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Department Chairs/Program Leads: Please press the edit symbol in the right-hand corner to update. Below, the text in bold corresponds both to the name of the box when editing this page and also to the first-column on the APRU worksheet. If you have questions, please contact: papemary@fhda.edu.



Dept - (CA) Music

2019-20 Annual Program Review Update Submitted By: Ilan Glasman

APRU Complete for: 2019-20

Program Mission Statement: The De Anza College Music Department provides a comprehensive music program to a diverse community of students for transfer universities and conservatories as well as general education. The department provides courses and events for students majoring in music as well as those who are undecided, taking music courses as electives or general education requirements, and lifelong learners.

Program Learning Outcomes:

Music AA

- Demonstrate, through successful public performance, a synthesis of technique, memory, musicality and stage presentations in both group and solo presentations.
 - Demonstrate proficiency in music literacy in all historical periods, ear training and keyboard harmony equivalent to nationwide lower division curriculum standards
 - Distinguish musical cultures, historical periods forms and composers; while demonstrating an understanding of the roles of music in human culture, and the ability to understand basic concepts and terminology
 - Produce, notate, and perform music using contemporary technologies
- Music Program Learning Outcomes
- Students will demonstrate basic levels of skill and comprehension of the general discipline of Music through creative expression and interpretation of artistic works.
 - Students will experience or explore music, including performance, listening, comprehension, and career choices and life goals

The Music Department's Mission and Program Outcomes align well with many of the College's Mission and Core Competencies:



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- Communication and expression are at the core of our program's mission, and musical communication, whether in the context of beginning-level classroom voice or instrumental instruction, solo and ensemble performance, or comprehensive musicianship remains the foundation of our mission and are reflected in our Learning Outcomes.

- Physical/mental wellness and personal responsibility are well documented aspects of music study, particularly in the performing areas, and our Program Learning Outcomes reflect a commitment to both listening and "hands on" experience at both the AA and Program levels. While the well-being aspect of the college's core competency might be obvious, it's also important to note that any sort of ensemble performance requires a high level of commitment and responsibility to the group in order to succeed.

- Critical thinking is a necessary component of music learning, interpretation, analysis and composition, and is integral to several of our Learning Outcomes. Additionally, our GE Introduction to Music courses require that students synthesize and evaluate information, as well as to think critically about the roles that greater historical, social, and political trends play in the development of musical styles and cultures.

I.A.1 What is the Primary Focus of Your Program?: Transfer

I.A.2 Choose a Secondary Focus of Your Program?: Career/Technical

I.B.1 Number Certificates of Achievement Awarded:

I.B.2 Number Certif of Achievement-Advanced Awarded:

I.B.3 #ADTs (Associate Degrees for Transfer) Awarded:

I.B.4 # AA and/or AS Degrees Awarded: 9

I.B.5 Trends in # Degrees Awarded: The number of degrees awarded has increased each year since 2015, from 2 to 9.

I.B.6 Strategies to Increase Awards: 1. The Music Department has implemented a survey to students in all music classes to identify those who are majors who have completed education plans, as well as to identify preferred class times. We will continue collecting that data to better serve students.

2. The department has held meetings with Music majors to better inform and onboard students.

3. With the recent restoration of the Music AA, we are moving forward with a strategy of implementing several certificates to address areas of need, including Piano, Guitar, Piano Pedagogy, and Music Teacher certificates, as well as a course rotation schedule, to better inform students of the offerings in the Department

4. Given the increase in degrees, the implementation of Guided Pathways,



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and the general acceptance of the ADT in programs across the state, having a Music ADT would increase the number of degrees even more.

I.C.1. CTE Programs: Review of Perkins Core Indicator and SWP Outcomes Metrics: There is no CTE component to the Music program.

I.C.2 CTE Programs: Labor Market Demand and Industry Trends :: There is no CTE component to the Music program.

I.D.1 Academic Services & Learning Resources: #Faculty served: Not applicable.

I.D.2 Academic Services & Learning Resources: #Students served: Not applicable.

I.D.3 Academic Services & Learning Resources: #Staff Served: Not applicable.

I.E.1 Full time faculty (FTEF): 4.7

I.E.2 #Student Employees: 0

I.E.3 Full Time Load as a %: 52.6%

I.E.4 # Staff Employees: 1 (15 hr. week accompanist)

I.E.4 #Staff Employees: 1

I.E.5 Changes in Employees/Resources: • Three additional full-time instructors are teaching a reduced load under Articles 18 and 19. The effect on students has been minimized by the extra effort and time given by part time faculty as well as those teaching on a reduced load. The long-term effect is problematic for the Music program, since music departments require faculty specialists in the central areas of the discipline: 1) Vocal Music, 2) Instrumental Ensembles, 3) Piano, and 4) Music Theory.

