Annual Program Review Update

Instructions
The Annual Update is conducted district-wide by each program/discipline and consists of a) analysis of general changes, staffing, resources, facilities, equipment and other needs, as well as b) reporting of curricular changes and outcomes assessment.

The questions on the subsequent pages are intended to assist you in planning for your program or area. **Input should be sought from all campuses.** It should be submitted or renewed every year by the designated date in anticipation of budget planning for the next fiscal year.

Institutional data used to document program/discipline statistics and trends will be provided by Institutional Research.

Please include pertinent documents such as student learning outcomes assessment reports and data analysis to support any requests for new faculty, facilities, equipment, etc. Retain this information for your discipline’s use,

Submit an electronic copy of your Annual Update Document and supporting data to the Program Review Committee. Also submit a copy of these documents to your Division Chair, Director, or Campus Lead Faculty.
Annual Program Review Update
*Be sure to include information from all three campuses.

Program/Discipline: Music/Drama
Submitted by (names): Ed Macan
Contact Information (phone and email): X4321; ed-macan@redwoods.edu
Date: September 9, 2008

1. Program/Discipline Changes
Has there been any change in the status of your program or area since your last
Annual Update? (Have you shifted departments? Have new degrees or certificates
been created by your program? Have activities in other programs impacted your area
or program? For example, a new nursing program could cause greater demand for
life-science courses.)

Note: curricular changes should be addressed under 12 (Curriculum).

☐ No (go to next question)
☒ Yes  Describe the changes below:
Several Music and Drama courses now fall within the A.A. Degree emphasis.

2. Program/Discipline Trends
Refer to the data provided (data link is located at
http://inside.redwoods.edu/Assessment/ProgRev/TrendData.asp) and describe the
trends in enrollment, retention, success rates, and student demographics. If
applicable, describe how changes in these areas are impacting your discipline and
describe efforts within your area to address these impacts.

   Enrollment (total students per annum)

   Music          Drama
   2004-05       974     313
   2005-06       808     190
   2006-07       694     158
   2007-08       699     211

Commentary: The steep drop in both programs comes between 2004-05 and
2005-06. The latter academic year was the year that Casey Crabill's drastic and
ill-considered cuts to the Music and Drama programs took effect. One notes that
both programs bottomed out in 2006-07 and then began a mild rebound in 2007-
08, through the reintroduction of a few of the sections that had been cut in 2005-
06 and not offered since. We hope to continue to sustain this modest growth
over the next few years by gradually reintroducing courses (and multiple
sections of successful courses) that were cut during the 2005-06 period.

   Retention

   Music          Drama
   2004-05       87%     93%
   2005-06       87%     93%
2006-07  87%  91%
2007-08  87%  94%

Commentary: Yes, the numbers for Music are correct. How, I don't know. Nor do I know what to say about these numbers, as no one has ever told me what an optimal retention rate for these programs would be.

Success Rates

<table>
<thead>
<tr>
<th></th>
<th>MUSIC</th>
<th>DRAMA</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004-05</td>
<td>82%</td>
<td>85%</td>
</tr>
<tr>
<td>2005-06</td>
<td>87%</td>
<td>89%</td>
</tr>
<tr>
<td>2006-07</td>
<td>85%</td>
<td>90%</td>
</tr>
<tr>
<td>2007-08</td>
<td>77%</td>
<td>85%</td>
</tr>
</tbody>
</table>

Commentary: Success rates in both areas have remained more or less consistent over the past four academic years. One notes a slight dip in success rates for both programs during the 2007-08 academic year. I am unable to explain this dip with any precision. In the Music program, I believe it reflects the unusually high attrition rate evident in the six sections of Music 1 during the course of the academic year, which I see as something of a fluke. Beyond these comments, I don't know what to say about these numbers, as I have no idea what expected norms might be.

Efficiency: FTEs per TLU

<table>
<thead>
<tr>
<th></th>
<th>MUSIC</th>
<th>DRAMA</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004-05</td>
<td>.65</td>
<td>9.42</td>
</tr>
<tr>
<td>2005-06</td>
<td>.66</td>
<td>9.79</td>
</tr>
<tr>
<td>2006-07</td>
<td>.66</td>
<td>.81</td>
</tr>
<tr>
<td>2007-08</td>
<td>.68</td>
<td>.64</td>
</tr>
</tbody>
</table>

Commentary: Efficiency in Music was uniform throughout the past four academic years; Music ranks in the upper third of programs in terms of its efficiency ratio. Drama is even more efficient, with the fourth best efficiency ranking of any C.R. program, although I believe the figures given above for 2004-05 and 2005-06 are mistaken; they are simply too good to be true. Again, I don't know what to compare these numbers to. Does the College have an ideal FTE per TLU ratio?

