A. ASSESSMENT OF INTERNAL AND EXTERNAL FACTORS AND STUDENT SUCCESS: Perform a SWOT analysis of your program, indicating the STRENGTHS, WEAKNESSES, OPPORTUNITIES, and THREATS in relation to program goals and available resources, including an evaluation of the curriculum in terms of student needs. Analyze the external factors affecting program goals and performance, e.g., changes in demographic, educational, social, economic, workforce, or global trends; evolving technology; demand (based on enrollment trends or other factors); linkage with other related campus programs, services, or committees; local availability of similar programs; availability of auxiliary funding. Include supplemental survey results and other data whenever available. (References: Educational Master Plan; Curriculum Sheet; Department and All-College Program Review Data (Retention, Success); 1999-2000 Program Planning Summary; Other ____________)

Internal and External Factors:

In the period since the last Program Review, the Music Department has grown considerably. Except in Music Performance (which has decreased due primarily to the loss of the Choral faculty position), enrollment has increased from 2,675 to 3,762 and WSCH from 12,266-17,556. We have increased productivity from 504 in 1999 to 584, a level that is 30 points higher than the college average. Furthermore, student retention has increased from 87-91% and student success has increased from 79-82%. By all data indicators, the Music Department is operating very efficiently and effectively.

The Music Department considers its greatest strengths to be its broad-based, comprehensive curriculum and its award-winning, innovative faculty. In terms of curriculum, the Department offers educational opportunities in both traditional transfer and commercial vocational tracks with a strong emphasis on contemporary popular and art music. The Department has also been a leader in developing and delivering on-line curriculum, and the course Music of Multicultural America was also selected as the best on-line course by the California Virtual Campus in 2001. Most recently we have added 3 online courses: Introduction to Music (in our GE curriculum) and Music Business, Music, and Media, and Entertainment Law and New Media (in our Music Technology program). An online version of a 3-course sequence in music theory (the foundation of our majors’ curriculum) will be implemented Fall 2003. Additional curricular innovations include expanding the Contemporary Music Styles series with new courses on the Beatles and on the History of the Blues. Music Technology, established in 1996 has continued to expand its curriculum and now offers a truly state-of-the-arts vocational program preparing students for careers in the music industry. As a result of its success, the program has been selected as an authorized Digidesign Training Center, making the Department the only public institution-based program in Northern California to be awarded this honor.

In terms of faculty, all full-time or permanent faculty have recently received important awards and international recognitions and continue to be active adjudicators at competitions throughout the state. Dr. Paul Davies was awarded a prize for one of his compositions that premiered at a major new music festival held in the Czech Republic and another prize in composition from the Carlton Savage Endowment for International Relations and Peace. Dr. Elizabeth Barkley received the Hayward Award for Educational Excellence, was the California Higher Education Professor of the Year, selected as one of two national Carnegie Scholars in the discipline of music, and has been a frequent keynote presenter at conferences around the country. For example, she was an honored guest at the International College Music Society Conference at the University of Limerick, Ireland in 2001. Mark Anderson received a California Music Award and was selected as the District’s Innovator of the Year in conjunction with the League for Innovation. Robert Hartwell was recently awarded a NISOD award for Faculty Excellence. Janis Stevenson was awarded a prize for one of her songwriting compositions by the Hawaiian radio station KINE and the Bishop Foundation. Ms. Stevenson is on the advisory Board for the Northern California Songwriter’s Association, and Foothill is the host site for their annual songwriting conference. In addition to their work as teachers, the faculty and staff are highly competent artist/performers who participate in Music Department Faculty and Staff recitals each academic year as well as perform for their students in the classroom. Collectively, there is a deep commitment to meeting the needs of diverse students, as evident in the Department’s course offerings and varied delivery methods. The Department also continues to strive to provide state-of-the-art equipment and software applications in music for the Music Technology program and in the I.D.E.A. (Inter-disciplinary Electronic Arts) Laboratory.
Although significant improvements to facilities and equipment have been made since the last program review, the Department continues to consider these areas its weakest. Facilities are in need of substantial improvement, and the hope is that these improvements will be achieved in the Measure E building initiatives. With the new and remodeled buildings, however, the sound and video systems that are used for classroom demonstrations need to be replaced. The core music theory sequence as identified in the last review is in great need of computers and new software to keep up to date on music theory pedagogy. The pianos in the classrooms and the practice rooms were appraised in March, 2003 and found to be in very poor condition and in need of replacement (see attached detailed analysis). Because of reductions in full-time music faculty, the full-time faculty has a particularly heavy workload and the Department suffers from a certain lack of cohesion, especially in the performance area. Additionally, there are insufficient performance opportunities for day students. (Although we have a wide range of performance ensembles and that is actually one of the Department’s strengths, most of these ensembles meet at night or off-campus.)

