



OAKLAND
COMMUNITY
COLLEGE®

WELCOME TO THE CURRICULUM REVIEW SELF-STUDY PROCESS

Discipline/Program: Music

Coordinator: James R. Hallemann

CRC Mentor: Gail Mays

Review Date: Winter and Fall 2008

Thank you for agreeing to coordinate the Curriculum Review in your area. As Discipline/Program Review Coordinator, it is your responsibility to make sure the steps detailed below are completed by the Review Date. Your packet includes instructions and forms for completing the Review. If needed, a CRC mentor is available to you. Your Dean will also be able to provide meaningful assistance in completing this important task.

In the Part I-Core Review, the College asks your discipline/program to analyze its curriculum from a variety of perspectives. These include course offerings and contents, enrollment/retention, transfer trends, and plans for the future. An additional section of activities is contained in Part II. The nature of these review activities will depend on whether you are a member of a Discipline or a Program.

Included in this document to help you work on your review are: 1) Data Collection forms to distribute to your Discipline/Program colleagues and 2) Data Analysis forms with summary sections. Allow two to three months for this work. Please send all completed forms to the Chair of CRC 3 weeks prior to your scheduled review.

Once again, thank you for agreeing to work on this very important process with your colleagues. Together we will constantly strive to ensure the excellence of instruction at OCC.

College Curriculum Review Membership 2007-2008

Imogene Bailey (OR)
Thomas Boozer (AH)
Nadia Boulos (HL)
Beverly Stanbrough (RO/SF)

Diane Hill (OR)
Tony Ingram (OR)
Darlene Levinson (OR)
David Mathews (RO)

Janet Peart (AH)
Letyna Roberts (ex-officio)
Gail Mays (AH)-Chair

CURRICULUM REVIEW SELF-STUDY PROCESS FOR DISCIPLINE/PROGRAM COORDINATORS

- Step 1**—Request that the Office of Assessment & Effectiveness (contact information available on InfoMart) to send you the Dashboard data for your Discipline/Program.
- Step 2**—If you are an occupational program coordinator, distribute the **PROE surveys** to faculty, students, and advisory committees. Return completed surveys to the OCC's Office of State and Federal Programs 6 weeks before your scheduled review.
- Step 3**—Send the **Data Collection forms** to all the full-time faculty and/or adjunct members of your Discipline/Program, as specified on each form.
- Step 4**—Collect syllabi from all adjuncts and full-time faculty for every course they are teaching, and complete the **Data Collection forms** for each course.
- Step 5**—After collecting the above data, complete the **Data Analysis forms** to help you organize and analyze the information you've gathered.
- Step 6**— Complete the Curriculum Review Report by compiling the **Data Analysis** forms.
- Step 7**—Forward a DRAFT copy of your compiled Discipline/Program Curriculum Review Report along with a **Faculty Sign-off form** to all faculty participating in the review at least 6 weeks prior to your review appointment. NOTE: As part of the official CRC Review Document, please include the returned Faculty Sign-Off forms.
- Step 8**—Send a completed hard copy of all completed forms (including the **Data Collection, Data Analysis forms**) to the Chairperson of the Curriculum Review Committee at least 3 weeks prior to your review, along with enough copies of your completed report for each committee member. The Chairperson will distribute them.
- Step 9**—Present the Discipline/Program Self-Study to the Curriculum Review Committee on the appointed date.

The Curriculum Review Committee will then provide your Discipline/Program with recommendations and suggestions and share the results of your review with the College Academic Senate, Vice-Chancellor of Academic and Student Services, and the Office of Assessment & Effectiveness.

CRC
PART I-CORE REVIEW

A. CATALOG COURSE DESCRIPTIONS

- Please reproduce copies of all your Discipline/Program catalog course descriptions, and distribute them to the full-time members of the Discipline/Program with the Data Collection form asking the faculty to comment on whether the catalog course descriptions are accurate, clear, and current.
- Analyze the responses in order to determine where there is a need for revision.

B. SYLLABUS REVIEW

- Collect syllabi from all full-time and adjunct faculty for every section of each courses listed in the catalog under your Discipline/Program.
- Analyze where there are inconsistencies or omissions in the syllabi.

C. ENROLLMENT TRENDS AND STUDENT RETENTION

- Collect the Dashboard enrollment and retention data for the current and last academic year (available from the Office of Assessment & Effectiveness).
- Analyze areas of strength and weakness. Discuss, where applicable, student recruitment and student retention strategies that your Discipline/Program participates in currently or intends to implement in the future.

D. DISCIPLINE/PROGRAM NEEDS AND RESOURCES

- Collect information on the Discipline/Program's current and anticipated needs and resources by distributing the Data Collection form to all full and adjunct faculty.
- Discuss what resources and staff development activities your Discipline/Program needs and also indicate necessary curriculum changes/revisions where appropriate.

DATA COLLECTION

CORE REVIEW

A. CATALOG COURSE DESCRIPTION

FOR: All Music Courses

Coordinator: Distribute this form to all full-time members of the discipline/program for every course listed in the catalog.