Efficiency: FTEs per Section

MUSIC

In 2006-07, 15 sections of Music were offered in the Fall, 14 in the Spring, for a total of 29. Music generated 32.99 FTEs in the Fall, 32.54 in the Spring, for a total of 65.53 for the academic year. There was an average of 2.26 FTEs generated per section during the academic year. In 2007-08, 14 sections of Music were offered in the Fall, 16 in the Spring, for a total of 30. Music generated 33.23 FTEs in the Fall, 32.85 in the Spring, for a total of 66.08 for the academic year. There was an average of 2.13 FTEs generated per section during the academic year. I believe the slightly lower efficiency per section ratio in 2007-08 is the result of reintroducing Music 100 (Songwriting) and a second
section of Music 26 (Class Voice) into the schedule for the first time since 2005-06 on a fairly last minute basis in Spring 2008; neither class enrolled particularly well. I believe as students become aware of the availability of these two sections and we continue to offer them, their enrollments will improve considerably.

DRAMA
In 2006-07, 4 sections of Drama were offered in the Fall, 4 in the Spring and Summer combined, for a total of 8. Drama generated 10.56 FTEs in the Fall, 12.10 in the Spring and Summer (combined), for a total of 22.66 for the academic year. There was an average 2.83 FTEs generated per section during the academic year. In 2007-08, 3 sections of Drama were offered in the Fall, 8 in the Spring for a total of 11. Drama generated 8.49 FTEs in the Fall, 21.74 in the Spring and Summer (combined), for a total of 30.23 for the academic year. There was an average of 2.75 FTEs generated per section. Note that efficiency over the past two academic years has been quite consistent. I consider the efficiency ratio of Drama especially impressive considering the fact that it includes a class offered at a branch campus (Del Norte) and a class offered at a site (Eureka Downtown).

Student Demographics
No data available.

3. Labor Market Review (for occupational programs)
Occupational programs must review their labor market data. Links to various reports and information, as well as instructions on how to create program-specific reports, can be found at http://inside.redwoods.edu/Assessment/ProgRev/LaborMarketResources.asp. Institutional Research (IR) is available to help with surveys and reviews. All survey data (whether collected by your program or the institution) should be sent to IR to be kept on record.
   a. Meets a documented labor market demand,
   b. Does not represent duplication of other training programs (in the region), and
   c. Is of demonstrated effectiveness as measured by the employment and completion success of its students.

4. Budget Resources
List your area’s budget for the following categories in the table below. Restricted funds have a sponsor/grantor/donor (federal, state, local government, etc). The funds are restricted by the sponsor/grantor/donor. Everything else is unrestricted.

<table>
<thead>
<tr>
<th>Category</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supply and printing budget</td>
<td>1725</td>
<td></td>
</tr>
<tr>
<td>Equipment replacement and repair budget</td>
<td>1500</td>
<td></td>
</tr>
<tr>
<td>Professional Development</td>
<td>through Senate</td>
<td></td>
</tr>
<tr>
<td>Work-study funding</td>
<td></td>
<td>500</td>
</tr>
</tbody>
</table>
Is the funding for these areas adequate?  □ Yes   ☒ No
If not, describe the impact of unaddressed needs on your discipline or program.

New equipment needs can only be met through Action Plan or Block Grant; see item #10, below.

5. Learning Resource Center Resources
Is the level of resources provided by the Academic Support Center and Library (Learning Resource Center) adequate.  □ Yes   ☒ No
If not, explain.

We currently have no tutor for Music. Music 1 has traditionally been a class for which there has been a high level of demand for capable tutors. In the past, faculty were given the opportunity to appoint as tutors capable students who had taken the class in question, had excelled, and were familiar with that faculty member's teaching methods. This opportunity no longer exists. We wish it did.