Despite the challenges resulting from poor and insufficient equipment as well as an inadequate number of full-time faculty members, Department faculty and staff enjoy generally very high morale. The Department continues to be highly productive and effective; our growth and the productivity of 584 are tangible data indicators of our success. We also consistently receive positive feedback from our students. With such positive quantitative and qualitative evaluative feedback, we are confident that we are and will continue to be one of the best community college Music Departments in the country.

B. STUDENT SUCCESS EVALUATION: Briefly discuss how the program is performing relative to program and college projections for student success. Comment on specific student success programs or services provided by the college that you perceive to be particularly valuable to your students. Identify unmet needs related to student success. (References: Educational Master Plan; Curriculum Sheet; Department and All-College Program Review Data (Success); 1999-2000 Program Planning Summary; Other _________)

C. STUDENT EQUITY/DIVERSITY ANALYSIS: Student equity may already be defined as a factor in the above assessments. Use this section to offer additional observations and to specify other needs related to bringing your program into alignment with college or program goals for student equity. (References: Educational Master Plan; Division and All-College Program Review Data (Success by Ethnicity, Gender, Age); Other ____________________)

Underrepresented enrollment has achieved a campus ranking of 3 (out of 4) and under-represented success is average (2 out of 4).

D. ACTION PLANS AND PROPOSED PROGRAMMATIC CHANGES: Review the Education Master Plan (EMP), Partnership for Excellence (PFE) goals, Curriculum Sheet, and Department Program Review Data. Using measurable terms, describe the program’s goals related to these documents. (Examples: “The number of students issued a Career Certificate will increase by five over last year’s figure.” “The program will initiate an advisory board.” “Faculty will examine learning goals for their programs and courses.” Etc.)

1. Program Goals Related to Educational Master Plan and Partnership for Excellence:

2. Other Program Improvement Plans:

E. ENROLLMENT AND PRODUCTIVITY GOALS (References: Program Review Data Sheet (Enrollment and Productivity); Other ____________________)

F. SUMMARY OF RESOURCES REQUESTED: Summarize resources needed to reach program goals and describe the expected outcomes for program improvement. (Specifically what will be the outcome of receiving these resources? What will happen if the resource requests aren’t granted?) Complete any of the following sections that apply to your current program needs.
1. FULL-TIME EQUIVALENT FACULTY OR STAFF NEEDS:
   a) **New position for Music Literature and New Technologies/Delivery Models:** We believe that there is a critical and demonstrated need for a full-time faculty to assume part of the load for Music of Multicultural America and to continue developing new literature based courses and Web-based delivery of those courses. Most of the enrollment growth in the Department has been in this area; there are projections for greater growth and the number of full-time faculty is inadequate to meet this demand.
   b) **New Position in Music Technology:** There is a clear need for another full-time position in this rapidly growing area. As this program expands, the needs in the recording and digital audio/visual areas have expanded as well. With only one full-time faculty member and no staff support, the need for another faculty member is critical. Currently our one full-time faculty member in this program maintains 55 workstations with keyboards, as well as a large Pro Tools TDM Recording Studio. This equipment management and support is done in addition to a full teaching load. As enrollment has increased exponentially each quarter, the need for this position is high priority.
   c) **Performing Arts/Choral Replacement:** The department feels strongly that we need to retain and strengthen the performing arts as a central component of the curricular offerings. We are currently in discussions as to what kind of position this should be. Although this may be a focused choral or instrumental position, the department is also considering a hybrid position. For example, it might be a position for a Performing Arts Coordinator that would provide focus and cohesion to multiple performing ensembles in choral, instrumental, popular and art styles. This position might also be expanded to include coordination and monitoring of the Performing Arts Alliance, and ancillary performance issues such as practice room care and key issuance as well as developing new performance venues such as show choirs, contemporary music ensembles, etc. The Department would like this position to: 1) provide a musically active environment for music majors as well as for all music students, 2) increase enrollment in performance classes and other music courses such as theory, music history, etc., 3) provide greater communication between the department and the part-time performance faculty.

2. FACILITIES NEEDS: (Include all aspects of the physical setting, e.g., room size, seating type and arrangement, multimedia equipment, lab stations, etc., that might provide a more effective student learning environment.)
   a) **Sound systems are in need of repair,** particularly for rooms 1301, 1402, and 1217. Video projector systems for both 1217 and 1101.
   b) **New computer in lecture areas to handle Power Point presentations,** multimedia and on-line.
   c) **DVD players that can be connected to the video projection systems.** Most music classes rely quite heavily on films for multimedia presentations, and DVD is rapidly replacing videotape. Many videotapes are now only available in DVD.

