order to be implemented. A film scoring set of courses would need to include collaboration between composition and arranging and electronic music from the Music Department along with portions of Film/TV from that department.

Finally, an attractive area of potential growth is musical theater. As attractive as it is, however, it would call for collaboration between music, dance, and theater and support from administration. At this point there is enthusiasm from music and dance but doubt about administrative support.

D. What are your expected outcomes (such as learning outcomes, transfer, career goals, certificate and degrees) for students in your program?

A minimum goal for all students in all courses is for them to have greater skills or skill levels and abilities at the end of a course consistent with the course outlines for those courses and for them to know that they have achieved these outcomes. More overarching expectations include seamless transfer for majors and increasing commitment to music study and performance for undecided students or students not strongly committed to other majors. Students in general education music courses should demonstrate understanding of and critical thinking skills related to the role of musical arts in their lives.

II. Retention and Growth

A. How has the program responded to the institutional goal of increased access, growth and retention? (Include the number of students enrolled in the program and the retention rate over the last three years.)

In 2005 - 2006, the department had an enrollment of 3,091 students. In 2007 – 2008 that number was 3,329. This year the projection is for the number to reach 3,362 an increase of approximately 9.25% over the period.

In 2005 – 2006, the departmental retention rate for all students was 85%. In 2007 – 2008 that number was 86%, a slight increase.

In terms of effort, the department has been adding new curriculum aimed at attracting and retaining new students in aspects of the program previously undeveloped. African and African Influenced Drumming and Percussion and a survey of Popular Music are examples of this. Electronic Music courses also draw significant numbers of student to the program through their interest in popular music. This new curriculum is just now starting to show an effect.

Two additional factors have just recently put the department in position to do well in terms of retention and growth. First came the hiring of new full time faculty member Ilan Glasman, primarily responsible for the choral part of the department, who promises to bring new outreach and growth in that part of the department. Second, the new Visual and Performing Arts Center will provide an attractive and state of the art on-campus performance venue, attract member of the community interested in our performances, and make new and prospective students feel that De Anza is an exciting and inviting place to be and to study music.

B. How has the program responded to the institutional goal of increased access, growth and retention specifically for the identified targeted populations of African Ancestry, Latino/a, and Filipino/a students? (Include the number and percentage of the program's enrollment that was made up of the targeted populations and the retention rate of the targeted populations over the last three years.)

In 2004 – 2005, the number of African American students taking classes in the department was 87. This was 2.5% of all students served. They were retained at a 66% rate.

In 2007 – 2008, the number of African American students taking classes in the department was 83. This was 2.2% of all students served. They were retained at a 74% rate.

The number served is essentially the same while the retention rate is significantly higher.

In 2004 – 2005, the number of Latino/a students taking classes in the department was 255. This was 8.4% of all students served. They were retained at a 78% rate.

In 2007 – 2008, the number of Latino/a students taking classes in the department was 382. This was 11% of all students served. They were retained at an 80% rate.

The number served is significantly higher while the retention is modestly higher.

In 2004 – 2005, the number of Filipino students taking classes in the department was 118. This was 4% of all students served. They were retained at a 78% rate.

In 2007 – 2008, the number of Filipino students taking classes in the department was 159. This was 5% of all students served. They were retained at an 84% rate.

The number served and the retention rate are both significantly higher.

C. The Statewide Basic Skills Initiative defines “basic skills” as English, mathematics, reading, writing and ESL skills. In what ways does your program address the basic skills needs of students? For programs that do not directly address basic skills, how does the lack of basic skills impact student success rates for your program?

We take the above to mean helping students enrolled in our courses develop and enhance needed “basic skills” rather than screening them out or advising them not to take certain classes.

Given that – there is no coordinated effort in the department. Neither is there a stated departmental norm or policy with regard to basic skills. However, the group is aware of the situation regarding basic skills and individual faculty members have devised or used different means to help students. This is understandable and appropriate since there is such a broad range of skills of various levels called for within the department’s diverse curriculum and individual faculty mostly have responsibility for curriculum different from other faculty, curriculum for which very different pedagogies are appropriate and for which very different skills and abilities are required of students with regard to the disciplines stated above.

In Musicianship classes, students are assisted students in writing increasingly as they progress through the six quarter sequence, beginning with simple editing (showing students through annotations what would be correct where what they wrote was incorrect with no deduction for mistakes made) and moving to a first and second draft approach with deductions made for second draft mistakes. Simple mathematical concepts are either reinforced or taught as needed.

Faculty in the general education music survey courses in which written work is a core component offer specific guidance and assistance to students with weaknesses in this area, and also often help them identify appropriate on-campus sources of help including writing labs and tutoring.