- Without a counseling specialist for the department the task of advising and mentoring Music students has been undertaken by the Music faculty with the assistance of the College Researcher. Meetings for majors have been held, and student surveys are being used to help guide students.

- Tutoring is needed for MUSI 3 and MUSI 4 Comprehensive Musicianship (Music Theory) students because they need more support to pass the courses. Many enter the program without an adequate background in Music theory and other basics.

- Practice rooms are provided for piano and other instrumentalist students. This helps ensure equity for those students who cannot afford instruments or have no space to practice. Similarly, instruments are provided for band members. In order to increase equity more instruments are being requested.

- A planned automation of the piano practice room entry area will increase accessibility by providing extended hours for students. It will also minimize






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the accounting responsibilities given to the Music Accompanist, allowing her to spend more time on her musical work.

II.A Enrollment Trends: Enrollment in 2018-19 was 1704, a 12.4% drop from 1944 in 2017-2018. While acknowledging that enrollment declines in the department are part of a college and district wide trend, much of the decline is due to fewer course offerings. The head count and the number of sections have fallen at the same rate.

In order to increase enrollment, engage students, and help them persist to their educational goal a number of recruiting and support efforts have been made this last year:

i) Internal recruitment

- (1) Contacted Music majors using list generated by College Research
- (2) Held two meetings with 42 participants in November 2019. Reviewed what the program offers, discussed educational pathways to completion.
- (3) Held a workshop in fall 2019 with Dr. Emily Sinclair, professor of voice at UCSC.
- (4) Planning recruitment in Winter 2020 of male singers from the Physical Education Division to increase the percentage of male singers.
- (5) Part time instructors are contacting students from the previous year to recruit them for the instrumental classes and performance groups. This has helped with persistence as well as enrollment.
- (6) Cross-recruiting students from the Jazz and Classical piano classes to join the ensemble classes.
- (7) Ron Dunn is continuing his drumming workshops this quarter to engage students in playing instruments who are not taking regular Music classes. One workshop was held in fall, and three are being held in winter beginning January 23. The most recent workshop yielded 21 students who left emails indicating they would be interested in hearing about future Music courses.
- (8) Student surveys are being given to classes to see which times they would prefer to take additional classes.

ii) External recruitment

- (1) The Vintage Singers will participate in the Feb. 28 State University Invitational Choral Festival competition at San Jose State. This will also help promote student success by showing students how they compare to their competition, and the offerings of the state university.
- (2) Jim Schneider is recruiting students from external classes or at performances to join the Jazz piano and Jazz ensemble classes.
- (3) Spring 2020 vocal performances are planned at Cupertino and Monte Vista high schools.
- (4) Ilan Glasman is currently discussing a fall 2020 vocal performance collaboration with Homestead High School.
- (5) Grace Lai is working with Joseph George Middle School and James Lick High School on a joint concert to take place in late spring.

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(6) Paul Setziol and Grace Lai are planning additional high school events that are still to be finalized.

II.B Overall Success Rate: The Music department has remained relatively stable in overall success rates, from a high of 76% to a low of 73% (2018-19) slightly below the college average of 78% in 2018-19. Success rates for targeted groups are addressed elsewhere in the APRU.

The factors that might influence success rates are many, from the course offerings of a particular quarter, to variations in preparation and life circumstances of students, and of course, variations in pedagogy, outreach to struggling students, and demands made upon students. Music has not discussed strategies to increase success rates as a department, though in general, as individuals, each of us have made a greater effort to encourage students to stay engaged in our classes and to take advantage of our availability outside of office hours. We plan to schedule study group/lab hours staffed by faculty for Music 1A-D students to increase retention and success in those classes.

II.C Changes Imposed by Internal/External Regulations: • The student population has declined along with the rest of the college. This has resulted in a loss of FTEF for classes overall, resulting in a smaller department. The FTEF has stabilized in the last year in the 1.36 FTEF per quarter range.

- The college policy of requiring that 20 students minimum be enrolled in each course approximately two weeks before the quarter begins has forced the cancellation of classes that would likely have filled with those taking Music classes as an elective to round out their schedule.

