**Sinclair Community College**

**Continuous Improvement Annual Update 2015-16**

**Please submit to your Division Assessment Coordinator / Learning Liaison for feedback no later than March 1, 2016**

**After receiving feedback from your Division Assessment Coordinator, please revise accordingly and make the final submission to your dean and the Provost’s Office no later than May 2, 2016**

**Department:** **LCS - 0230 - Music**

Year of Last Program Review: FY 2012-2013

Year of Next Program Review: FY

**Section I: Progress Since the Most Recent Review**

Below are the goals from Section IV part E of your last Program Review Self-Study. Describe progress or changes made toward meeting each goal over the last year. Responses from the previous year’s Annual Update are included, if there have been no changes to report then no changes to the response are necessary.

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| **GOALS** | **Status** | **Progress or Rationale for No Longer Applicable** |
| Long-term goals for the department in terms of student learning will be to expand online offerings. | In progress  Completed  No longer applicable | The department will be offering for the first time this spring semester an online World Music course, a course specifically developed to be offered online only. Next year, we expect to add a Jazz Appreciation online course.  Jazz Appreciation has not been developed and will not be offered. |
| Add an Introduction to Music Education course to the music major curriculum. | In progress  Completed  No longer applicable | This course will be offered for the first time in spring 2014. |
| Initiate an orchestral ensemble. | In progress  Completed  No longer applicable | Although this has been a long term goal for many years, the department finally has given up attempting to do this. Space issues and personnel challenges, as well as too many competing community orchestras, while not insurmountable obstacles, are nevertheless challenges that we cannot meet at the moment. It is not impossible that this issue may be revisited at some point in the future. |
| Offer applied lessons at the satellite sites. | In progress  Completed  No longer applicable | We offer applied music lessons at Courseview, and are willing to do so at Huber and Englewood, providing a room with a piano is present. |

Below are the Recommendations for Action made by the review team. Describe the progress or changes made toward meeting each recommendation over the last year. Responses from the previous year’s Annual Update are included, if there have been no changes to report then no changes to the response are necessary.