3. MATERIALS AND SUPPLIES BUDGET AUGMENTATION:
   There is still an urgent need for 20 computers in 1402 to be used as part of the newly restructured theory program. Computer technology greatly enhances the instruction of these courses and is vital for ear training and sight-singing.

New pianos to replace the old ones that can no longer be effectively repaired. (See Attached Detailed Proposal)

The support budget for the Music Department has been insufficient for many years, and this issue is even more pressing now with the current state budget crisis. To reduce B-budget expenses, the Music of Multicultural America was re-organized to shift teaching assistant responsibilities to adjunct faculty beginning Winter, 2003.

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**Evaluation of academic year 2001-2002.**

List names of participants assisting in this program review

- Primary program contact person: Dr. Elizabeth Barkley, Department Chair
- Phone or email address: x 7267
- Full-time faculty: Dr. Paul Davies, Mark Anderson, Janis Stevenson
- Part-time faculty: Robert Hartwell, Mike Sult
- Administrators: Duncan Graham, Dean

**Date of evaluation:** March 11, 2003
**FOOTHILL COLLEGE** PART B: PROGRAM PORTFOLIO WORKSHEET 2002-03 (April 23, 2003)

**PROGRAM NAME:** Music and Music Performance  

**PROGRAM MISSION AND OUTCOMES:**  
The Music Department provides instruction integrating music theory, composition, history, literature, performance, and technology. Although instruction focuses on the development of these aspects within western civilization, the approach is both comparative and integrative between classical and popular and western and non-western cultural traditions. Graduates will be able to read music notation, to notate through dictation a range of theory fundamentals, and to identify various musical styles by historical period and genre. They will be able to apply this knowledge to the creation of their own compositions, to the analysis of music literature, and to their individual solo and/or ensemble performance.