- The adjustment of load for lecture and laboratory classes has undervalued certain classes by making them lab-only, while MUSI 1 lecture classes are given a higher FTEF value for each hour of instruction. This affects the ability of instructors to make their load by teaching instrumental classes. A valuation closer to lecture-lab parity would allow instructors to make load more easily, and have more time to help students.

- The ability to offer a Music transfer degree has been a prime goal. However, neither college within the Foothill-De Anza district offers it. Discussions with Foothill Music professors indicated that De Anza is in a better position to offer the AS-T. The only course not approved by the college is the local De Anza offering of MUS 25 Applied Music. Since 223 different versions of the course have been approved by C-ID one of these may provide a model for De Anza to do so as well. This would improve the transfer rates for the department, assist Foothill as well as De Anza students, and enhance the financial position of the college under the new funding formula. Our local Music 25 course was implemented successfully for nearly 2 years, and is a template for the C-ID MUS 160 descriptor.



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- The Viability Committee has recommended the restoration of the Music AA degree, which was voted for discontinuance in 2018. Music is working to recruit and guide students to completion, but ongoing counseling help is needed.

III.A Program Success: • The Music department holds multiple concerts each quarter both on and off campus in the community, featuring vocal, band, jazz, and orchestra concerts. These concerts raise funds that help support the program, and pay for items some students cannot afford (such as performance robes and musical instruments).

- Student surveys are being given to classes to see which times they would prefer to take additional classes.

- Held a workshop in fall 2019 with Dr. Emily Sinclair, professor of voice at UCSC.

- Raised funds to provide scholarships for students to continue their education.

- The Vintage Singers will participate in the Feb. 28 State University Invitational Choral Festival competition at San Jose State.

III.B Enrollment Trends - Equity Lens: The percentages of targeted groups are the same as that of the college for all but one category, Latinx. The enrollment rate is 20%, below the campus average of 28%.

In order to increase the engagement of these students there has been a diversification of Music Appreciation courses, literature and music choices that seek to engage students through music that reflects their cultures. In addition, a Mariachi class has been written that will better reflect and engage the Latinx population of the college.

III.C Success, Non-Success and Withdraw Rates: The most affected groups are African-American (-16% below the average 73% success rate), Latinx, (-13%), and Pacific Islander (-32%). Counseling assistance, tutoring, and referral mechanisms to student services are needed.

III.D Equity Planning and Support: • The Music Department requests funds for an Equity lab tutor. A student tutor could be hired for 11 hours a week at \$16/hour. This would amount to \$6336 per year. They could help students who need to practice, and supervise study groups for Music Appreciation students. Students in the classes taught in A91 (MUSI 3, 4, 8, and 51) often need additional time to work on class assignments and projects, and the software and hardware are not available outside of this classroom. Open lab hours will promote student success, especially among those students who need additional time on task. Student lab tutor hours are also needed in A31 for instrumental music students.

- Purchase more instruments for those who cannot afford them or need more practice. This would replace damaged, older instruments and increase the capacity and musical choices for students learning to play music.

- Greater access to practice rooms for those who have no space or proper



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environment to practice elsewhere. This would be assisted by the presence of the Equity lab tutor.

III.E Departmental Equity Planning and Progress: • Professional Development – what areas? – A short course in online course shell development would allow instructors to place material online before and during the class. This could help increase retention by setting expectations early, increase student success by providing materials online for repeated study, increase persistence by permitting students to access material if they are unable to attend multiple sessions, and increase equity by allowing those who need more time to absorb the material the ability to access that material online. The department would like addition resources and/or workshops in the area of multicultural sensitivity, including increasing awareness of unconscious bias.

- Enhanced support for students
 - o Use equity grants and other resources to provide tutoring for students, including MUSI 3ABC and MUSI 4ABC. Ideally the department would like tutoring made available for all students, including targeted groups.
 - o Have a dedicated counselor assist students in educational and career planning.
 - o Put textbooks on reserve in the library for students who cannot afford them, and utilize more online instructional materials.

- Departmental Collaborations – Work with Foothill’s Music Department to identify and support students who take music courses at both colleges.

- Best Practices – Engage faculty and staff in professional development activities focused on improving student success and closing the achievement gap, 5. Build on and broaden our existing relationships in the high schools and within the community to improve college readiness of entering new students.

- Coaching/Consultation - None

III.F Assistance Needed to close Equity Gap: Yes

IV. A. SLOAC Summary:

IV.B Assessment Planning: All but MUSI 4 have been done, which will be assessed in the next cycle.

