Program Review Report

Yuba Community College District

YC - Music Program Recommendations

Year of Review: 2013-2014

Type of Review: Self-Study (4-year review)

Executive Summary (Include a list of team members): A1. Do students have access to curriculum-specific and/or program-specific support services? If so, describe this service(s). If not, explain why.

? Music Department faculty freely offers academic and musical assistance to students outside of the class and promotes inter-curricular connection of knowledge and skills.
? Music Faculty also provides career advising and systematically assist students in preparing and setting transfer goals.
? We are in the process of preparing educational plans for students pursuing various career paths and are working with Valerie Harris in Counseling as the point-Counselor for music students.
? Staff Pianist, Milena Hmeleva provides individual coaching sessions for applied music students working on literature with piano accompaniment.
? Staff Pianist, Milena Hmeleva also assists students in Voice Class by recording the melody and accompaniment for song assignments and by helping individual students to learn music as necessary.
? In Elementary Piano Classes, Milena helps students who are struggling to keep up by correcting hand positions, helping them to follow music, and showing the key points of the task.
? Music Tutoring is available through Student Success Center for MUS 1A, 1B, 1C, 1D, 2A, 2B, 2C, 2D, 41A, 41B, and 42.
? Student Section Leaders in choral ensembles lead sectional rehearsals and help less experienced singers learn their part.
? We give special support to students, if we are notified about their specific needs such as vision impairment.

A2. If services are available, how do they demonstrate an increase in student success?
? Student tutoring is working very successfully: Tutees consistently improve their performance, and the tutors themselves show maturity and overall academic progress. The improvements are demonstrated in tests and class participation on a daily basis.
? In Piano classes, the students who may otherwise drop out stay, because they manage to keep up with the class with the extra help. This also allows the class to progress without excessively slowing down to accommodate the struggling students during the class time. Students who do not find time to practice outside of the class usually end up withdrawing, but most students who seek help get A’s and B’s for the semester.
? In Voice classes, Staff Pianist helps the students immensely, especially if they do not have basic keyboard skills to learn the assigned songs. By recording the melody and/or accompaniment, students are able to practice on their own outside of the class. This is demonstrated by the shorter time period students need to learn a song and improved accuracy and quality of the performance.
? Increased individual coaching time the applied music students have with the Staff Pianist results in more confident performances with subtlety of expression and overall quality improvement at public recitals and jury exams.
? Student-led sectional rehearsals improve the teamwork morale of each section, unify the tone quality, improve pitch and rhythm accuracy, and develop camaraderie. At the same time, the Section Leaders, under the supervision of the professor, acquire invaluable experience in leadership and develop their own music teaching skills, critical thinking skills, and communication skills, and in turn contribute to the success of the whole ensemble.
? For a vision-impaired student who took Elementary Voice, Applied Voice, Chamber Choir and Music History, Dr. Ueda prepared and provided specialized study tools. The preparation included reading textbook chapters with vocal demonstrations, singing/playing every song, writing out the texts to be turned into Braille, introducing the student to use internet with the DSPS computer, and guiding the student through her first academic college class. Without those tools, the student would have had difficulties succeeding

in those courses.
? The Music Department faculty promotes the benefit of daily practice, relating knowledge and skills from various music courses, and pursuit of excellence, and offers individualized assistance to students. The students, in response, practice more (practice rooms are often full), look up to students who are doing well, help and support each other, and find pleasure and pride when they can make the connection academically and musically.

Program Description : B3. How is current and previous program review data used to refine and improve program or department practices?
Music Department constantly reviews its performance to refine, improve and fine-tune our practices through constant evaluation of student performances and discussions at regular Department meetings. We refine our teaching methods and approaches by critically evaluating student responses in every class, test scores, and musical performances. As a result, we give more advices and guidance on study skills and efficient practice habits, and reach out to individual students who may be having problems.

We also started to research the lower division music course requirements of noted CSU programs to better align our curriculum, and are in process of making curricular modification and creating education plan models for music students. In order to increase the number of students who successfully transfer, we encourage our students to consider various universities' music programs and direct them to find out the transfer and audition requirements so that the students can start preparation in due time.