***NOTE:** At the time this review commenced, I was the only full-time faculty member at OCC who taught a section prefixed MUS. Since that time we have added a full-time Music faculty member, but he has gracefully opted to refrain from commenting on the courses and their descriptions, as he is still probationary, in his first year, and new to the curriculum. As such, all comments in this section are mine and mine alone.

CATALOG COURSE DESCRIPTION:

	Yes	No
Accurate	<input type="checkbox"/>	<input type="checkbox"/>
Clear	<input type="checkbox"/>	<input type="checkbox"/>
Current	<input type="checkbox"/>	<input type="checkbox"/>
NUMBER OF CREDITS		
Appropriate	<input type="checkbox"/>	<input type="checkbox"/>

Please explain any **NO** answer:

Please return to _____ at _____ by _____
Name Campus Date

DATA ANALYSIS

CORE REVIEW

A. CATALOG COURSE DESCRIPTION

List every course that is listed in the catalog. Check where revision is indicated or no revisions seem necessary. Please, add lines where needed.

***NOTE: Please refer to the endnotes for details on courses possibly needing revision.**

	Revision needed	No Revision necessary
Course Number 1510/20		X
Course Number 1540/50	1	
Course Number 1560		X
Course Number 1570/80		X
Course Number 1585		X
Course Number 1590		X
Course Number 1600	2	
Course Number 1610		X
Course Number 1620/40	3	
Course Number 1630/50	3	
Course Number 1661-8	4	
Course Number 1680		X
Course Number 1685		X
Course Number 1690		X
Course Number 1710/20/30/40	5	
Course Number 1791-8		X
Course Number 1810/20		X
Course Number 1830		
Course Number 1850		X
Course Number 1860		X
Course Number 1900		X
Course Number 2011		X
Course Number 2021		X
Course Number 2501-9		X
Course Number 2551-8		X
Course Number 2601-5		X

NOTES ON ABOVE COURSES POSSIBLY NEEDING REVISION

1. We have our basic Music Appreciation class, MUS 1560. MUS 1540/50 Music History: Western Music I/II cover first Western music up to Beethoven, and second from Beethoven to the present. Obviously the Music History classes are more detailed and specific than 1560, which covers all music from any culture in one semester. These two courses should have higher numbers than the basic intro course. In comparison, the various Art History courses all have higher numbers than ART 1560 Art Appreciation. Literature courses have higher numbers than introductory English courses. Sensibly Music should follow the same pattern.

2. We had two courses with exactly the same titles, course descriptions, and attributes: MUS 1585: and MUS 1600: World Music. In response to the earlier draft of this report, this problem was fixed last catalog. World Music was originally going to be 1600, but only after going through curriculum was it discovered that we had an inactive MUS 1600: History of Music/Jazz. Subsequently 1600 became 1585, but until last printing the mishap was still in the catalog. We also now have MUS 1685 Music History: Jazz, so the inactive 1600 should stay inactive, as it would replicate 1685 if it were to be resurrected.
3. Another anomaly with our courses and their numbering comes with the Music Theory pair and the Ear Training and Sight Singing pair of courses. They are not numbered consecutively. For example, MUS 1510/20: Piano I/II are numbered ten apart. The same is true for MUS 1570/80: Guitar I/II. Then we have MUS 1620 Ear Training and Sight Singing I and MUS 1640 Ear Training and Sight Singing II, and MUS 1630 Music Theory I and MUS 1650 Music Theory II numbered twenty apart, and interwoven. This peculiar numbering suggests that students should take these four courses as a specific sequence, but the prerequisites don't reflect the need of such a sequence. Perhaps this needs no action, but it does seem odd and not in keeping with the pattern established by the lower numbered courses.
4. MUS 1661-8 Ensemble serves as a feeder course for the Music Program. Many high school students are involved in band, and consider this involvement one of the high points of their high school education. Our Ensemble course is the natural spot for those students who wish to continue their studies in this area. In the printed schedule of classes next to this course we provide a telephone number for students to call "no later than the first week of the semester." For Winter 2008 MUS 1710-40 OCC Chorale, MUS 1792-8 OCC Stage/Jazz Band, and MUS 2551-8 Vocal Or Instrument Instruction had this requirement printed in the schedule of classes. For Fall 2008 students were asked to email the instructor. This system has worked in the past, for the instructor could determine if the student were capable, and played the proper instrument.

With the onset of electronic registration though, we lost this screening and consultation step for some of our students. The Ensemble instructor found students in his course who were unable to perform at the level required, or who perhaps played piano or strings. We have begun to address this problem. Now when students enroll online for this course, they will immediately be shunted to a screen giving them the instructor's contact information. Also, the course is in the process of having its name changed, from "Ensemble" to "Band," thereby giving a much more accurate portrayal of what happens in class, and eliminating pianists and violinists from inaccurately signing up. As was pointed out to me, Ensemble could mean anything, any group of individuals playing any variety of instruments in most any style.
5. A final peculiarity with our Music courses and their numbering comes with the performance courses, all of which can be taken more than once for credit. In, MUS 1661-8 Ensemble, MUS 1791-8 OCC Stage/Jazz Band, and MUS 2551-8 Applied Music: Vocal or Instrumental Instruction the final of the four digits changes, allowing students to register more than once for the same course. In the Chorale performance classes though, the third digit changes so that MUS 1710, MUS 1720, MUS 1730, and MUS 1740 Oakland Community College Chorale (each one credit) are all separate courses. For consistency we should consider numbering the chorale sequence as we do the others.