Many music classes require writing assignments, whether Music Survey courses, or applied music such as Classical Guitar. In applied music courses, students utilize a template for writing concert reports, where they learn to use appropriate vocabulary, and ways of organizing academic discourse. Students are also given feedback on their efforts. In music survey courses, students write lengthier description, subjective, and research papers, in some cases with background research, on which they also receive guidance and feedback regarding their written work

III. Student Equity

A. What progress or achievement has the program made towards decreasing the student equity gap? (Include student success rates for targeted populations compared with other students over the last three years.)

There has been a promising if insufficient narrowing of the student equity gap over the last several years.

In 2005-2006 the gap between targeted and non targeted groups was 16%

In 2006-2007 the gap between targeted and non targeted groups was 17%

In 2007-2008 the gap between targeted and non targeted groups was 12%

B. In what ways will the program continue working toward achieving these goals?

Among African American students the success rate of students among those students retained through courses was actually 92% in 2007-2008 compared to 73% in 2006-2007. This compares with 90 % for White students and 95% for Asian students. Therefore, the gap among these students is almost entirely a function of withdrawal. The same striking pattern does not exist among Filipino and Hispanic students. The pattern among African American students suggests that it is perhaps the curriculum itself rather than ability to succeed causing the gap. If it is feasible to survey students to determine primary reasons for withdrawing (or not enrolling in the first place possibly) the department would be interested in doing that.

C. What challenges exist in the program in reaching such goals?

With no resources and no support, any increased or new effort is problematic to say the least. How many responsibilities can one faculty member take on and expect to have a serious impact? Getting the department to act as a whole difficult without a shared sense of purpose and understanding of the issues that can lead to solutions. It is critical to develop a sense of individual responsibility for portions of the program, a common vision of the program as a whole, some autonomy to act in the best interests of music students, and support for taking such actions..

IV. Budget Limitations (Please be specific in your responses.)

A. Identify any limitations placed on the program based on limited funding. What increases in resources are critical to the program and what are the consequences of continued limited funding on the program?

There are two primary limitations that cut across the department, an almost non-existent operating budget and the lack of classified support including only having a 15% position for an accompanist. The Music Department lacks completely the typical level of classified staff support available to other college music programs, including colleges which have no greater access to funds than De Anza.

The lack of operating funds means that experiences and models which foster excellence are precluded and individual faculty expend thousands of dollars of their own personal funds and unusual and unrealistic amounts of time to make the program run at an acceptable standard.

There are many critical duties normally performed by classified staff in college music programs. The department is simply unable to provide services offered by other programs. A current limitation and therefore significant ON TOP OF all other needs for classified support is the need for staff in the new Visual and Performing Arts Center. The center is not likely to succeed as per its intent without some measure of classified support.

Having only a 15% accompanist position is unfair to the students in terms of access and makes it extremely difficult for performers, especially vocalists to have either the breadth or depth of study and performance experiences that students in many other community colleges as well as all accreditable conservatories, colleges, and universities.

We need a new Steinway grand to replace the one taken to the new Visual and performing Arts Center.

B. Describe the consequence to students and the college in general if the program were eliminated or significantly reduced. Please be specific.

1100 students per quarter would be denied access to their chosen course of study. The California State University at San Jose would lose its primary source of transfer music majors. The California State University East Bay would lose a significant source of transfer music majors. More significantly, the students who have embarked on academic and career paths that include Music Department courses would not be served.

The college would no longer be able to call itself a comprehensive community college since there are as many community colleges offering music classes as there are offering such subjects as mathematics and English. An understanding

of musical arts and their role in human society have been and are considered core elements of a comprehensive college education.

V. **Additional Comments (optional):** What additional information is important to consider when reviewing the budget of your program for possible reductions? You may include any or all of the following, or other information.

- **Comparable Programs at other Institutions:** Provide any information that you have that would allow for a comparison of the program to similar programs at other institutions in the State.

Given our previously expressed need for classified support, the number of comparable institutions with at least one full time classified staff member dedicated to music is striking and suggests action by the college in that direction. Please see the Appendix for further comparative data.

San Francisco City College - three

Diablo Valley College – one

El Camino College – three

Grossmont College – one

Los Angeles City College – six

Mount San Antonio College – three

Santa Monica College – four

Pasadena City – One and one half

Also very interesting is that fact that most comparable programs offer private lessons. Again please see the appendix.