Other ways we use previous program reviews include staffing requests, finding ways to cover for the lack of full-time faculty, providing assistance to adjunct faculty, requesting IT/Media upgrades, taking inventory and ensuring proper maintenance of pianos and other musical instruments, developing connections and strengthening the ties with community organizations such as Yuba-Sutter Arts Council, Rotary Clubs, local schools, etc.

Curriculum & SLO Assessment Summary : D6. What has your program or department done to improve completion of degrees, certificates, or transfers? What are your future plans?
? We are reaching out to students to have them identify their goals, to encourage them to work with counselors for planning, and to research various university programs for transfer in timely manner.
? We are currently developing education plans for music students, so that the sequence of recommended courses is easy to follow and can be completed in the shortest amount of time.
? We are developing a closer and stronger tie with the Counseling Department, so that there is at least one counselor who is aware of special needs of music students and can act as the point go-to counselor.
? We have developed the Music Associate Degree in Transfer, and are in the process to better align the course contents required for the degree.
? We have researched the lower division requirements for music degrees at several CSU campuses, and will be revising our AA in Music degree and curriculum to improve the level of preparation for our students for more smooth transfer.
? Former students are invited back to give feedback about their experiences at Yuba College and how well they fared after transferring. Their feedback on music theory placement exam and course contents is reflected on the curriculum. Their experiences and advices to current students are also invaluable. Sometimes the alumni are invited to perform on Department or other special concerts, and serve as great model so that the current students can see the success the alumni have achieved as a goal for which they can strive.

D7. Do you have any courses, certificates, or degrees that should be in-activated or expanded? If yes, please identify and justify your recommendations with data.
Our current AA degree does not sufficiently prepare our students to successfully transfer as music majors without supplementing it with applied music and ensemble participation. All of the students who successfully transferred had taken these courses that are not required for the degree. The music majors, unlike most other majors, must audition to be accepted as junior-level music major at the transferring university. For this, their performance skills must be equivalent to the university students. The data that justify this expansion of the degree are the lower-division requirements of music majors at the transferring institutions. We have studied those

of CSU Sacramento, Chico State, San Jose State, CSU Stanislaus, CSU Fullerton and CSU Long Beach. At all of these universities, Applied Music in the student's major instrument or voice and participation in ensembles such as band, choir and orchestra are required for every semester of the student's residence. In addition, Music Technology and other track specific courses are required in the lower division. We are in the process of carefully considering these data to make revisions to our curricular offerings. We also need to fix some leveling problems that occurred at the end of last year on formerly repeatable courses.

D8. Do all of your courses have current CORs? If not, what steps are you taking to ensure compliance?
Yes. We were in a process of updating all of them last year until the moratorium was placed on CurricuNet. We will continue the process this year.

D9. If applicable, how are teaching methodologies in your program or department assessed?
Regular formal evaluations of full- and part-time faculty are completed as outlined in the YCFA/District agreement. Teaching methodologies are constantly self-assessed by each teacher based on student response and performance in each class. We also solicit feedbacks regularly from former students who have transferred to evaluate course contents and methodologies in relation to their sense of preparedness at the university level.

D10. If applicable, how are the results of the assessment used to support, improve, and/or expand your current teaching methodologies?
The evidence showed that students generally lacked sufficient skills to follow or read scores beyond the level of elementary piano piece. The department purchased sets of 3-volume Music Anthologies to be used in Music History classes to increase the opportunities for students to study musical scores that include choral, chamber, advanced keyboard and orchestral works.

We had also planned to combine and expand the piano and the computer labs in order to include more music technology in curriculum, such as notation software, musicianship drill software, MIDI and basic recording technology, which are usually introduced in a course required in lower division at California State Universities. However, with the disappearance of Measure J plans for the 200 Building and the budget cuts, this has not been possible.

D11. If your program or department uses a DE modality to support instruction, how are you evaluating the effectiveness of that instruction?
N/A

D12. If your department offers DE courses, what support services does it provide for DE students? What can be done to improve support services for these students?
N/A

D13. How is your program or department applying sound principles of learning and teaching theory to its curriculum?
We have done some research on best practices through monographs and professional journals, and periodically attend conferences of College Music Society, Music Association of California Community Colleges, American Choral Directors Association, National Collegiate Choral Organization, National Association of Teachers of Singing, National Association for Music Education, and so on, where panels and workshops on music learning and teaching issues are presented. The full-time faculty also mentor adjunct faculty by answering questions and providing ideas to engage students in the classroom. Dr. Ueda also attended the in-house workshops such as Reading Apprenticeship and Habits of Mind. Interestingly, the main points practiced in Habits of Mind are something that Music Department naturally and habitually practice.