CATALOG COURSE DESCRIPTION REVIEW SUMMARY:

Any of these problems are relatively minor and don't reflect upon the educational worth of our courses, nor our students' articulation. Still, we could improve the internal coherence of our offerings. Because of the above mentioned issues, the Music courses could come across as unfocused and non-unified.

DATA COLLECTION

CORE REVIEW

B. SYLLABUS REVIEW

FOR: _____
Course Number

INSTRUCTORS ⇨										
Mandatory Items (per FMA and Federal Law)										
ADA Notification										
Course Goals										
Grading Standards and Practices										
Tentative Schedule of Assignments and Tests										
Recommended Items (per Academic Senate)										
Course Name and Number										
Instructor, Office Location, Method of Contact										
Office Hours										
Available Assistance										
Course Catalog Description with Prerequisites										
General Education Attributes (where pertinent)										
Required Books and Supplies										
List of Supportive Materials (where available)										
Evaluation/Testing System & Policies										
Attendance Policy										
Safety Instructions										
Disclaimer Allowing for Reasonable Revisions										
Optional Items										
Semester Meeting Times & Room										
Teaching/Learning Strategies										
Applicable Forms Pertinent to Course										
Reference to Student Policies in OCC Catalog										
Policy on Use of Computing Resources										
Description of Required Computing Skills										
Policy on Plagiarism										
Student Bill of Responsibilities										

Coordinator: Ask all full-time and adjunct faculty to send you the syllabi for all of their courses by a given date. Use this form to collect information about their syllabi.

DATA ANALYSIS

CORE REVIEW

B. SYLLABUS REVIEW

Coordinator: Use a separate sheet for each course.

Course Number	Number of Sections	Percent of Inclusion
Mandatory Items (per FMA and Federal Law)		
ADA Notification		
Course Goals		
Grading Standards and Practices		
Tentative Schedule of Assignments and Tests		
Recommended Items (per Academic Senate)		
Course Name and Number		
Instructor, Office Location, Method of Contact		
Office Hours		
Available Assistance		
Course Catalog Description with Prerequisites		
General Education Attributes (where pertinent)		
Required Books and Supplies		
List of Supportive Materials (where available)		
Evaluation/Testing System & Policies		
Attendance Policy		
Safety Instructions		
Disclaimer Allowing for Reasonable Revisions		
Optional Items		
Semester Meeting Times & Room		
Teaching/Learning Strategies		
Applicable Forms Pertinent to Course		
Reference to Student Policies in OCC Catalog		
Policy on Use of Computing Resources		
Description of Required Computing Skills		
Policy on Plagiarism		
Student Bill of Responsibilities		

DATA ANALYSIS

CORE REVIEW SYLLABUS REVIEW SUMMARY:

This review consists of twenty-seven syllabi, eleven from Winter 2008 and sixteen from Fall 2008. If a Winter semester syllabus was duplicated Fall (same teacher, same course), only the newer Fall version was included in the analysis. Of these, only ten (37%) had all of the items required per the FMA and Federal law. Twelve were missing the ADA disclaimer (44.4%), but more alarming is that nine (33%) missed including Grading Practices or a Schedule of Events. Four (19%) were missing two or more required items. Although not mandatory, still only two out of the twenty-one syllabi where it would be pertinent mentioned GE attributes (9.5%). These significant deficiencies suggest a lack of oversight and direction of adjuncts from the appropriate department chair. Only two campuses have a full-time instructor teaching Music, so possibly MUS courses are considered secondary to the major work of the department into which they are placed. Each department should have a faculty member responsible for mentoring and oversight of the MUS adjuncts, even if that faculty member does not teach Music. More specific findings follow loosely in numerical order, by course.

The basic performance courses—Piano and Guitar—are taught in a similar manner even if by different instructors at different campuses. The adjunct instructors at Highland Lakes and Orchard Ridge work in tandem. Each requires an ever-increasing set of skills, and students must be able to play in front of and sometimes with their fellow classmates. Although OR uses the Hal Leonard guitar primer and HL the Mel Bay, the courses are startlingly similar in that each student learns to play the same songs (“Amazing Grace” and “Aura Lee” among others) by semester’s end. Each also uses a book illustrating guitar chords, too. This same similarity occurs in the two teachers of Piano at Orchard Ridge. Both use the same text; both begin and end Piano I and Piano II at the same places in the text. Neither spelled the name of the text or its authors accurately on her syllabus.