6. Student Services Resources
Complete the following grid concerning Student Services Areas.

<table>
<thead>
<tr>
<th>Student Services Area</th>
<th>Does the area satisfy the needs of your discipline?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>There is a connection to this discipline/program and YES the student services area does satisfy the needs of the discipline.</td>
</tr>
<tr>
<td></td>
<td>There is a connection to this discipline/program and NO the student services area does not satisfy the needs of the discipline.</td>
</tr>
<tr>
<td></td>
<td>Uncertain about the student service area provided or how it connects to this discipline/program</td>
</tr>
<tr>
<td>Admissions and Records</td>
<td>☒</td>
</tr>
<tr>
<td>Counseling</td>
<td></td>
</tr>
<tr>
<td>Financial Aid</td>
<td>☒</td>
</tr>
<tr>
<td>Career Services</td>
<td></td>
</tr>
<tr>
<td>Disabled Student Programs and Services (DSPS)</td>
<td>☒</td>
</tr>
<tr>
<td>Extended Opportunities Programs and Services (EOPS)</td>
<td></td>
</tr>
<tr>
<td>CalWorks</td>
<td></td>
</tr>
<tr>
<td>Residence Halls</td>
<td></td>
</tr>
</tbody>
</table>

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If a lack of support was indicated in the table above, describe your program/discipline need.

7. Faculty Resource Needs
Complete the Faculty Employment Grids below (data link is provided at http://inside.redwoods.edu/Assessment/ProgRev/FacultyLoadDistribution.asp). Please list full- and part-time faculty numbers in separate rows:

<table>
<thead>
<tr>
<th>Discipline Name (e.g., Math, English, Accounting)</th>
<th>Total Teaching Load for fall 2007 term</th>
<th>% of Total Teaching Load by Full-Time Faculty</th>
<th>% of Total Teaching Load Taught by Part-Time Faculty</th>
<th>% Change from fall 2006</th>
<th>% Change from fall 2005</th>
<th>Explanations and Additional Information (e.g., retirement, reassignment, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>47.25</td>
<td>52%</td>
<td>48%</td>
<td></td>
<td></td>
<td>Huge shift in ratio from Fall 2005 to Fall 2006 is a result of the Crabill cuts to the Music program during 2005-06 academic year, which disproportionately affected associate faculty. The shift in ratio from Fall 2006 to Fall 2007 is statistically insignificant.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Discipline Name (e.g., Math, English, Accounting)</th>
<th>Total Teaching Load for spring 2008 term</th>
<th>% of Total Teaching Load by Full-Time Faculty</th>
<th>% of Total Teaching Load Taught by Part-Time Faculty</th>
<th>% Change from spring 2007</th>
<th>% Change from spring 2006</th>
<th>Explanations and Additional Information (e.g., retirement, reassignment, etc.)</th>
</tr>
</thead>
</table>
Music      51.75      48%      52%      (50%FT-50%PT)       (50%FT-50%PT)       etc.)       Changes are statistically insignificant

Drama       30.0       0%        0%        None        None

a. Describe the status of any approved, but unfilled full-time positions.  

Not applicable

b. If you are requesting a Full-Time Faculty position develop an attachment to this report that addresses the following criteria (as listed in AR 305.03)
   • The ratio of full-time to associate faculty
   • Current availability of associate faculty
   • Relation to program review recommendations
   • Effect on diversity of the faculty
   • Effect on academic offerings and ability to serve students and the community
   • Effect on the vitality and future direction of a program and/or the college
   • Effect on student learning

c. If your Associate Faculty needs are not being met, describe your efforts to recruit Associate faculty and/or describe barriers or limitations that prevent retaining or recruiting Associate Faculty

For Drama, I believe our existing associate faculty pool is adequate for courses we would wish to offer in the near future. For Music, this is not necessarily the case. Early this calendar year I requested that we advertise for someone to teach Music 14, World Music; we still have not received a single application from a person living within the boundaries of the District who would meet Minimum Quals. Likewise, I would like to begin re-offering Music 23, Afro-Cuban Drumming and Polyrhythms, but that depends on getting one particular instructor to come and teach it; if he is uninterested or unable, there is no one else I know of in the District who meets Minimum Quals that is qualified to teach the course. Likewise, the Jazz Improvisation Course taught for years by John Raczka has not been offered since he left the District in 2005, for the same reason. For years I have spoken of drafting a two-semester Digital Music sequence; the problem is that I would need the help of a qualified associate faculty member in crafting the course proposal, and in the years I have attempted this (since 2000), I have only ever met one individual living with the District who was professionally qualified to do this who also would have met Minimum Quals. When he found out how little he would make teaching the course, he declined. Del Norte campus is also interested in offering Music courses, but has been unable to locate anyone who meets Minimum Quals. I believe that significantly increasing our
range of Music courses is going to require hiring a second full-time Music faculty member.

8. Staff Resources
Complete the Classified Staff Employment Grid below (please list full- and part-time staff). This does not include faculty, managers, or administration positions. If a staff position is shared with other areas/disciplines, estimate the fraction of their workload dedicated to your area.