Appendix:

Information from other community college music departments

City College of SF

50 Phelan Avenue, San Francisco, CA. 94112
(415)239-3000

Semester system

Statistics

| | |
|---|-----------|
| Total enrollment | 34,098 |
| Campuses | 11 |
| Students enrolled in music classes | 3,000 |
| Music majors | |
| Music faculty | 11FT/22PT |
| Non-faculty (classified) positions in Music | 3 |
| Multiple student work-study and lab aide | |
| Music Courses offered | 56 |
| Sections offered in Music | 131 |

Recent changes in music program

[Performing Arts Center](#)

How the college handles the “lessons” issue

Other

[Music Department](#)

Chair: Madeline Mueller (<mailto:mmueller@ccsf.edu>)
415-239-3641

[Diablo Valley College](#)

Pleasant Hill Campus • 321 Golf Club Road, Pleasant Hill, CA 94523
925-685-1230

San Ramon Campus 1690 Watermill Road, San Ramon, CA 94582
925-866-1822

Semester system

Statistics

| | |
|---|--------|
| Total enrollment | 20,949 |
| Campuses | 2 |
| Students enrolled in music classes | |
| Music majors | |
| Full-time Music faculty | 6 |
| Part-time Music faculty | 23 |
| Non-faculty (classified) positions in Music | 1 |
| Music Courses offered | 47 |
| Sections offered in Music | 73 |
| Music Literature Courses offered | 4 |
| Sections offered in Music Literature | 13 |
| Music Performance Courses offered | 15 |
| Sections offered in Music Performance | 15 |

Recent changes in music program

How the college handles the “lessons” issue

Some private instruction offered.

Other

[Music Department](#)

Chair: Owen Lee (OLee@dvc.edu)

925-685-1230 x 2311

[El Camino College](#)

16007 Crenshaw Blvd. Torrance, CA 90506

Phone: 1.310.532.3670 Toll Free:1.866.ELCAMINO (1.866.352.2646)

Semester system

Statistics

| | |
|---|--------|
| Total enrollment | 25,903 |
| Campuses | 2 |
| Students enrolled in music classes | |
| Music majors | |
| Full-time Music faculty | 8 |
| Part-time Music faculty | 43 |
| Non-faculty (classified) positions in Music | 3 |
| Music Courses offered | 63 |
| Sections offered in Music | 122 |

Recent changes in music program

How the college handles the “lessons” issue

[Applied Music](#) program available by audition for private study. Includes one hour of classroom recital instruction per week, a one-hour private lesson per week, five hours of on-campus practice per week, and participation in a major performing ensemble.

Other

[Music Department](#)

Interim Dean: Dr. James Schwartz, (jschwartz@elcamino.edu)
(310) 660-3593 x3715

Areas of emphasis: areas of emphasis including theory/composition, history, applied music, keyboard, voice, guitar, brass, strings, woodwinds, percussion, and electronic studio.

Performances and master classes at El Camino College [Center for the Arts](#)

[Grossmont College](#)

8800 Grossmont College Dr., El Cajon, CA 92020

Phone: (619) 644-7000

Semester system

Statistics

| | |
|---|--------|
| Total enrollment | 18,198 |
| Campuses | 2 |
| Students enrolled in music classes | |
| Music majors | >50 |
| Full-time Music faculty | 5 |
| Part-time Music faculty | 24 |
| Non-faculty (classified) positions in Music | 1 |
| Music Courses offered | |
| Sections offered in Music | 117 |

Recent changes in music program

How the college handles the “lessons” issue

Other

[Music Department](#)

Phone (619) 644-7254

[Derek Cannon](#), Co-Chair, Department of Music

[Paul Kurokawa](#), Co-Chair, Department of Music

[LA City](#)

855 N. Vermont Avenue, Los Angeles California 90029
Phone: 323.953.4000

Semester system

Statistics

| | |
|---|--------|
| Total enrollment | 19,201 |
| Campuses | 2 |
| Students enrolled in music classes | |
| Music majors | |
| Full-time Music faculty | 9 |
| Part-time Music faculty | 22 |
| Non-faculty (classified) positions in Music | 6 |
| Music Courses offered | 118 |
| Sections offered in Music | 151 |

Recent changes in music program

How the college handles the “lessons” issue

Individual instruction for music majors, subject to audition.

Other

[Music Department](#)

[My Space page](#)

Chair: Dan Wanner

323-953-4000 x 2880

LA Valley

5800 Fulton Avenue Valley Glen. CA 91401
Phone: 818-947-2600

Semester system

Statistics

| | |
|---|--------|
| Total enrollment | 18,436 |
| Campuses | 1 |
| Students enrolled in music classes | |
| Music majors | |
| Full-time Music faculty | 8 |
| Part-time Music faculty | 19 |
| Non-faculty (classified) positions in Music | - |
| Music Courses offered | 64 |
| Sections offered in Music | 84 |

Recent changes in music program

Newly updated facilities – practice rooms, recital hall, computer lab, and more.

How the college handles the “lessons” issue

The Applied Music Program in the Music Department is one of Los Angeles Valley College's most unique and important opportunities. This program provides music majors private lessons with outstanding professional musicians and teachers, including members of the Los Angeles Philharmonic. Designed for the serious music-major transfer student, this program prepares students for college auditions. Additional required courses in theory, musicianship, music history and keyboard skills help prepare a comprehensive musical foundation.