Two Music History courses ran Winter 2008 at Orchard Ridge, 1540 and 1550. Two different instructors taught them. Both used the same text, with the first course going to Chapter 23, and the second picking up with Chapter 23. Only one accurately recorded the name of the text and its authors on the syllabus. The 1540 syllabus ran ten pages and included precise guidelines for using BlackBoard—a requirement for the course, and even had a multiple-page section of “Frequently Asked Questions.” The 1550 syllabus is a model of restraint in comparison, even if it did omit mandatory disclaimers and titled the schedule of events “History of Rock” rather than “Music History: Western Music II”. Both teachers require three exams and a research paper.

Comparing and contrasting the syllabi for MUS 1560 Understanding Music and MUS 1590 Music History: Rock proved the most rewarding, as these courses were taught at all four campuses.

Starting with 1560 at Auburn Hills, two different adjuncts taught two sections, using the fine text by Joseph Machlis, *The Enjoyment of Music (Shorter Edition)*. The course description for 1560 begins, “This non-technical course . . .” and Machlis’ text fits the course description perfectly. One adjunct required a trip to see the DSO and a major paper; the other (a former Music Hall employee) required five concert trips and a one-page paper on each. We have no footnote in the Schedule of Classes for these courses saying that concert visits are required. The Royal Oak campus uses the Yudkin’s *Understanding Music*, also a fine text. The instructor wrote an entertaining syllabus that is about as clear as clear can be in terms of grading, putting a strong value on attendance. Highland Lakes and Orchard Ridge use the same text, Kamien’s *Music, An Appreciation (Brief Version)*, a nice, money-saving option for students. The Highland course has seven take-home exams and a final, but seemingly no papers and no concert visits. The Orchard syllabus is eleven pages and the instructor requires all assignments to be posted online and never be late, and most of the syllabus is a repeat of the 1540 syllabus explaining how to do that. This approach is not in keeping with the opening phrase of the course description, again which reads “This non-technical course . . .”

If one can use textbook choice as a way of determining if we are meeting course descriptions, we certainly are for MUS 1560. If Highland were to require a concert report, we would have excellent parallelism across campuses in these courses. We should print in the Schedule of Classes and online though, that certain sections of this course require concert visits and are partly run online.

The only full-time instructor teaching MUS 1590 Music History: Rock is at Highland Lakes, which is also the only campus not using Szatmary’s *Rockin’ in Time: A Social History of Rock and Roll*—and HL used to use it. Since all either are using or have used the same text, we have a high degree of similarity college-wide for this course. All with standard syllabi say that this course will improve students’ listening skills. Both HL and one instructor at Auburn Hills mention a focus on Detroit music. A final similarity is that HL, AH, and SE all require five larger tasks of students.

The biggest problem among teachers of 1590 is with one weak syllabus from Orchard Ridge. While it does give the instructor’s name and a schedule of events, there is no mention of grading, of requirements, of almost anything else. Parts of it were cut and pasted together. In fact, the earlier draft of this review did not include this syllabus for analysis, for it seemed to be missing pages perhaps due to being miscopied. When the same papers were submitted for analysis for Fall, I realized that what was submitted must be what the students are given as a syllabus.

After reviewing all of the syllabi submitted, the biggest surprise was the great consistency we seem to have across campuses, without having actually put much effort into achieving any consistency.

DATA ANALYSIS

CORE REVIEW

C. ENROLLMENT TRENDS AND STUDENT RETENTION

Enrollment (Use the Dashboard data on Average Section Size, Sections Filled to Capacity, Percent of Completed Sections, Percent Change in Headcount, and Percent Change in Credit Hours to discuss this area.)

The Office of Assessment & Effectiveness put together a wonderful report in support of this analysis. The report opens by noticing how poorly MUS courses do on the "Sections Filled to Capacity" measurement of the composite Dashboard score. While it no doubt would be nice if the Music program could hit all of its targets, I do think that Music is in many ways a special case, and these low figures deserve some comment.

The "Trouble Score" for "Sections Filled to Capacity" is 75%, and for 2006-2007 Music earned a 55%. Obviously this looks as if it were terrible, but how realistic is it for us to be able to fill performance classes, which we offer almost every semester? There are four to nine sections of each individual class listed every semester, as students take the courses multiple times and the sections are piggybacked. Realistically, there is little likelihood of the Ensemble, the Chorale, the Stage/Jazz band, or the Vocal or Instrumental Instruction classes filling, which for Winter 2008 means that Music had *twenty-five* sections (four different piggybacks) not filled to capacity. Knowing this, I'm amazed that Music reached even the 55% figure. It might even be a detriment to group performance if the sections did fill. What would be the chance of getting a good mix of instruments in the Jazz or Ensemble classes?

The same situation is true for 2000-level Music courses. We cannot expect ever to have twenty-seven students wanting to take Conducting in a given semester. We simply cannot expect these classes to fill, as we might others in other disciplines. We should be happy if we have active enough enrollment that they reach fifteen students, and become go sections.