<table>
<thead>
<tr>
<th>Assignment (e.g., Math, English)</th>
<th>Full-time (classified) staff (give number)</th>
<th>Part-time staff (give number)</th>
<th>Gains over Prior Year</th>
<th>Losses over Prior Year (give reason: retirement, reassignment, health, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Drama</td>
<td>1 (Probably devotes 10%-20% of total time to Music and Drama-related issues)</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Do you need more full-time or part-time classified staff? ☒ yes ☐ no
If yes, explain why.

On the Eureka campus, our ALSS division currently has ~72 full-time and part-time faculty members. With the ALSS office in charge of so many faculty-related activities and paperwork, including the massive weight of evaluating all of these faculty; tracking book orders, syllabi, office hours, and finals; recruiting and hiring faculty; coordinating program review, curriculum updates, assessment, and other accreditation-related activities; monitoring and approving budget expenditures; and monitoring faculty teaching loads (among other things), the load is tremendous for our one division administrative assistant. The division as a whole, including the disciplines of Drama and Music, could use more administrative assistance. Assistance with faculty evaluation-related tasks (typing student comments, tallying scores, and scheduling/coordinating evaluation observations and conferences) and work requests would be two of the time-consuming tasks that could readily be assigned to another classified staff person without disrupting the flow of work through the office.

9. Facilities, and Classroom Technology
Are teaching facilities adequate for achieving the educational outcomes of this discipline/program? ☐ Yes ☒ No
If No was checked, complete and attach Facility Form (facilities.form) for each instructional space that does not meet the needs of this discipline/program:

10. Equipment
Is the available equipment (other than classroom specific equipment described in the facilities section) adequate to achieve the educational outcomes of your program/discipline? ☐ Yes ☒ No
If No was checked, complete the following grid for each piece of equipment being requested for this area/discipline:

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Approximate Price</th>
<th>Number of students using equipment each semester</th>
<th>Describe how the equipment allows achievement of program/discipline educational outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yamaha YDP 223 Digital Piano</td>
<td>$1600 per instrument</td>
<td>I'm not sure how to answer this. There are 24 digital pianos in Eureka campus's CA 104, the piano lab; in an average semester, seven sections are offered in the lab, with an overall enrollment of approximately 170-180. In other words, each digital piano is used by seven different students in seven different sections each week. This figure does not take into account how many students would be serviced by this equipment at Mendocino campus after they take shipment of our keyboards.</td>
<td>The theory sequence (Music 1, 2, and 3) and the keyboard sequence (Music 25/25L) has long been the backbone of the C.R. Music program. Were this equipment to go away or become too dilapidated for further use, the C.R. Music program as it currently exists would collapse: what would be left is a couple of three-unit G.E. courses that can be taught without the equipment, and an assortment of music ensembles. Not only does regular replacement of the keyboards allow the program to continue to function as intended; it serves as an enrollment draw. Furthermore, as we replace older digital pianos with new ones on the Eureka campus, we are storing the older pianos that are still in good working condition for future shipment to Mendocino campus: when we are able to ship them 15, they will have the &quot;seedbed&quot; of a viable piano lab that will allow them to offer courses (Music 1, 2, 3, and 25) that are currently restricted to the Eureka campus. I am recommending we replace eight pianos this academic year (cost of $12,800), then five in each of the two subsequent academic years (cost of $8,000 per annum). If we are able to do this, then by 2011-12 the Eureka campus will have 25 digital pianos.</td>
</tr>
</tbody>
</table>
pianos, all three years old or newer, which should have eight to ten years of service left; Mendocino campus, meanwhile, will have a 25-piano lab of their own (assuming all of the older pianos we ship them can be put into good working order--I think they can). Two campuses will benefit from this investment, and no further investment other than sporadic repairs should be necessary for an eight to ten year period.

I have argued for some time that our three ensemble directors ought to have a dedicated allotment of $200 per year for the purchase of new music. None of them have been given funds for the purchase of new music for years.

A lot of our band equipment (percussion instruments especially) are quite old (i.e. 30 to 40 years) and are showing their age

**Equipment Repair**

Is the equipment used for your discipline/program in need of repair, which is outside your current budget allotment? *This does not include classroom specific equipment repair described in the facilities section.*  ☒ Yes  ☐ No

If Yes was checked, provide the following information to justify a budget allotment request:
11. Learning Outcomes Assessment Update.