Other

[Music Department](#) (818) 947-2346 (music@lavc.edu)

818- 947-2346

Chair: Dr. Michael H. Arshagouni (arshagmh@lavc.edu)

818-947-2350

Los Medanos

2700 East Leland Road, Pittsburg, CA 94565

925-439-2181

Semester system

Statistics

| | |
|---|-------|
| Total enrollment | 9,775 |
| Campuses | 2 |
| Students enrolled in music classes | |
| Music majors | |
| Full-time Music faculty | 6 |
| Part-time Music faculty | 12 |
| Non-faculty (classified) positions in Music | |
| Music Courses offered | 97 |
| Sections offered in Music | 54 |

Recent changes in music program

How the college handles the “lessons” issue

Private instruction for music majors and minors by audition (limited spots available). They typically show on the schedule as 1 unit with a note: “Class is 5 hours by arrangement each week.”

In addition, many of the Music classes show a scheduled time and a note “+ ____ hours by arrangement each week.”

Other

[Music Department](#) (this Web site could best be described as garish)

925-439-2181 x 3209, x 3218

925-439-0200

Chair: Silvester Henderson

925-439-2181 x 3249

[Mt. San Antonio](#)

1100 N. GRAND AVENUE, WALNUT, CA 91789
909-594-5611

Semester system

Statistics

| | |
|---|--------|
| Total enrollment | 35,946 |
| Campuses | 1 |
| Students enrolled in music classes | |
| Music majors | |
| Full-time Music faculty | 7 |
| Part-time Music faculty | 38 |
| Non-faculty (classified) positions in Music | 3 |
| Music Courses offered | 52 |
| Sections offered in Music | 131 |

Recent changes in music program

Music complex expansion with new structure

How the college handles the “lessons” issue

Private lessons for students in a major performing group. Weekly class meeting and 5 1/2 hours of practice are required. Admission is by audition.

Other

[Music Department](#)

Chair: Katherine Charlton Calkins (kcalkins@mtsac.edu)

909-594-5611 x 4332

Secretary: Jeannie De Vito

909-594-5611 x 4426

Pasadena City College

1570 E. Colorado Blvd., Pasadena, CA 91106
626-585-7123

Semester system

Statistics

| | |
|---|--------|
| Total enrollment | 28,195 |
| Campuses | 3 |
| Students enrolled in music classes | |
| Music majors | |
| Full-time Music faculty | 13 |
| Part-time Music faculty | 62 |
| Non-faculty (classified) positions in Music | |
| Music Courses offered | 139 |
| Sections offered in Music | 273 |

Recent changes in music program

How the college handles the “lessons” issue

Individual instruction is offered. In addition, many Music classes also have a requirement for an additional time to be arranged with the instructor.

Other

[Performing and Communication Arts](#)

Jim Arnwine, Division Dean (jaarnwine@pasadena.edu)

Telephone: 626-585-7216

Fax: 626-585-7399

[Music Department](#)

San Diego Mesa

7250 Mesa College Drive • San Diego, California • 92111-4998
619-388-2600, 858-627-2600

Semester system

Statistics

| | |
|---|--------|
| Total enrollment | 21,763 |
| Campuses | 1 |
| Students enrolled in music classes | |
| Music majors | |
| Full-time Music faculty | 6 |
| Part-time Music faculty | 15 |
| Non-faculty (classified) positions in Music | |
| Music Courses offered | 66 |
| Sections offered in Music | 92 |

Recent changes in music program

How the college handles the “lessons” issue

Applied Music Program provides individual instruction on your instrument, performances in weekly master classes, and participation in music department recitals. Admission is by audition.

Other

Music Department

Phone: 619-388-2809

Department Chair: [Romeo, James](#) (jromeo@sdccd.edu)

Phone: 619-388-2217

[Website](#)

Santa Monica

1900 Pico Boulevard, Santa Monica CA 90405-1628
310-434-4000

Quarter system

Statistics

| | |
|---|--------|
| Total enrollment | 31,932 |
| Campuses | 6 |
| Students enrolled in music classes | |
| Music majors | |
| Full-time Music faculty (4 retired) | 9 |
| Part-time Music faculty | 20 |
| Non-faculty (classified) positions in Music | 4 |
| Music Courses offered (including. History & Appreciation) | 69 |
| Sections offered in Music | 151 |

Recent changes in music program

[Applied Music Program](#) began Fall 2001

How the college handles the “lessons” issue

Private lessons in the Applied Music Program offered to music majors on any instrument or discipline in which the student is qualified (determined by audition).

Other

[Music Department](#)

Chair: Rhoda Tuit (TUIT_RHODA@smc.edu)
310-434-4802