One highly positive finding to emerge from the review is the significant rise in SCHs for MUS courses over the last ten years. Music courses have increased their enrollment 70.7% over five years, and 116.1% over ten, compared to 10.2% and 11.3% for OCC at large. Two factors account for these numbers. We offered six sections of MUS 1590 Music History: Rock in Winter 2008 college-wide, available at all four campus systems: many more than were offered ten years ago. Another reason for the significant increase in enrollment numbers is that the arrival of electronic, online registration harmed enrollment in performance courses, artificially inflating present statistical numbers. We hit our ten-year low of 1,944 SCHs in MUS 1999-2000, but this number skyrocketed to 4,754 in 2006-2007. Music courses are now a surprising twenty-sixth in SCHs at OCC.

Minority Students (Use the Dashboard data on Minority Students to discuss this area.)

The Music program excels in this measure, hitting 113% of its target.

Student and Course Success (Use the Dashboard data on Percent of Withdrawals, Percent of Incompletes, and Student Course Completion Rate to discuss this area.)

In "Percent of Withdrawals" Music courses measure poorly, 20.3% in 2006-2007 with 15% being the "Trouble Score." This figure demands comment.

At OCC we have instructors with good retention in non-MUS courses, but with poorer retention in MUS 1590 Music History: Rock—a perplexing fact. 1590 should be a fun course, mostly involving listening to a lot of rock and roll music and talking about it. The textbook is fun to read. Most who sign up for it genuinely like rock and roll. Most campuses have excellent sound systems and listening rooms. Of all the courses to have poor retention, why in the world would this be the one? Semester in and semester out though Rock and Roll has poor retention. One possible reason is that this course often attracts fringe students. Every semester a certain percentage of people who might not otherwise be in college sign up for rock and roll. They come from high school, or wherever, expecting to do no work outside of class, and then they live up to their expectation. Unfortunately Music's Dashboard scores suffer dramatically, as 1590 is its most popular course. Also, the music one listens to and chooses to value is based on a complex series of cultural, aesthetic, and social influences. Often, especially at the age of our students, we use the music we value as an extension of our selves and of our identities. This class presents students with music they don't know, sometimes can't accept, or sometimes can't value. Some students will simply walk away. It's a personal response. It's not just "bad" music; it's a threat to one's sense of self. Many of our students don't want to grow, *especially* when it comes to their taste in rock and roll. This, of course, harms retention.

The second most popular course in the program, MUS 1560 Understanding Music has its own retention issues. Student expectations don't always meet instructor expectations. Imagine a student who is very busy, has a full time job and kids, but takes a

classical music class thinking it would be a nice, personal respite from a busy life. The first four words in the catalog description read "This non-technical course . . ." and then she comes to class and finds she must turn in all her assignments by uploading them and posting them, as she must in certain sections. Or perhaps she learns that she must attend five concerts outside of class. The student wanted to lower stress, not raise it. While the requirements of some of our instructors are not unreasonable, we have only fourteen instructors college-wide in Music. If one or two of these instructors enforce policies that many students may have trouble meeting, Music's Dashboard scores will be disproportionately affected.

It's unrealistic considering the present state of affairs to expect glowing Dashboard scores for the Music discipline. Instructors of these two aforementioned appreciation courses though might consider offering alternative assignments for those who are unable to attend live performances, can't make the journey to Cleveland to the Rock and Roll Hall of Fame, or can't sort out their computer problems. Perhaps certain instructors could be persuaded to accept physical copies of papers in addition to those submitted electronically. Perhaps instructors of Rock and Roll can devise methods that pull marginal students fully into the college experience, capturing the involvement and attention of a greater percentage of enrollees than they now do. Realistically though, I think that a lot of MUS 1590 students don't really want to be in college, and are there just to appease parents. They are looking for reasons to drop out, not for reasons to stay.

ENROLLMENT TRENDS AND STUDENT RETENTION REVIEW SUMMARY:

The Music discipline is growing in terms of enrollment and importance at OCC. The poor dashboard scores it generates in Retention and Percent of Sections Filled result from the types of Music courses offered, from the multiple piggybacked sections, from the way that Music degree students enroll in certain courses multiple times, and from the type of student attracted to these courses. Music courses are not analogous to other courses at OCC and the differences are easily explained.

In a larger sense, present enrollment trends in Music are best understood by looking at the history of these courses at OCC. In the early days the program began at Highland Lakes, but relocated to Orchard Ridge, taking advantage of practice and private rehearsal space being designed into the plan of OR. It then benefited from having two dedicated, full-time faculty members who created the program from scratch, and served as de-facto coordinators, guiding students and curriculum. Those who have been at OCC for any length of time know the importance of visionary leadership and hands-on guidance in the success of a program. The sixties and seventies were good decades for MUS at OCC.

With the inevitable retirement of the first wave of OCC faculty members, those programs that benefited from the nurture of specific faculty suffered. The Music program was no different. A replacement full-time Music faculty member at Orchard Ridge, who would have had the responsibilities of guiding the program and its students, did not succeed at increasing enrollment. This individual left the college. Unfortunately this left the Music program adrift, first without an involved faculty member, and then with none at all. For evidence of the secondary importance previously given to this program, look no further than that for several years prior to Winter 2008, only one MUS section college-wide was taught by a full-time faculty member.

