

Comprehensive Program
Of
Music
For
AY 21-22 & AY 22-23

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1.0 Program Data and Resource Repository

1.1 Program Summary

The program should provide a descriptive summary of the program. List degrees and certificates being reviewed.

Narrative:

The Associate of Arts with a Concentration in Music with either a Vocal or Instrumental focus is designed to prepare students for transfer to a four-year institution prepared to enter a music program as a junior or to enter the workforce in employment requiring an associate degree. The Music Department provides General Education courses in Music Appreciation and Music Theory I in addition to activity courses for lessons and ensembles that enrich the full humanity of our students and community members.

1.2 Quantitative and Qualitative Data

All programs are provided with the most recent two years of data by the Office of Institutional Research (IR) as well as two-year budget data provided by the Business Office.

The data sets provided by the Office of Institutional Research include the following elements for the most recent two (completed) academic years:

- Number of Faculty (Full Time; Part Time; Total)
- Student Credit Hours by Faculty Type
- Enrollment by Faculty Type
- Faculty Name by Type
- Average Class Size, Completion, and Attrition
- Course Completion, Success and Attrition by Distance Learning v Face-to-Face
- Number of Degrees/Certificates Awarded
- Number of Graduates Transferring (if available from IR)
- Number of Graduates Working in Related Field (technical programs only)
- Expenditures and Revenues)

Additional data may also be available for reporting from the Office of Institutional Research, as applicable. Requests for additional data must be made through a data request.

(See Section 1.2 in the Program Review Handbook for more information.)

Chart:

		2021-2022	2022-2023
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Number of Faculty:			
	Full time	2: Carson, Markiewicz	2: Carson, Cooke
	Adjunct	3: Mitchell, Scovel, Fischer	3: Carter, Mitchell, Scovell
Enrollment & Student credit hours by Faculty type:			
	Full Time	35 (99 students enrolled)	37 (87 students enrolled)
	Adjunct	13 (32 students enrolled)	7 (23 students enrolled)
Average Class size:			
	Face-to-Face classes	3.8	12
	Online classes	12.5	3.5
	All courses	4.4	3.8
Completion Rates:			
	Face-to-Face classes	94.34 %	94.9%
	Online classes	80 %	83.3%
	All courses	91.6%	93.6%
Pass ('D' or better) rates:			
	Face-to-Face classes	93%	97.9%
	Online classes	90%	90%
	All courses	92.5%	97.1%
Pass ('C' or better) rates:			
	Face-to-Face classes	93%	97.9%
	Online classes	80%	80%
	All courses	90.83%	96.1%
Number of Majors:		7	12
Degrees Awarded:		0	0
Retention within Program		3	5

Narrative:

The music program continues to successfully serve general education requirements for many students on campus successfully in both face-to-face and online modalities. This program has faced significant serious instability in staffing. As many music classes are individual lessons, small majors' classes, or are ensembles in which there are a few students and many devoted community members, this accounts for the disparity in the face-face courses having a smaller average number of students than the online courses, which are primarily general education appreciation classes. These small class sizes are a major selling point of the program in that students receive more individualized instruction. Studio or lessons classes are significantly more time consuming on a weekly basis as each student has their own individual lesson. Many students chose to take multiple lessons on secondary instruments (or instrumental music students opting to add a vocal lesson) to expand their skills and feed their interests, especially in preparation to become future music educators.

2.0 External Constituency and Significant Trends

An important component of maintaining a program lies in awareness and understanding of other possible factors that may impact the program and/or student outcomes. After consideration of these other factors, program faculty should document the relevant information within this section. As applicable, this should include the following.

- Include Advisory Member Name/ Title/ Organization/ Length of Service on committee; note the Committee Chair with an asterisk (*).
- Upload meeting minutes from the previous spring and fall semesters and attach in the appendices section (9.0).

2.1: Program Advisory Committee:

Narrative:

N/A

2.2: Specialized Accreditation:

- Include Accrediting Agency title, abbreviation, ICC contact; Agency contact, Date of Last Visit, Reaffirmation, Next Visit, FY Projected Accreditation Budget.
- Upload the most recent self-study and site visit documents.
- Upload agency correspondence which confirm accreditation status.
- If this does not apply to your program, write “N/A.”

Narrative:

N/A

2.3: Other:

Discuss any external constituencies that may apply to the program. *(See Section 2.3 in the Program Review Handbook for more information.)*

Narrative:

N/A

3.0 Assessment of Program Level Student Learning Outcomes

Significant Assessment Findings

The program faculty should provide a narrative overview of the program's significant student learning outcomes assessment findings, any associated impact on curriculum, as well as any ongoing assessment plans. The program may attach data charts, assessment reports or other relevant materials.

Provide evidence of how assessment of program learning outcomes has been used to improve student learning.