D14. Which CSLOs (course student learning outcomes) and PLOs (Program learning outcomes) were assessed within the last year?

MUSIC 1A, 1B, 1C, 1D, 2A, 2B, 2C, 2D, 3, 8A, 8B, 14A, 16, 30BR, 30CR, 30ER, 30GR, 32R, 33R, 41AR, 41BR, 540

D15. For each of the above, how did the assessment data influence program, department and/or course improvement?
All of the courses met the expectation, and many exceeded the expectation. We continue to extend individualized assistance to students by teaching study skills, efficient practice habits, personal assessment and encouragements. Students often have misconception that music is an easy subject because they enjoy it. It is challenging to retain students who realize they cannot commit enough time to study or practice some way into the semester. However, by incorporating principle of learning and sound pedagogical techniques, we motivate students, reward them when they do well, and try to have them experience the beauty and complexity of music even if they do not succeed quantitatively.

Industry Trends and Program Data Analysis :

C4. How do program or department goals align with the education, diversity, demographic, and workforce needs of local communities?
Our goals to educate students to become well-rounded musicians with solid analytical skills, strong techniques, expressive performance skills and professionalism align perfectly well with the needs of local communities. We also teach students exploring the music and humanity as general education course, for whom we aim to bring awareness and appreciation for the diversity of our musical cultures that enrich our lives.

With current economic climate, many students choose to attend community college instead of applying to universities directly after high school. Compared to the College demography, 75-80% of our students are under 25. Otherwise, the demographic of our students is closely related to that of the College and the community, with slightly higher percentage of Asian and Black/African American students, and reflects the fact that diverse types of students are interested in taking music courses. Our students include people of different age groups, many veterans, single parents, high school students, educators from local schools, professional and semi-professional musicians, as well as traditional students. Many music majors and students in performing ensembles develop good friendships, and we retain an atmosphere of a large family where people care and help each other out regardless of their backgrounds.

We have made visible improvements in both the success and the retention rates over the last five years. Our success rate last year was 76.9% (improvement from 65.5%) and the retention rate was 96.1% (improvement from 87.4%). In the last two years, these figures (Success: 75.0/76.9, Retention 94.7/96.1) were significantly higher than the College average (Success: 67.8/69.1, Retention 91.3/91.9). Our average section enrollment is significantly lower than the College average, but this is necessary due to the limitation in number of keyboards we have in our keyboard lab for the piano classes and the sections of applied music courses we must offer for one-to-one lessons for the music majors. (See explanation below.) Student-Faculty ratio for music departments across the nation is low due to the nature of the program study. The Julliard School of Music prides in having 3:1 ratio. The students get individual attention in our music courses, and as shown in student success initiatives, students do better when they feel connected to the teacher, to the classmates and to the subjects they are studying.

We offer comprehensive, high-quality music program at a great value to the students of this community. Both of the full-time faculty have doctorate degrees from the nation's top music schools with previous teaching experiences at university level. All of our adjunct faculty are also highly qualified musician-teachers. Each one of the music faculty would command $50-$80 for an hour of private music lesson outside of the College. Considering the economic background of our students in this community, however, we teach applied music lessons for just the tuition for 1 credit-hour and for 1.5 load units for the faculty, no matter how many students enroll. We limit enrollments to the music majors who have the college-level music skills, but increasing the number of music majors would result in the increase in the teacher's contact hours. This problem was consulted with the VP of Academic Affairs last year, without being able to find the right solution. Without applied music study, our students will not have the performance skills necessary to be admitted as music majors when transferring to a 4-yr university. Limiting the enrollment cap to 4 or 5 students (=more than 4 or 5 contact hours per week) would result in increasing the number of sections, which is not looked favorably by the administration, or some students who need the course would not be able to take it, resulting in failure to transfer successfully. Added to this problem is

a general lack of qualified music teachers in the immediate vicinity of the College. All of our current adjunct faculty travel 1-3 hours one way to teach here. Unless they can teach more than 1 section of classes, it does not make economic sense for them. Without the full-time instrumental faculty, we have not been able to increase the number of instrumental music majors, but the voice majors have increased, requiring Dr. Ueda to teach as many as 10 students (=10 contact hours per week plus group studio class hours) for the same 1.5 load units. With the establishment of the Associate Degree in Transfer, which requires music majors to be enrolled in the applied music every semester, this may become a more urgent problem in the near future.