The good news is that as of the start of the Winter 2008 semester, a full-time Music faculty member has been hired at Orchard Ridge. No one action could greater assure the continuing success of the program than this simple one. We've addressed the most important impediment holding back the Music discipline.

DATA COLLECTION

This page was sent to all MUS instructors Fall 2008.

CORE REVIEW

D. DISCIPLINE/PROGRAM NEEDS AND RESOURCES

What resources or services does the Discipline/Program need in order to improve instruction? Please explain the reason you are requesting each resource.

Nine instructors responded to this question (some teach more than one section, and at more than one campus, but submitted a single reply). One said simply that this was her first semester and she had nothing to say. Plainly though, OCC needs to address some of the adjunct instructors' concerns, as shown by the responses below:

Among the eight responders, five lamented the lack of technology in their classrooms:

- The projector and DVD player in Royal Oak D-201 are broken.
- FIVE people complained about Orchard Ridge rooms L208, L218, and L220. These rooms have either no computer, or what has been installed doesn't work. The electronic piano in L-218 hasn't worked for years. Some of these rooms lack stereo playback facilities.
- An adjunct faculty member said that the libraries should build a collection of operas and other performances on DVD, so that he didn't have to buy or rent them himself.

What curriculum revisions or development would enhance instruction in your Discipline/Program?

Only four people responded to this question, with one saying that he knew of no changes that needed to be made. Of the other three, one said that attending performances should be mandatory for all Music Appreciation courses. Another wanted better and easier access to the Smith Theater.

Please return to _____ *at* _____ *by* _____
Name Campus Date

DATA ANALYSIS

CORE REVIEW

D. DISCIPLINE/PROGRAM NEEDS AND RESOURCES

What resources or services does your Discipline/Program need?

The Music discipline's needs range from the mundane to the global. On a mundane level:

- o The classrooms at Orchard Ridge and Royal Oak need to have functioning A/V stations with computers and stereo playback facilities.
- o Lab fees from these classes should be used to purchase recordings for use in the classes, to be stored in reserve in the libraries (Highland already does this). Adjuncts should be encouraged to present lists of recordings for purchase and use to their department chairs.
- o Orchard Ridge needs a functioning semi-portable electronic piano for those rooms without pianos.

On a larger level, each campus needs a full-time faculty member to make a special effort, this semester, to provide greater oversight of the adjunct faculty teaching these courses, to get the syllabi up to college standards. A good next step would be to have a training session where all Music faculty from Orchard Ridge meet to discuss issues and needs. The next step would be to turn this into a college-wide training event, with breakout sessions for those teaching 1560, 1590, and the performance classes, to discuss curriculum and its best implementation. Perhaps appropriate full-time faculty members, with the deans, could coordinate such an effort.

On the college level, Music could benefit from some marketing efforts. With the downturn in the economy and the many layoffs the people of our region suffer, I can imagine a large number of people unemployed, between jobs, interested in learning to play the piano or the guitar. I bet that many citizens don't know how extensive OCC's Music offerings are. We have as active an undergraduate curriculum as almost any school in Michigan. These courses could be marketed as helping with personal growth, and helping to establish a performance network, not as a possible career path.

What curriculum revisions or development does your Discipline/Program see as beneficial to instruction?

This is an ongoing process as the new full-time faculty member becomes acquainted with the curriculum and the curriculum revision process.

DISCIPLINE/PROGRAM NEEDS AND RESOURCES REVIEW SUMMARY:

The problems that emerged from the survey seem easily fixed. As such, they should be addressed soon.

CRC
PART II-DISCIPLINE REVIEW

Coordinator: Data Collection and Data Analysis forms for the following review areas are attached.

DATA COLLECTION

DISCIPLINE REVIEW

E. INTERDISCIPLINARY INTERACTIONS

NOTE: This section is almost entirely inapplicable to Music courses.

The only program other than Music that has any MUS courses as part of its required or recommended coursework is Theater. Theater uses MUS 1810/20 Voice I/II as recommended courses. These courses were not offered this year. No syllabi were submitted for them. A retired Theater teacher, as well as the present one was contacted though, for input on this minor issue.

The purpose of this survey is to determine the nature and extent of interdisciplinary activities and interactions for our Discipline

1. Please respond whether the course(s) listed below serve students in your Discipline/Program as:

	Requirement	Support	Elective	No Role
<u>1810</u> _____ Course	_____	_____	<u>X</u> _____	_____
<u>1820</u> _____ Course	_____	_____	<u>X</u> _____	_____
_____ Course	_____	_____	_____	_____
_____ Course	_____	_____	_____	_____

2. To fulfill the needs of the students in your program discipline list each course that:

Is working well: 1810 1820 _____
Needs revision: _____

Give reasons for necessary revisions in your Interdisciplinary Interactions Review Summary

None

3. How do these courses contribute to the goals and desired outcomes of your Discipline/ Program?

Professional voice lessons are effective for training actors, as they must use vocal control to establish character.