List all expected program-level outcomes, whether you have completed the assessment loop (use of results) or not. For each outcome, identify the means of assessment and the criteria for success. Summarize the data that have been collected in the ‘Assessment Results’ column. If no data have been collected and analyzed for a particular outcome, use the ‘Assessment Results’ column to clarify when these data will be collected and analyzed. In the fourth column, indicate how the assessment results are being used to improve the program.

<table>
<thead>
<tr>
<th>Program Outcomes (Not all disciplines have program-level outcomes)</th>
<th>Means of Assessment and Performance Criteria</th>
<th>Assessment Results Summary</th>
<th>Use of Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music and Drama do not have program-level outcomes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Acoustic pianos requiring tuning and maintenance

Approximately $1,000 (12 pianos at $80 per turning, plus sporadic additional parts and labor fees)

Several hundred (nine of these twelve pianos are practice room pianos, which service the entire C.R./Eureka campus community; the other three are used by instructors in CA 107, 109, and 113)

The practice room pianos are used by students taking a host of music courses at C.R. (class piano, music theory courses, songwriting) and by members of the C.R. community who aren’t necessarily taking music courses but simply want to practice piano. The three classroom pianos are necessary for instruction in CA 107, 109, and 113 respectively. Allowing the pianos to go out of tune or worse (i.e. broken parts that go unrepairs) makes them useless for practice and/or instructional purposes. I am arguing, as I have for some time, that it should be a given that each academic year $1,000 will be set aside for piano tuning and maintenance.
List all course-level student learning outcomes for which some assessment activity (assessment, analysis, or use of results) has taken place since the most recent program review, and complete the table below as appropriate

<table>
<thead>
<tr>
<th>Student Learning Outcomes (course-level)</th>
<th>Means of Assessment and Performance Criteria</th>
<th>Assessment Results Summary</th>
<th>Use of Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro to Music (Music 1): 1st semester of C.R.'s three-semester music theory sequence: 1. Ability to clap a variety of rhythmic patterns 2. Ability to hold a part in a small recorder ensemble 3. Ability to draw a circle of fifths, including all major and minor keys 4. Ability to write the key signature of any major or minor key 5. Ability to write chromatic, whole-tone, major or minor scale, ascending or descending, beginning on any pitch</td>
<td>1. Performance Exam 2. Performance Exam 3. Written Quizzes 4. Written Quizzes 5. Written Quizzes</td>
<td>We are in the early stages of collecting this data. At the end of the year Music 1 instructors will share data on final performance exams and quizzes in these five areas and determine a success rate for each skill. Areas that indicate an unacceptably low success rate (tentatively, under 70%) will be reinforced through spending additional class time on the concept, and, if need be, covered by additional quizzes/performance exams.</td>
<td></td>
</tr>
</tbody>
</table>
Acting I (Drama 30A)--
1st semester of two-
semester acting
techniques sequence:
1. Demonstrate basic
mastery of diction,
vocal projection, and
breathing techniques
2. Demonstrate ability
to express
characterization
through gesture, facial
expression, and body
language
3. Exhibit command of
a repertoire of physical
acting techniques
drawn from specific
comedic genres
(vaudeville, commedia
dell'arte, circus)
4. Develop a repertoire
of physical and vocal
warm-up techniques

1, 2. Small-group
performance in
front of class

3. Small-group
performances of
scripted work from
a particular genre
(vaudeville, etc.)
emphasizing
physical expression
in front of the class

4. Class warm-up
periods

We are in the early
stages of collecting
this data. At the
end of the year
Drama 30A
instructors will
share data on small-
group performance
results and
determine a success
rate for each skill.

Areas that indicate
an unacceptably low
success rate
(tentatively, under
70%) will be
reinforced through
spending additional
class time on the
concept, and, if need
be, covered by
Discuss the extent to which part-time faculty (if applicable) have been involved in the dialogue about assessing student learning outcomes:

Each course revision includes all associate faculty who are involved in teaching that course. Associate faculty are expected to contribute to the creation of a course's student learning outcome list, to articulate how each of these outcomes is to be assessed, to list assessment methods, and to reach consensus (in the case of multiple associate faculty members teaching a single class) as to which assessments methods are mandatory, and which are optional. Last year we revised six Drama course outlines and nine Music course outlines; three associate Music faculty and three associate Drama faculty were involved in the revision process.