<table>
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<tr>
<th>DIRECT OUTCOMES: Program-Specific Outcomes and Attributes Desired of Program Graduates</th>
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<tbody>
<tr>
<td><strong>PROGRAM CONTENT PROFICIENCIES/COMPETENCIES</strong></td>
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| Theory and Composition | • Notate, read, and identify  
  o pitches on the treble, bass, and alto clefs using letter names and scale degree numbers  
  o simple and compound duple, triple, and quadruple meters.  
  o major and minor scales, ecclesiastical/jazz modes, non-diatonic scales (Pentatonic, Whole Tone, etc.)  
  o major and minor key signatures  
  o diatonic intervals in both simple and compound forms  
  o triads in root position and inversion using roman numerals, figured bass, and popular chord symbols  
  o standard cadences.  
  o unaccented and accented nonharmonic tones.  
  o 7\(^{th}\) -13\(^{th}\) chords in harmonic progressions from various historical styles.  
  o altered dominants and chromatic mediants.  
  o modulations in diatonic harmony.  
  • Sight read and take dictation on a representative array of these theory fundamentals.  
  • Analyze binary and ternary forms in late 18th and early 19th century music.  
  • Harmonize tonal and chromatic melodies.  
  • Write a simple composition demonstrating understanding of theory fundamentals.  
  • Write a composition in one of a variety of 20th century styles, including Post-romantic and Impressionism.  
  • Analyze an example of music literature that is representative of one of the major historical periods. | CORE SEQUENCE:  
  Music 3A, B, and C Music Theory and Composition  
  FOR THEORY/COMPOSITION EMPHASIS:  
  MUS 35B Department Honors Project in Composition (11 Units)  
  MUS 66A Introduction to Electronic Music: MID | Students will receive a grade of “C” or better in each of the required courses. |
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<th>PROGRAM CONTENT PROFICIENCIES/COMPETENCIES</th>
<th>BEHAVIORS: What should a student be able to do upon graduation?</th>
<th>REQUIRED PROGRAM COURSES related to this outcome: Where do students acquire experience?</th>
<th>OUTCOME MEASURES — Evidence or Sample Demonstrating Deep Learning: How do we know what a student has achieved?</th>
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| History and Literature                   | • Identify the dates and stylistic characteristics of the major historical periods (Ancient World, Medieval, Renaissance, Baroque, Classical, Romantic, Impressionist, and 20th Century).  
   • Identify key facts regarding the historical development of music within these periods in relation to the political, economic, social, and religious context.  
   • List representative composers and masterworks from each of the major historical periods.  
   • Describe how representative composers synthesized or transformed the aesthetic ideals of their time.  
   • Describe how representative composers’ music reflects their own lives as well as mirrors the historical and social context in which they composed.  
   | CORE SEQUENCE:  
   MUS 2A,B, C Great Composers & Music Masterpieces of Western Civilization (4-4-4 Units)  
   FOR HISTORY/LIT EMPHASIS:  
   MUS 1 Introduction to Music  
   MUS 7 Contemporary Music Styles  
   MUS 7D Contemporary Music Styles: The Beatles in the Culture of Popular Music  
   MUS 7E Contemporary Music Styles: The History of the Blues  
   MUS 8 Music of Multicultural America  
   | Students will receive a grade of “C” or better in each of the required courses. |
| Performance                               | • Demonstrate through playing an instrument or singing the ability to read, memorize, and perform a piece of music from standard repertoire from the major historical periods and stylistic genres.  
   • Perform in a competent, aesthetically mature manner with appropriate stage presence.  
   | CORE SEQUENCE:  
   Music 12A, B, and C  
   Music P 41 A, B, and C  
   Music P 19-40, 42, 45, 49  
   FOR PERFORMANCE EMPHASIS:  
   MUS 62C Jazz & Pop Solo Voice III: Technology & the Singer (1 Unit)  
   MUS 66A Introduction to Electronic Music: MIDI  
   MUSP 19-40, 42, 45,49 Ensembles  
   MUSP 41D, E, F Applied Music  
   | Students will receive a grade of “C” or better in each of the required courses. |
| Business and Technology                  | • List a variety of career opportunities in the music industry  
   • Identify key legal and business aspects of the music industry regarding publishing, licensing, promotion, copyright law, interaction between songwriters and music publishers, record companies, distributors, etc.  
   • Describe how entertainment law applies to the emerging new media market and the music industry, including Internet sales and distribution for new media, licensing for the Web, digital copyright considerations, promotional packages.  
   • Demonstrate knowledge of basic concepts of music composition and production using MIDI and various synthesizer and computer-based editing programs.  
   • Describe and demonstrate fundamental concepts and techniques of recording including use of mixing boards, amplifiers, microphones, signal processors, and multitracking along with their application to both live and studio recording and sound reinforcement.  
   | MUS 66A Introduction to Electronic Music: MIDI  
   MUS 66B Introduction to Electronic Music: Production  
   MUS 80 Recording Arts I: Sound Reinforcement  
   MUS 81 Recording Arts II: Multitrack Recording  
   MUS 82 Recording Arts III: Mixing & Mastering  
   MUS 85 Music and Media  
   MUS 86 Introduction to Digital Sound, Video & Animation  
<p>| Student will receive a grade of “C” or better in each of the required courses. |</p>
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<tr>
<td>Communication</td>
<td>Development of writing skills is particularly emphasized in the History and Lit requirements. For example, students learn to write objectively and intelligently about significant historical periods, musical events and experiences, describe similarities and differences between various musical genres, write and critique music performances, etc. Development of presentation skills and communication of aesthetics is emphasized in the performance requirements. Development of non-verbal communication skills is emphasized in music notation, composition, and recording.</td>
<td>MUS 2 MUS 12, MUS P 41, 19, 49 MUS 3, 66, 80, 81, 82, 86</td>
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<tr>
<td>Computation</td>
<td>Computation skills are emphasized in music theory and composition (western music is analyzed and represented through numerical systems). Computation skills are also emphasized in the highly technical and mathematical manipulations required for the technology courses.</td>
<td>MUS 3 MUS 66, 80, 81, 82, 86</td>
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<tr>
<td>Creative, Critical &amp; Analytical Thinking</td>
<td>Research, critical evaluation of music, analysis of personal aesthetic values, audience analysis and adaptation, and creativity in composition are integrated throughout the course requirements.</td>
<td>All core requirements.</td>
</tr>
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</table>
| Community/Global Consciousness & Responsibility | In performance and in history/lit, students must develop the ability to distinguish between various types of music from around the world, to appreciate that music as an expression of diverse cultural contexts, and communicate through performance the aesthetic values of the culture in which the music was created. In Music 8, particularly, students learn the multicultural complexity of American music, how that music was created as a hybridization between the influences of the ‘old world’ tradition brought to the U.S. by immigrants and the traditions of other immigrant groups. Additionally, this music is studied within the social and cultural context in which it was created, with emphasis on issues of race and ethnicity and examples of how American music mirrors the various patterns of assimilation or isolation found in ethnic mainstream and minority cultures. | MUS 2 MUS 8                                                                      | • Student will receive a grade of "C" or better in each of the required courses.  
• For Students with History/Literature Emphasis: Student will earn a C or better on a Comprehensive “Capstone” Music History and Literature Exam to be administered their final quarter. |