Please return to _____ at _____ by _____
Name Campus Date

DATA ANALYSIS

DISCIPLINE REVIEW

E. INTERDISCIPLINARY INTERACTIONS

4. Describe the use of your courses by other disciplines/programs. Discuss the effectiveness of support and prerequisite courses your discipline offers in their areas.

There is only one, and these courses were not offered this year.

5. Describe interdisciplinary initiatives by your discipline/program (e.g. interdisciplinary courses, learning communities).

I do not know of any.

INTERDISCIPLINARY INTERACTIONS REVIEW SUMMARY:

There are very few interdisciplinary interactions for Music courses at OCC.

DATA COLLECTION

DISCIPLINE REVIEW

F. COMPARABLE COURSES AND TRANSFERABILITY

1. List OCC course comparable to those offered in other institutions.

Every one of our MUS courses has a comparable course at at least one other Michigan institution.

2. List OCC courses not offered at other institutions.

None.

3. List three institutions to which the courses in your Discipline/Program transfer.

Please see the next page for a complete listing of every Michigan institution and the courses of ours that it accepts in transfer, according to the <macro.org> website.

Music Discipline Transfer Guide

I=Equivalence, the course transfers as itself. M=The course transfers as Music credit. G=The course transfers as Humanities credit.

	1 5 0 / 2 0	1 5 0 / 5 0	1 5 0 / 8 0	1 5 0 / 8 0	1 5 0 / 8 0	1 5 9 0 0	1 6 1 2 0 0	1 6 0 / 4 0	1 6 3 6 / 5 0	1 6 6 / 8 0	1 6 8 / 8 0	1 6 8 / 9 0	1 7 1 0 0	1 7 9 1 0	1 8 1 0 / 2 0	1 8 3 5 0	1 8 5 6 0	1 8 6 0 0	1 9 0 0 0	2 0 1 1	2 0 2 1	2 5 0 1	2 6 0 1	2 5 5 1	
Andrews			I																						
Delta			I	I		I																			
CMU	M	M	M	M	I	M	M	M	M	M		M	M	I	M	M	M	M	M	M	M	M			M
EMU	G	G		G	G	G	G	G	G	G	G	G	G	G	G	G	G	G	G	G	M	M	G	G	G
FSU	M	I	M	M	I	M	M	M	M	M		M	M	I	M	M	M	M	M	M	M	M	M	M	M
Finlandia									I																
GVSU	I	I	I	I	I	G	I	I	I	I	I	I	M	I	I		I	I	I	I	M	M	M	M	M
H. Ford			I	M																					
Jackson			I																						I
Kellogg	I		I					I	I																
LTU		I	I			I	I																		
Macomb	I																								
MSU	G	G	G	G		G	G	G	G	G				G	G	G									M
MTU			I			M	G																		
Monroe	I		I	I		I	I			M				M		M									M
NMU	I		G			G	I	I	I					I											
OU	I		I	I	I	I	I	I	I	I		I	I	I	I	I	I	I	I	I	I	I	I	I	I
St. Clair						M																			
Sienna	I																								
UM	I																								
UM-D	I	G	I	I	M	G	M		I	M		I	M	I		M	M	M	M	M	M	M			
UM-F	I		I	I		I	M							M	M										M
Washten.	I		I	I																					
WCCC			G			G	I																		
WSU		M	M		M	M	I	I	I	I		M	M	I	I	I	M	M	M	M	M	M			M
WMU	I	M	I	I	G	I	M	M	M	I	I	I	M	I	I	I	M	M	M	I	M	M	M	M	I

DATA ANALYSIS

DISCIPLINE REVIEW

F. COMPARABLE COURSES AND TRANSFERABILITY

4. Discuss whether or not the courses in your discipline are comparable to those offered at other institutions, and if they are not comparable, discuss how they serve our students.

Our courses are highly comparable, especially with those at Central, Eastern, Ferris, Grand Valley, Michigan State, Oakland, UM-Dearborn, Wayne State, and Western. Our courses transfer as their exact equivalent in many cases, especially to Grand Valley and Oakland; where our curricula must be nearly identical.

5. Describe the extent to which your course offerings will transfer to other institutions.

These courses transfer exceedingly well, especially to the above mentioned institutions. We appear to offer more Music courses than every other community college in Michigan, and more than universities such as Lawrence Tech and Michigan Tech. The fullness of our offerings seems to be the only limiting factor to transferring some of our credits to certain institutions. Those institutions with active Music programs accept our credits freely. In fact, the only university in the state that doesn't take a lot of our courses, that has Music courses itself, is UM-Ann Arbor. Perhaps they want their Music students to take all the credits in Ann Arbor. Only our Piano classes transfer there.