12. Curriculum Update

Identify curricular revisions and innovations undertaken
a. in the last year.
2. Revised Music 26 and replaced Music 27 with Music 26L.
3. Revised Music 29 and added Music 29L.
4. Revised Music 44.
5. Revised Music 100 and 100L.
6. Revised Drama 2, Drama 24, Drama 26, Drama 30A, Drama 30B, and Drama 38.
8. Participated in creation of new Fine Arts A.A. degree in which Music 1, 2, 3, 10, 12, 14, 25, and 25L, and Drama 24, 26, 30A, and 30B can be taken as restricted electives for the degree.

b. planned for the coming year.
Music 1, 2, 3, 10, 12, 14, 25, 25L, 26, 26L, 29, 29L, 61, 64.

Complete the grid below. The course outline status report can be located at: http://www.redwoods.edu/District/IR/Reports/Curriculum/Curriculum_Course_Outlines.htm

<table>
<thead>
<tr>
<th>Course</th>
<th>Year Course Outline Last Updated</th>
<th>Year Next Update Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music 1</td>
<td>2004</td>
<td>2009</td>
</tr>
<tr>
<td>Music 2</td>
<td>2004</td>
<td>2009</td>
</tr>
<tr>
<td>Music 3</td>
<td>2004</td>
<td>2009</td>
</tr>
<tr>
<td>Music 10</td>
<td>2004</td>
<td>2009</td>
</tr>
<tr>
<td>Music 12</td>
<td>2004</td>
<td>2009</td>
</tr>
<tr>
<td>Music 14</td>
<td>2004</td>
<td>2009</td>
</tr>
</tbody>
</table>
If the proposed course outlines updates from last year’s annual update (or comprehensive review) were not completed, please explain why.
N/A

13. Communication
Are the current lines of administrative, faculty, and staff communication adequate to meet the needs of this discipline/program? Describe representative example of effective or ineffective communication.

Effective: Faculty-Area Coordinator-Division Chair, or Faculty-Division Chair

List any action plans submitted since your last annual update. Describe the status of the plans. If they were approved, describe how they have improved your area.
I didn't submit an action plan since my last annual update. I did, however, submit a block grant request in early 2008, which I am pleased to say was successful, and allowed for the purchase of seven Yamaha YPD 223 digital pianos with benches for use in our piano lab (CA 104). This allowed us to replace seven of our oldest digital pianos, making for a more reliable (and pedagogically effective) piano lab, which in turn creates an enrollment draw for courses scheduled in CA 104--Music 1 (three sections per semester), Music 2 and 3 (one section of one or the other per semester), and Music 25 (two sections per semester this academic year, three sections per
semester in most years). Furthermore, we have set aside the seven digital pianos we replaced for future shipment to Mendocino campus. If we are able to purchase eight more digital pianos this academic year through a block grant or action plan, we will set aside eight more of the pianos currently in CA 104 for shipment to the Mendocino campus. At that point, we will have reached a critical mass—with 15 digital pianos, a viable digital piano lab can be opened at Mendocino campus and a whole range of courses that previously could not be offered there—Music 1 (a popular G.E. course), Music 2, Music 3, and Music 25/25L—will become possibilities.

15. Goals and Plans
If you have recently undergone a comprehensive review, attach your Quality Improvement Plan (QIP) if applicable.
☐ QIP Attached
If you do not have a QIP, refer to the goals and plans from your previous annual update. For each goal and/or plan, comment on the current status. List any new goals and plans your area has for the coming year, and indicate how they are aligned with the goals/objectives in CR’s Strategic Plan. (CR’s strategic plan is located on the web at http://inside.redwoods.edu/StrategicPlanning/strategicplan.asp).