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| **RECOMMENDATIONS** | **Status** | **Progress or Rationale for No Longer Applicable** |
| The department should find new ways to promote their performances – since additional advertising dollars specifically for the department are not likely to be forthcoming in the foreseeable future, the review team recommends that the department explore other means of increasing the visibility of upcoming performances. There may be opportunities to collaborate with instructors of Marketing courses to use students to develop new approaches for marketing the department’s performances. An expanded social media presence could be considered, or there may be other new ways of marketing programs. It is recommended that any efforts in this regard be primarily done by students rather than faculty, to provide students a learning opportunity regarding the promotion of musical events. Someone in the department should be given the responsibility for pursuing these efforts - if no one is responsible for it, it is less likely to get done. | In progress  Completed  No longer applicable | The department recently met with the Marketing staff to address the general goal of making the music department's presence more widely known. We have secured quotations and photos of successful music alumni to feature in brochures, which should be printed this semester. As part of our re-accreditation effort, we are in the process of expanding our departmental website, which already includes information about our program season. Separately linked information on the site--concerning auditions, scholarships, transfer, our performance ensembles, and every other aspect of our music department--will be valuable and informative information for students as well as community members--or whoever searches for us online.  As with other comments by our reviewers about our program, however, a certain amount of naivete exists. The "someone" in the department who can do these marketing/PR things is the department chair--as it would be in any community college music department--and the chair is already overburdened. Our feeling in the department is that Marketing itself should be proactive with each department, particularly those like Music which for many people in the community, serves as a window--a first acquaintance--with the school in general. While engaging students who are current Marketing students to do the work sounds like a good idea, if the idea of promoting concerts to the community in a professional way is the goal, then our own Marketing professionals--we feel--would do the job in the most impressive manner. Our connection with those folks, we are hoping, will now pay impressive dividends.  As of S 2016 the department’s webpage has been redesigned along with the College web presence. The department created a high-quality brochure but the college is not using these marketing materials at this time. |
| The department may want to consider hosting a Fine Arts Night or Fine Arts Showcase or some other activity similar to the Wright State University Arts Gala as a means of increasing the visibility of the program. | In progress  Completed  No longer applicable | The galas put on by Wright State and U.D. require budgets that Sinclair's music department does not have. Marketing for Wright State's gala requires months of preparation and publicity--by non-music department personnel--and tickets for the event itself sell for $150. Even if these challenges were not obstacles, Sinclair's music department does not have the breadth of offerings necessary to pull off an entire evening of entertainment, done by students, to create an impressive, open-to-the community arts funding event at the Schuster or some similar venue. |
| While charging admission for the department’s performances would likely decrease attendance, the department may want to consider allowing donations at performances as a revenue source to help fund student activities in the program. | In progress  Completed  No longer applicable | Donations at collegiate concert events are simply not done--or at least they are something no one in the music department has ever seen. Forgetting the tax-deductibility of donations that patrons would want to document--and forgetting the fact that, technically, donations to the department should occur through Advancement--the small amounts of money that would be donated--say, in a donation box or something similar--would be miniscule in relation to the kind of funds that the department needs. WSU and UD do not charge admission for their concerts or faculty recitals, as these are considered reaching-out, good-PR events. |
| Since a substantial number of the full-time faculty are facing retirement in the coming years, succession planning and resource planning should be a priority. The department emphasized the decades of experience senior faculty members have, which is a plus, but which also means that inevitably there are retirements on the horizon. Steps should be taken to ensure that much of their knowledge is documented and communicated to subsequent faculty hires so it is not lost to the institution as they retire. In addition, there are new federal laws that will affect the employment of adjunct faculty nationwide that will require the department to consider resource planning in regards to part-time instructors. | In progress  Completed  No longer applicable | Everyone in the music department is aware of what is likely to occur regarding fulltime personnel in the next five years. Assuming good health on the part of the five fulltime faculty, the current department chair will retire in the next two years, and two senior-most faculty members will retire in the next five to ten years after that. When the current chair retires, there is abundant talent among the remaining faculty to fill the chair's position and conduct a search for a new faculty member.  The 11-hour cap on adjunct hours is a completely separate issue, and the department is meeting this challenge. It has meant finding and adding some additional adjunct instructors while cutting back on the hours (and usefulness to the department) of a number of senior adjunct instructors.  Unfortunately there was not a “subsequent faculty hire” after the retirement of the senior faculty member. The collective knowledge is now concentrated in even fewer full time music faculty. The department has undergone restructuring. From 6 F-T faculty just five years ago to 4 at the present, from a separate department with a dedicated chair position to a program within a department with a director, one can only hope there will be subsequent hires in the future. |
| .  While the quality of the faculty in the department is outstanding, there are currently no female full-time faculty members. The department is strongly encouraged to consider gender diversity when it comes time to fill openings created by retiring faculty in years to come. | In progress  Completed  No longer applicable | What can we say about this? We will, of course--out of desire and common sense--seek to fill any new position we are offered with a female instructor. Our current FT/PT ratio is something like 35%/65%. The department lost af FT line when Bruce Jordan retired five years ago, and this ratio has been problematic ever since. We would love to have the opportunity to address the issue by hiring a fulltime female musician/instructor.  There is no opening created by retiring faculty. |
| The department has developed a limited number of online music history and appreciation courses for non-music majors – it is recommended that the department explore development of more of these courses, with the caveat that any courses developed should be Transfer Assurance Guideline (TAG) courses or part of the Ohio Transfer Module (OTM). | In progress  Completed  No longer applicable | This suggestion seems to reflect a lack of understanding about the current curricular process at Sinclair. The slogan that used to characterize the institution--finding the need, etc--has largely been replaced, for understandable reasons, with a need to produce graduates and establish course success rates. Adding courses that might generate student interest and involvement--whether they are online offerings or not--is no longer part of our departmental or institutional philosophy unless such courses are part of a degree or certificate.  The department would love to offer many online offerings, and we will try our best to do so. Getting World Music offered this coming spring--which is not a required course in our or any curriculum--was a long, uphill struggle because such courses are not currently seen as being necessary. The same thing may happen with Jazz Appreciation, which we hope we will be allowed to offer some time next year. These courses WILL, per the reviewer's suggestion, be OTM compatible, and that, for the present time, seems to be the only avenue through which the department can offer new and interesting courses.  The chair of the music department is Sinclair's representative to the OBR TAG group for Music. TAG courses in Music are required, core curriculum courses, not peripheral, personal-interest courses that might also serve as OMT electives. Personal interest courses are, by definition, not TAG courses. |
| Better tracking of students who leave the Music department is recommended whether students graduate or simply move on from the program. Information on whether these students enroll in other institutions can be obtained from Research, Analytics, and Reporting, as can data regarding employment statewide. The department may want to consider partnering with RAR to do a comprehensive analysis of outcomes for Music majors, both those who graduate from their programs and those who don’t. | In progress  Completed  No longer applicable | This is truly an area the department needs to become efficient and proficient in. It may take the involvement of RAR, or some combination of RAR and department-initiated surveying, but we will definitely benefit by attempting to track our grads as well as those who transfer (or just leave). The Choral Music Association, a department-sponsored club, has a web presence on Facebook. Part of our plans involve utilizing Facebook (and social media in general) to connect with alumni. Nolan Long, faculty advisor to the CMA, will be taking the responsibility for overseeing this. |
| Many review team members noted that there wasn’t a great deal of data presented in the self-study. It is important that the department track data at a high level and monitor trends across years. There may be additional data that the department wants to track that may be available from RAR. A recommendation in the previous Program Review was that the department seek support from RAR in tracking retention and graduation, and that recommendation is echoed here. In some cases the department collects data, but it is not well documented – improvements in how data is maintained and reported may allow the department to provide a more detailed picture of the movement of students through their programs and the eventual outcomes in the next Program Review. | In progress  Completed  No longer applicable | Because our enrollment is relatively small, it has not been problematic for us to observe our own retention and graduation rates. Our graduation rate, as already mentioned, is something like 10%. The department initiated a mandatory, two-tiered advising system some ten years ago, and as a result, has a very high level of retention from first year to second year among music majors. Generally speaking, the department has about 100 music majors at any given time, which indicates to us that we are retaining students continually over the long term. While we do not formally collect data, we have a reasonably accurate idea. The department is certainly not averse to "data" as a generality, nor is the chairperson--the individual who would be responsible for all data collection--averse to adding this to his list of responsibilities, particularly if it benefitted the department and ultimately, music students. This suggestion might have been more useful, however, if the missing "data" had been specified--what data would have been halpful to see, etc. This suggestion seems to have been more about form (data) than content. Nevertheless, the department will be gathering more data about itself than it has in the past, from RAR and DAWN, in this school year and in years to follow. |