- A major benefit to instruction this year was the use of college funds to purchase and install new computers and software for room A91, which is used for key music courses. These include the core Comprehensive Musicianship and electronic music classes. Software programs that were request in previous program reviews were purchased, including Sibelius, Garage Band, Pro Tools, Logic Pro, and Practica Musica. Each have licensing costs and refresh schedules associated with them, but these ongoing funds will be allocated. This purchase addressed much of the



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basic one-time budget needs.

- There is no dedicated budget for the repair and replacement of instruments, which affects the ability to serve students by providing them with instruments. This is an ongoing need.

- In order to provide support for student success the Music Department relies significantly on money raised at performances to fund basic class needs typically funded elsewhere by operating budgets, including sheet music, guest artists, recording and costs associated with facilities rental. This includes the Vocal Music area, which has no dedicated B budget, as is the case for other performing groups. The General Music fund is used, but demands upon that account limit the ability to support vocal students without supplemental funding from Fund 15 and Foundation accounts, as well as DASB funding.

- There is a downward trend in funds supplied by DASB, which affects the ability to support student success by staging performances to increase their skills. For the academic year 2019-2020, DASB funds have been reduced from \$9400 to \$7100 (24.5% percent).

V.A Budget Trends: Music departments typically have regular budgets to cover expected costs for maintenance of instruments and facilities, repairs, piano tuning and adjustments, replacement of instruments and other equipment, lab software upgrades, and similar expenses. While we have seen improvements this year in equipment and software, this is an ongoing need. Software programs include Sibelius, Garage Band, Pro Toos, Logic, Practica Musica. Each have licensing costs and refresh schedules associated with them, and the Department expects that these ongoing funds will be allocated.

The Music Department relies significantly on money raised at performances to fund basic class needs typically funded elsewhere by operating budgets, including sheet music, guest artists, recording and costs associated with facilities rental. Vocal music has no dedicated B budget at all, as is the case for other performing groups. A greatly reduced and grossly insufficient "general music" fund exists and supposedly covers almost all areas of expense. Occasionally, the division has produced one-time money to purchase items such when the immediate need became acute.

But, generally, there are no longer any significant "B" budgets. Budgets that were once assigned to individual programs have disappeared or have been consolidated into umbrella budgets that were not increased to handle the large scope. These programs include world music, electronic music and others.

The music department receives some funding from DASB, each year, though this is a tenuous source, and it should be relied upon for ongoing



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support of academic programs. This funding has also remained somewhat stable, but for the academic year 2019-2020, these funds have been reduced by approximately 40%, mirroring cuts across the college. The foundation account holds funds which generous students, alumni and community members donate to the department and, sometimes these monies fund basic department needs.

In the absence of normal budgets and budgeting practices, music faculty members have been personally funding various aspects of the program out of their own pockets, in some cases spending hundreds or even thousands of dollars per year of their own money to cover necessary costs in the classroom and elsewhere.

Elsewhere we described how the Music FTEF allocation has been decreased over at least eight years, related to a decrease in enrollment and number of class sections driven by a systematic FTEF reduction policy predicated on cancelling supposedly low-enrolled class sections at the earliest possible time, typically weeks before the first class meetings, and often before many student cohorts have had a chance to enroll. For example, the date on which part-time students can enroll is later than the decision date to cancel many classes. In fact, in many cases where we have tracked daily enrollment leading up to the start of term, we can demonstrate that the enrollment numbers used to justify early cancellation have historically been predictive of successful courses.

Making the problem significantly worse has been a division policy (said to be opposed to a college policy) permanently taking away the FTEF of classes cancelled prematurely once for any reason, and permanently reducing the department's overall FTEF allocation. Over a period of years the net result has been a steady reduction in FTEF, class sections, and students served. This inexorably destructive process has then caused enrollment in other classes, including succeeding courses in sequences, to face enrollment challenges.

As described earlier in this report, in the wake of district-wide load adjustments and the elimination of lecture-lab hours the department has lost additional FTEF, which has led to elimination of even more classes from the schedule — despite the fact that the department, administration, and FA all agreed that the department would be "held harmless" for these changes and that additional FTEF would be allocated to prevent these very reductions.

In spite of the appearance that enrollment has declined, the reality is that with fewer and fewer courses offered each year, a systematic and gradual erosion of the Music program has occurred. 2017-18 was the tenth year in a row of reductions to the Music department FTEF. These policies were gradually but with certainty leading towards a dismantling of the Music department.