Here are last academic year's goals with outcomes:
1. Rewrite the course outlines of Music 25, 26, 27, 29, 44, and 100, and Drama 2, 24, 26, 30A/B, 34, and 38.
   This goal was met.
2. Reintroduce second sections of popular courses lost to the 2005-06 cuts that can be taught by currently-employed Eureka associate faculty, including Drama 24, Music 26, Music 29; reintroduce at least one section per year of some classes lost entirely during the 2005-06 budget cuts, including Drama 2, Music 44, and Music 100/100L.
   This goal was met.
3. Recruit a qualified Music instructor to teach at the Mendocino campus and a qualified Drama instructor to teach at the Del Norte campus.
   This goal was successfully met. We offered a Drama course at DN in Spring 2008 and have begun offering Music courses at Mendocino Fall 2008.
4. Recruit qualified associate faculty to teach music courses that were historically successful on the Eureka campus, but for which we currently lack personnel with sufficient expertise. Such courses include, but are not limited to, Music 14 (World Music), Music 23 (Conga Drumming), and Music 37/38 (Jazz Improvisation).
   This goal was not successfully met.
5. Continue to lobby for additional equipment repair and purchase funding.
   This goal was successfully met. We were able to tune all 12 of our acoustic pianos; we purchased seven new digital pianos and two new drum machines (the latter for the Songwriting class) through block grant funding. We are storing the seven digital pianos that were replaced this past summer for future shipment to Mendocino campus, where they will serve as the "seedbed" for a digital piano lab on that campus.
Here are this year's goals:
1. Revise the following course outlines: Music 1, 2, 3, 10, 12, 14, 25, 25L, 26, 26L, 29, 29L, 61, 64.
2. Research the possibility of offering Music 10, 12, and/or 14 online.
3. Reintroduce Music 14, 23, and/or 37/38 to the active curriculum if circumstances permit.
4. Add Drama 2 to the list of Music/Drama courses that can be taken as restricted electives for the A.A./Fine Arts degree.
5. Purchase eight new digital pianos for Eureka's piano lab (CA 104).
6. If #5 is successful, ship 15 digital pianos down to Mendocino campus and create a piano lab on the Mendocino campus.
7. If #5 and #6 are successful, begin offering Music 1 and Music 25 courses on the Mendocino campus as circumstances permit. Continue offering Music 10 at Mendocino.
8. Continue to offer Drama courses on the Del Norte campus as circumstances permit; locate a Music instructor that meets Minimum Quals who will teach Music courses at Del Norte.
9. Begin serious discussion amongst the campus community about the creation of a second full-time music position.
REQUEST FOR A FULL-TIME FACULTY POSITION: MUSIC

Without repeating everything I said in last year’s Program Review report, there are a few relevant points I must revisit. For most of its history (mid-sixties through early nineties), C.R. had three full-time Music instructors. From 1994-99, it had two. After 1999-2000, it has had one. During this downsizing, the amount of infrastructure (number of digital pianos in the piano lab, number of acoustic pianos in practice rooms, number of band instruments in the band room, the equipment in the Music Library) has remained constant. The one remaining full-time instructor therefore has three times as much to oversee as a faculty member did twenty years ago. Furthermore, the Music program has an extremely broad-based and rich curriculum for a one-person program: we currently have 21 courses in the catalog, with one or two inactivated courses that may be returning to circulation shortly. It’s fair to say that the one remaining full-time instructor has between two and three times as much to do in the way of curriculum maintenance as a faculty member did twenty years ago, at a time when the work involved in such matters has become more intensive. Laying the responsibility on one person to entirely rewrite this curriculum every five years is not, in my view, entirely reasonable. There are currently five associate Music faculty members; while they generally do assist in rewriting course outlines of the courses they teach, they are not contractually obligated to undertake any of the other duties described above, and they do not.

Furthermore, locating qualified associate faculty has become more difficult now that the College has become stricter about upholding Minimum Qualification standards. Early this calendar year we began advertising for an instructor to teach a section of Music 14 (World Music); we have yet to locate a candidate living within the District that would pass Minimum Quals. I would love to re-offer Music 23 (Afro-Cuban Drumming), but we are entirely dependent on one individual; if he declines, there is no one else in the District who can pass Minimum Quals and is qualified to teach the course. The fact that we still do not offer digital music courses at C.R.—especially since the digital music program at H.S.U. is not particularly strong—remains something of an embarrassment to me; Mendocino College and College of the Siskiyous, both smaller institutions than us, offer an electronic music component. The fact is, though, because a professional can make so much more in the private sector than in teaching, it is extremely unlikely that C.R. could ever locate a part-time faculty member who would commit to building a digital music program. (I spent several years trying to do this: I came close to recruiting a qualified associate faculty member just once.) Getting a qualified person here would probably require the College to commit to a full-time hire of a person who would build a digital music program while teaching a second subject (either more traditional music courses or other digital media courses).

Let’s consider the numbers. In 2007-08, Music offered 30 sections, which generated 66.08 FTEs, and involved 99 teaching load units, of which exactly half were mine. In other words, even with its truncated (by historical standards) 2007-08 offerings, Music’s offerings equal two full-time positions. But let’s compare this with an academic year during Music’s “golden age” of 1998-2002. During 2001-02, Music offered 41 sections, involving 123.75 TLUs. Since my annual TLUs (49.5) did not change in the interim,
during this academic year 74.24 TLUs were assigned to associate faculty. That’s 2.75 full-time positions. If my goal is to rebuild the Music program to its 1998-2002 level, that’s what we could soon be looking at again. (By the way, I don’t have a specific numbers for FTEs generated by Music during the 2001-02 academic year, but if it’s proportional by section to what was generated during the 2007-08 academic year—and based on the numbers I’m seeing, it was probably a bit higher—it would have generated approximately 90-95 FTEs.)