In terms of workforce needs of the local communities, Yuba College music alumni are furthering their education after they graduate, and are coming back to vitalize the local arts and music education. One of our own, Jennifer Aldridge, went on to get a Master of Music degree from USC, came back to teach in the Yuba City School District, and now is teaching as an adjunct faculty for us. Kathryn Donovan went to San Jose State, teaches choral music in Rancho Cordova, has been active as a favorite soprano here in Yuba-Sutter area singing in concerts and operas, and now is the director of Yuba-Sutter Master Chorale. Recent graduate, Karla Hyatt went to CSU Chico, received her teaching credentials and a master's degree from Brandman University, and now teaches music for three schools in East Nicolaus. They are only few of many.

Thanks largely to Yuba College alumni and past and present faculty, our local communities have very strong basis for arts for the size of the cities. In the region covering Yuba City, Marysville, Grass Valley, Nevada City, Chico and Oroville, not to mention greater Sacramento, job possibilities for musicians include numerous classical music organizations that include choral, chamber, band and orchestral ensembles; music educators at kindergarten, elementary, middle, high schools and colleges; numerous churches that have choirs or music ministry bands; rock, country, folk, jazz and other popular music groups; many theatre companies that regularly produce musicals or plays with live music; ballet schools and companies that need rehearsal pianists and live musicians for performances; private music teachers for countless children and adults who wish to take lessons; sport teams that need pep bands; radio, TV stations and news media that employ music program hosts, music specialists, audio engineers, recording engineers, and music critics; weddings, funerals, private and corporate parties where musicians are desired; music shops; parks and recreation type entertainers; music therapists; spiritual musicians at hospices; and creators of music for installation arts, films, animations, games and mobile apps. According to the data published in the Occupational Outlook Handbook by the U. S. Department of Labor, professions in music is predicted have a 10% increase in employment in the period 2010-2020, which is about as fast as average of all jobs.

According to the Arts and the Economic Prosperity IV study conducted in 2010, "the nonprofit arts and culture are a $112 million industry in Sacramento County—
one that supports 4,441 full-time equivalent jobs and generates $13.2 million in local and state government revenue. Nonprofit arts and culture organizations, which spend $82.1 million annually, leverage a remarkable $29.9 million in additional spending by arts and culture audiences—spending that pumps vital revenue into local restaurants, hotels, retail stores, parking garages, and other businesses. By demonstrating that investing in the arts and culture yields economic benefits, Arts & Economic Prosperity IV lays to rest a common misconception: that communities support the arts and culture at the expense of local economic development. In fact, they are investing in an industry that supports jobs, generates government revenue, and is a cornerstone of tourism." (Arts and the Economic Prosperity IV in Sacramento County, p. 11. See attached documentation for the detailed data.)

One of the findings in the above study is the fact that the presence of arts and culture makes the city much more attractive. If they are lacking, the residents are likely to go out of the city to attend arts and culture events and spend their money elsewhere. In order to revitalize Yuba City and Marysville from the city with the third highest unemployment ranking to a place that attract more businesses and companies with creative solutions, arts and culture are essential for the future of the region. Recent studies in cognitive science, developmental psychology, and behavioral science are also pointing to the fact that studying music contributes greatly to the development of certain brain functions that has lasting effects. These include pattern recognition, spatial and temporal sensory acuteness, connectivity, creativity and more, and manifest in abilities to process multiple information, connect disparate ideas, seek

efficiency and find creative solutions. Music practice habits also develop skills to concentrate for prolonged period, hard work ethics, skills to listen to others to find accord, collaborative skills, professionalism, and compassion.

Joanne Lipman concludes after interviewing a number of top-flight professionals in industries from tech to finance to media, including Alan Greenspan, Paul Allen, Chuck Todd and others, that there is a certain correlation between their success and their experiences in serious musical training. She writes "Consider the qualities these high achievers say music has sharpened: collaboration, creativity, discipline and the capacity to reconcile conflicting ideas. All are qualities notably absent from public life. Music may not make you a genius, or rich, or even a better person. But it helps train you to think differently, to process different points of view — and most important, to take pleasure in listening." ("Is Music the Key to Success?" The New York Times, Oct. 12, 2013)

Even if our students do not become professional musicians, musical training contributes to general academic achievements and opens up different way of thinking that, one day, may make a difference for our community here.