**Section II: Assessment of General Education & Degree Program Outcomes**

The Program Outcomes for the degrees are listed below. **All program outcomes must be assessed at least once during the 5 year Program Review cycle, and assessment of program outcomes must occur each year**.

**PLEASE NOTE – FOR THE PREVIOUS YEAR AND THIS YEAR, REPORTING OF GENERAL EDUCATION OUTCOME ASSESSMENT HAS BEEN TEMPORARILY POSTPONED. WE WOULD ASK THAT IN THIS ANNUAL UPDATE YOU IDENTIFY AT LEAST ONE COURSE IN YOUR DEGREE PROGRAM(S) WHERE ASSESSEMENT AT THE MASTERY LEVEL WILL OCCUR FOR THE FOLLOWING GENERAL EDUCATION OUTCOME:**

* **Cultural Diversity & Global Citizenship: Apply knowledge of cultural diversity to real world context by acknowledging, understanding, and engaging constructively within the contemporary world.**

**PLEASE RESPOND TO THE FOLLOWING QUESTIONS:**

**Do you have a required course in your program curriculum where Cultural Diversity & Global Citizenship could be assessed for mastery?**

**Yes No If yes, please list the course: MUS 2118 Music Styles II**

**If no, is there an elective course that is listed on your Preferred Program Pathway Template where Cultural Diversity & Global Citizenship could be assessed for mastery?**

**Yes No If yes, please list the course:** Click here to enter text.

**If no, is there another elective course that is an option in your program curriculum where Cultural Diversity & Global Citizenship could be assessed for mastery?**

**Yes No If yes, please list the course:** Click here to enter text.

**If no, where do students master Cultural Diversity & Global Citizenship in your program? Do you need assistance incorporating this General Education outcome into your degree program?**

Click here to enter text.

**NOTE THAT THERE WILL NEED TO BE AT LEAST ONE EXAM / ASSIGNMENT / ACTIVITY IN THIS COURSE THAT CAN BE USED TO ASSESS MASTERY OF THE COMPETENCY.**

**YOU MAY ALSO SUBMIT ASSESSMENT RESULTS FOR THIS GENERAL EDUCATION COMPETENCY IF YOU HAVE THEM, BUT IT WILL BE CONSIDERED OPTIONAL**.

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| **Program Outcomes** | To which course(s) is this program outcome related? | Year assessed or to be assessed. | Assessment Methods  Used | What were the assessment results?  (Please provide brief summary data) |
| Articulate the historical style characteristics of Western European music as they changed from medieval to modern times. | MUS 2217, 2218 |  | Summative written test at the conclusion of two semesters. | 85% pass rate. |
| Identify and describe aural, analytical and compositional techniques used by composers from 900 AD to present time; demonstrate computer literacy with interactive music theory software. | MUS 1110, 1111, 1112, 1113, 1114, 2111, 2112, 2113, 2114 |  | Summative written tests (4) at the conclusion of each year of Music Theory and Aural Skills. | 85% pass rate. |
| Perform standard level solo and ensemble repertoire | MUS 1119, 1131, 1133, 1135, 1137, 1141, 1143, 1145, 1147, 1149, 1153, 2251, 2261, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521,  2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2600 |  | Public performance in concerts and/or recitals, at least once per term. Board exams for every applied music major, every term. | Every music major student performed at a passing level or better. |
| Sight-read (on piano), harmonize, perform in ensembles, improvise and demonstrate piano technique equivalent to established sophomore levels. | MUS 1115, 1116, 2115, 2116 | **2012-2013** | Locally developed exams. | Piano for Music Majors IV students are given end-of-year proficiency exams that cover eight skill areas, acquired over the course of two years. Students are given 45-minute individual one-on-one exams in: scales, chord, arpeggios, transposition, harmonization, sight-reading, vertical score reading, and memorization. The spring 2013 exams scored a collective average of 85% pass. |

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| **Are changes planned as a result of the assessment of program outcomes? If so, what are those changes?** | No changes are planned. |
| **How will you determine whether those changes had an impact?** |  |