I retain confidence in the viability of the vision for the Music program that I formulated during the late 1990s as a three-tiered program that combines (1) rigorous general education courses for non-music majors transferring to a four-year institution with (2) a small series of more specialized courses at the lower division undergraduate level for students who wish to transfer into a four-year music program, and (3) community-oriented “how to” courses and ensembles whose main appeal is the opportunity they provide for lifelong learning and personal enrichment. (It should be noted that these latter courses also play an important role in the educational experience of students who wish to transfer into a four-year music program.) With the continuing decline of high-school age students in our District and the continuing increase in the percentage of mature students who are looking to the District to supply personal enrichment/lifelong learning-oriented courses, it only seems logical that the Music program expand in this third area. However, in our present circumstances, expansion is difficult. One reason I have already cited: the lack of qualified Associate Faculty in several important areas of the Music curriculum where we might wish to expand.

My own current situation also tends to work against expansion. I am now in mid-career. I am increasingly called on to provide leadership in areas outside of my discipline; for instance, this year I am VP of CRFO, next year I will be President. Such duties inevitably pull me away from the time needed to work for the Music program’s expansion—indeed, its preservation. For example, traditionally I have taught three keyboard courses per semester; the premise has been that by keeping two beginning keyboard courses going at all times, I will be able to generate a viable intermediate/advanced keyboard section. Now I am no longer able to teach three keyboard courses per semester: by teaching only one beginning course, I bring the future of the intermediate/advanced section into question. If I decline to teach an overload next semester, our theory sequence will be in a similar circumstance. In either case, finding a genuinely qualified instructor to replace what I do will not be easy. Therefore, I am put in the position where any extra-program work I do for the District inevitably weakens the future of my own program.

Something else to consider: I have now published two books and a number of shorter monographs; I am nationally (even internationally) known in my field of specialization. While I continue to love living on the North Coast, the fact is, I am already reaching a point where the workload feels somewhat burdensome, and I would appreciate more time to devote strictly to research. What would happen were I to decide to take a position elsewhere? In all likelihood, the Music program would collapse. Is the Campus
community okay with that? If not, I respectfully ask that the Campus community begin a
dialogue on the feasibility of hiring a second full-time Music instructor.
List classroom or instructional space name/number: **CA 113/Creative Arts Building/Eureka Campus**

Check if any of the following are not adequate:
- [ ] Ventilation / room temp
- [ ] ADA access
- [x] Number of seats / work stations
- [ ] Technology (computers, projectors, internet)

☑ Other (briefly describe):
   **New carpet someday? The current carpet can't much postdate 1980.**

Describe the specific action and estimated cost (if available) to make this space adequate for your instructional needs:
Short term: find desk clip ons for seats missing them (approximately 25 out of 50) and install them.

Long term: Install new seats with desk covers that are more friendly to left-handed persons.

List the average number of discipline/program sections scheduled in this room each semester, and the total number of students enrolled in these sections.
Sections: **2 music courses**
Students: **80** (in the 2 music courses)
Facilities, and Classroom Technology Form
Program/Disciplines: Music
Year: 2008
Submitted by: Ed Macan

List classroom or instructional space name/number: CA 104/Creative Arts Bldg./Eureka campus

Check if any of the following are not adequate:

☐ Ventilation / room temp
☐ ADA access
☐ Number of seats / work stations
☐ Technology (computers, projectors, internet)

☒ Other (briefly describe):
   Plug-ins for the keyboards are on the floor. I see several problems here. First, students are constantly unplugging each other's keyboards by tripping over the cords. Second, students occasionally step on a cord tip so hard that they break it, meaning that a keyboard is out of commission until I can replace the tip. Third, there is a shock/electrocution hazard here. It's unlikely, but by no means impossible, that someone could be shocked severely by touching a partly exposed cord tip. There is a remote fire hazard for the same reason.

Describe the specific action and estimated cost (if available) to make this space adequate for your instructional needs:
Install new outlet stations on walls; run cords via cord protectors to the walls. I don't know what the cost would be, I don't think it would be terribly expensive.

List the average number of discipline/program sections scheduled in this room each semester, and the total number of students enrolled in these sections.
Sections: six-seven
Students: roughly 150 to 170