COMPARABLE COURSES AND TRANSFERABILITY REVIEW SUMMARY:

The Music courses transfer almost everywhere. Only MUS 2501-9 Special Topics and MUS 2601-5 Recital/Special Project don't readily transfer, which of course is highly understandable, as a special topic or project could be anything. Most MUS courses transfer as actual, specific equivalent courses to many institutions; those courses that don't have a specific equivalent at the recipient institution generally transfer counting as Music discipline credit; a much smaller percentage not qualifying for the first two categories transfer meeting a General Humanities requirement. To give a simple illustration, our MUS 2551 Applied Music: Vocal or Instrumental Instruction—as open-ended and possibly idiosyncratic of a course as ever one might encounter in our catalog—transfers as itself to Jackson CC, OU, Saginaw Valley, and WMU; and as a MUS credit to CMU, EMU, FSU, Grand Valley, Macomb CC, MSU, UM-Flint, and WSU. More standard courses transfer even more beautifully, practically anywhere.

DATA COLLECTION

DISCIPLINE REVIEW

G. GENERAL EDUCATION _____
Course Number

Coordinator: Distribute this form to all full-time or adjunct faculty members for every course that they are teaching which has General Education Attributes indicated in the Catalog.

Please check the General Education Attributes you are teaching and assessing in your instruction of this course.

GE Attributes Listed in the Catalog	Teaching	Assessing
_____	_____	_____
_____	_____	_____
_____	_____	_____

Please list briefly what strategies you are using to teach and assess the GE Attributes, as indicated above.

Learning Activities

Assessment Strategies

Summarize what revisions you have made in your instruction as a result of teaching and assessing the above General Education Attributes.

Please return to _____ at _____ by _____
Name Campus Date

DATA ANALYSIS

DISCIPLINE REVIEW

G. GENERAL EDUCATION/OUTCOMES ASSESSMENT

These are the MUS courses taught in the last year that have GE Attributes:

<i>Course Number</i>	<i>% of Faculty Teaching (14 different responders)</i>	<i>% of Faculty Assessing GE Attributes</i>	<i>% of Faculty information to improve instruction</i>
1510/20	21.4 (3/14)	100	100
1540	7.1 (1/14)	100	100
1550	7.1 (1/14)	100	100
1560	28.6 (4/14)	100	100
1570/80	21.4 (3/14)	100	100
1590	42.8 (6/14)	83	83

GENERAL EDUCATION/OUTCOMES ASSESSMENT REVIEW SUMMARY:

We appear to have an excellent team of adjunct Music instructors. All eight courses listed above have attribute 4, Aesthetic Awareness as a primary teaching goal. All of these courses certainly promote aesthetic awareness. One of the methods used to teach this is to play selected musical pieces for the student's ear. In the Piano and the Guitar classes students must learn to play the piece themselves. Instructors in these classes assess the students' abilities by listening to them perform. One instructor, when asked why a student would take OCC courses rather than pay for instruction at a music store or at someone's house, said that our courses force people to perform in front of others. One can take all the lessons one wants, and practice for hours at home, but it isn't the same as performing in public. These courses exemplify educational theorist Richard Rodriguez's definition of education: they give students their public voice—in this case a public *musical/voice*.

In the appreciation courses students must identify pieces of music and musical styles by listening. Most instructors have quizzes on musical form. One instructor plays examples of imitative counterpoint and chordal homophony, from many types and styles of music, until the class can hear and identify these phrasings in fresh recordings, using quizzes to determine if they can. Other instructors have segments on eliding, sliding, and gliding of notes. Others construct lessons on different beats and different vocal styles. Music courses even work in teaching the artwork and the types of lyrics associated with different eras. Most instructors require research papers, and many ask that the students present their papers to the class. Everyone who responded uses essay questions. One Highland instructor gives a diagnostic test on terms to begin the semester, and ends with the same test, to display to the students how much they now know. Instructors provided examples of how they changed or added to the music they were using to convey specific musical ideas, after they analyzed student responses.

MUS 1560 adds attribute 8, Diversity and Commonality. All 1560 instructors responding felt this was appropriate. Influences on Western music play a significant role in the class. "Exoticism" is a unit in the text. Students must learn to hear non-Western scales. One instructor bases units around what the DSO is performing. Last semester this meant that students heard Palestinian music, played on the oud, live. They had to fill out a field trip sheet, and prepare a paper. Apparently it was a big success. This instructor was able to get a block of seats for only \$13.00 each, student price, and had parents thanking her.

MUS 1590 adds attribute 2, Critical and Creative Thinking. All responding instructors found this appropriate. Techniques include requiring students to write chapter commentaries on the text. Students must make connections, identifying the links between what they hear and the roots of rock and roll, which requires synthesis. Many instructors require classroom presentations. Several use take-home exams. The only section for which objective analysis might reasonably call into doubt that any of this happened is one 1590 at Orchard. It may well be a fabulous class, but the syllabus does not comfortably convey that student needs would be met.

Faculty Sign-Off Form*

For Curriculum Review of Discipline:

I approve the Curriculum Review Report as written by the Faculty Program Review Coordinator.

Yes _____ No _____

Comments: (Attach additional sheets if necessary)

Name (printed) _____

Signature _____

Date _____

* This form is to be copied by and distributed to all faculty within the Discipline to ensure awareness and participation.