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In addition, the applied courses of the music department have a built in mechanism to allow students to continue study (ie: 13ABC, 14ABCD etc) for additional quarters. These intermediate and advanced sections are taught for no-load. However, the number of students in the sections are often very low (1 or 2 in some cases) and so there is an appearance of low enrollment overall when averaging the average enrollments.

For many years the department had a full time staff position, as do other departments in the Creative Arts Division and as is normal for college music departments. Critical staff support normally involves keyboard accompaniment for classes, oversight of musical instruments and other equipment, management of practice room schedules and keys, maintenance of the music library, checking out/in instruments and other equipment, and work related to various labs. Some years ago the position was lost to retirement and left unfilled. Although a part time classified employee was hired for a few hours per week, duties are restricted to giving out practice room keys to students and very limited piano accompanying. See section V(D) for justification of hiring a full-time classified employee.

V.B Funding Impact on Enrollment Trends: • The decrease in enrollment has been matched by a reduction in courses at the same percentage until this year. Enrollment has been relatively stable in this last year, and the impact of the reduction in classes has been minimized by the extra work performed by part-time faculty and the use of reserve funds from Foundation and other sources.

- However, students are asking for more practice time, and this requires staff or tutors to be present per Ed Code requirements.
- Students have also asked for more counseling help, which the department requests from the college.

V.C.1 Faculty Position(s) Needed: Replace due to vacancy

V.C.2 Justification for Faculty Position(s): • Unlike many disciplines, music is a discipline wherein an individual faculty member is unlikely to be qualified to teach more than a small fraction of the range of courses in the curriculum.

- New hires would also help diversify the full-time faculty, which currently has no women or people of color.

Instrumental Music justification:

Since the retirement of the previous full time Instrumental Music instructor in 2014 and the Musicianship instructor in 2017 there has been no instructor tasked with recruiting for the four music ensembles, a key function necessary to the maintenance of the program. This has contributed to the decline in enrollment in both the ensembles and Music overall. The ensembles are not offered at our sister college, and thus without this ability neither Music program in the district can offer the AA-T in Music or the training our instrumental music students come to us for. This fulltime faculty position is necessary to provide oversight of the instrumental inventory and repair, concerts, the music library, lockers



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housed in the A3 building, and to recruit students. Due to Article 18 and 19 retirements there will only be one full-time Music instructor after 2022, which will place an onerous load on the remaining instructor despite Music being the third largest department in the division.

Piano rationale:

Since the 2011 retirement of the previous full-time faculty member the demand for a piano instructor has been met by multiple part time faculty. This has resulted in a lack of recruitment for the program, which serves not only Music majors but also students taking piano classes as an elective and community members attending on the weekend. Twelve sections are offered, with the possibility of growth if a new full-time instructor can be hired. Due to Article 18 and 19 retirements there will only be one full-time Music instructor after 2022, which will place an onerous load on the remaining instructor despite Music being the third largest department in the division.

V.D.1 Staff Position(s) Needed: Replace vacancy

V.D.2 Justification for Staff Position(s): Music Department Collaborative Pianist and Music Department Librarian

The Music department feels that it would be appropriate to employ two part-time staff persons; one to accompany vocal and instrumental students, as well as choral ensembles, and a second to oversee the vocal, orchestral, band, and jazz music libraries and labs, and provide practice room access. Alternatively, the department would request reclassification of existing staff to maximize student support contact hours, or provide other support for students and faculty.

Lab supervisor/tutor

We expect that certain lab-based student learning outcomes will improve with the availability of critical monitored lab time in such courses. Student surveys conducted last November, and weekly inquiries from students consistently ask for more practice room availability. In addition, the equity figures noted above (for African-American, Pacific Islander, and Latinx students) of -13% to -32% call for increased assistance to improve student success for these populations. This includes the need for tutoring in the comprehensive musicianship classes MUSI 3 and MUSI 4. No funding is available, and the instructor pays personal monies to staff student tutors.

V.E Equipment Requests: Equipment resource requests listed on spreadsheet

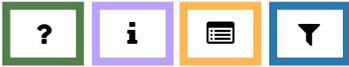
V.F Facility Request: No resource for facilities requested

V.G Other Needed Resources: No "other" resources requested

V.H.1 Staff Development Needs: Continued funding for faculty staff development, including workshops and conferences.

V.H.2 Staff Development Needs Justification:

V.I Closing the Loop: Music students need assistance outside of class from tutors and counselors in order to increase student success and



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persistence towards completion. The assessment of MUSI 4 in the coming year will likely reinforce the evidence from previous assessments for increased student support.

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