C5. How is your program or department direction driven by empirical data?
The empirical data we use to make decisions are based on every homework, class participation, quiz, test and musical performance, as well as the rate with which students progress throughout the semester and through the course of their residency. Even though most of our incoming students arrive with none or very basic music-reading skills and limited performance experiences, we have consciously cultivated the expectation of high standards over the last few years, challenging and believing in the students' ability to grow. This is reflected in our overall increase in the success and the retention rates over the last two academic years.

One of the difficulties Music Department has is to quantify student performances. We cannot quantify musical ability of students without subjectively judging the quality of complex attributes of a music performance. Students also do not learn from quantitative assessment, but gain much from qualitative analysis. In this sense, we are constantly analyzing the details of our classes, curriculum, student support system, staffing, facility needs, and so forth.

One of such outcomes is restructuring of the choral ensembles. By moving the evening Concert Choir which stalled in enrollment to daytime and elevating the Chamber Choir to a smaller, auditioned group, we have set up a model to which Concert Choir members can aspire, as well as an ensemble that can represent the College at important functions such as graduation ceremony, foundation dinner parties, recruitment at high schools, etc. Another is our increased effort to align our curriculum with the music departments of CSU Sacramento and others to better prepare our students. This is not limited to course contents and numbers, but also to audition-readiness of our students. By setting the standards higher and giving frequent advices about what is expected of students at 4-yr universities, we have been able to improve the general quality of our students' performances, though this is again not quantifiable. However, we can quantify the number of students who attempted and successfully transferred. We had 100% success rate among the music majors who applied, auditioned and were accepted last year.

Future Goals and Program Direction:

K27. Based on Program Review, what are your plans for future department/program improvements?

1) Continue to raise standards of students' musical and academic performances, promote professionalism, and prepare them for smooth transfer and careers in music.
2) Continue to review and revise course outlines, course offerings and degree requirements for AA and ADT in Music degrees to serve our students in the most effective and efficient manner.
3) Start to consider incorporating more music technology, audio recording basics, and other courses to attract more students for broader and more up-to-date transfer and career options.
4) Convert the existing 16-station piano lab into a 24-station computer/piano lab and the existing 6-station computer lab into a small computer and stand-alone recording studio, and find better storage option for music library.
5) Replace the recently retired Dr. Miller's Instrumental Music position with a full-time faculty.

6) Add a full-time Piano faculty member.
7) Continue and increase the outreach program of bringing Yuba College music students to the community.
8) Continue to develop and strengthen Yuba College Events Series to attract and bring community members who have never been to our campus to hear musical performances.
9) Replace or repair aging musical instruments.
10) Purchase or seek donation of a Steinway piano, giving Yuba College an “All-Steinway” designation.

Course Content and Statistical Analysis: What are we supposed to put in here?

Are you ready to submit your final program review?: Yes

Recommendations	Plan of Action & Budgetary Impact / Tasks	Status	Feedback & Follow-Up
YC - Music Program Recommendations - Improve Articulation - Articulate more music courses with specific CSU campuses where our students are likely to transfer. **Year(s) Requested:** 2012-2013 2013-2014 2014-2015 **Recommendation Priority:** 3. High Priority	**Plan of Action:** Review Course Outlines and compare with CSU BA/BM degree requirements and course descriptions. Work with Articulation Officer to establish articulation of specific courses with specific universities. **Type:** Curriculum/SLO **Budgetary Impact:** none **Location:** Yuba College - All		
YC - Music Program Recommendations - Purchase Blueray players - High quality music-related DVDs are available on Blueray discs, but cannot be shown in our classrooms. We need to purchase two players for Room 200 and 201. **Year(s) Requested:** 2013-2014 **Recommendation Priority:** 2. Medium Priority **Supporting Evidence (SLO, WSCH, etc.):** This aligns with the YC Goal 7, Improve the quality of the student experience at all our campuses and centers. **Evaluation Plan:** Purchase at least one Blueray player within two years.			