Narrative:

Music Program Outcomes

Upon completion of this program, students will be able to:

1. Express artistic and musical messages through performance.
2. Identify and describe the elements of melody, harmony, pitch, rhythm, timbre, texture, form, and dynamics
3. Describe the general characteristics of musical genres and the relationship to their cultural/historical settings.
4. Apply advanced principles of part writing when writing 4 part –chorales in both diatonic and chromatic harmony

Outcome One is satisfied by Applied Instrumental Lessons Majors, Applied Instrumental Lessons Non-Majors, Applied Vocal Lessons Majors, Applied Vocal Lessons Non-Majors, Athletic Band, Jazz Band, Orchestra, Concert Band, Chamber Ensemble, Chorale, and Chamber Singers. Majors are required to take lessons in their area of concentration each semester and participate in at least one ensemble in their concentration.

Outcome Two is satisfied by Applied Instrumental Lessons Majors, Applied Instrumental Lessons Non-Majors, Applied Vocal Lessons Majors, Applied Vocal Lessons Non-Majors, Athletic Band, Jazz Band, Orchestra, Concert Band, Chamber Ensemble, Chorale, Chamber Singers, Music Theory I, Music Theory II, Music Theory III, Music Theory IV, Sight-singing and Ear Training I, Sight-singing and Ear Training II, Sight-singing and Ear Training III, Sight-singing and Ear Training IV, Music Appreciation, Topics in Music, Class Piano I, Class Piano II, Musical Rehearsal I, Musical Rehearsal II, Musical Rehearsal III, and Musical Rehearsal IV.

Outcome Three is satisfied by Applied Instrumental Lessons Majors, Applied Instrumental Lessons Non-Majors, Applied Vocal Lessons Majors, Applied Vocal Lessons Non-Majors, Athletic Band, Jazz Band, Orchestra, Concert Band, Chamber Ensemble, Chorale, Chamber Singers, Music Theory I, Music Theory II, Music Theory III, Music Theory IV, Sight-singing and Ear Training I, Sight-singing and Ear Training II, Sight-singing and Ear Training III, Sight-singing and Ear Training IV, Music Appreciation, Topics in Music, Class Piano I, Class Piano II, Musical Rehearsal I, Musical Rehearsal II, Musical Rehearsal III, and Musical Rehearsal IV.

Outcome Four is satisfied by Music Theory III, Music Theory IV, and Topics in Music dependent on topic selected by instructor.

General Education Outcomes

Analysis and Oral Communication

Students will be able to communicate effectively and integrate from credible sources. Addressed in Music Appreciation and Topics in Music dependent on topic selected by instructor. This is accomplished through papers and presentations.

Mathematics and Science

Students will be able to process numeric, symbolic, and graphic information to predict phenomena in the natural world and apply appropriate problem-solving techniques. Addressed in Music Theory I, Music Theory II, Music Theory III, Music Theory IV, Applied Instrumental Lessons Majors, Applied Instrumental Lessons Non-Majors, Applied Vocal Lessons Majors, Applied Vocal Lessons Non-Majors, Athletic Band, Jazz Band, Orchestra, Concert Band, Chamber Ensemble, Chorale, and Chamber Singers through the use of numeric and graphic information to create the applied fractions of both duration and frequency in time that is music in both notation and performance.

Fine Arts and Aesthetics

Students will be able to identify expressive qualities and elements of fine arts. Addressed in Applied Instrumental Lessons Majors, Applied Instrumental Lessons Non-Majors, Applied Vocal Lessons Majors, Applied Vocal Lessons Non-Majors, Athletic Band, Jazz Band, Orchestra, Concert Band, Chamber Ensemble, Chorale, Chamber Singers, Music Theory I, Music Theory II, Music Theory III, Music Theory IV, , Music Appreciation, Topics in Music, Class Piano I, Class Piano II, Musical Rehearsal I, Musical Rehearsal II, Musical Rehearsal III, and Musical Rehearsal IV done in rehearsal, lessons, performance, papers, presentations, program notes, and student compositions.

Cultural Studies

Students will be able to articulate an understanding of tolerance of cultural diversity. Addressed in Music Appreciation, Topics in Music dependent on topic selected by instructor, Jazz Band, Orchestra, Concert Band, Chamber Ensemble, Chorale, and Chamber Singers done through embrace of multiple styles and music from multiple cultures.

Health and Well-Being

Students will be able to articulate a connection between human behaviors and their impacts on well-being. Addressed in Applied Instrumental Lessons Majors, Applied Instrumental Lessons Non-Majors, Applied Vocal Lessons Majors, Applied Vocal Lessons Non-Majors, Athletic Band, Jazz Band, Orchestra, Concert Band, Chamber Ensemble, Chorale, and Chamber Singers through discussions of technique to build skill and prevent injury.

Human Heritage

Students will be able to demonstrate an understanding of the broad diversity of the human experience. Addressed in Applied Instrumental Lessons Majors, Applied Instrumental Lessons Non-Majors, Applied Vocal Lessons Majors, Applied Vocal Lessons Non-Majors, Athletic Band, Jazz Band, Orchestra, Concert Band, Chamber Ensemble, Chorale, Chamber Singers, Music Theory I, Music Theory II, Music Theory III, Music Theory IV, Music Appreciation, Topics in Music done by articulating in presentation, class discussion, papers, and performance of music from multiple genres, origins, and time periods.

Social and Political Awareness

Students will be able to explain the impact of societal structures on their lives.

Addressed in Applied Instrumental Lessons Majors, Applied Instrumental Lessons Non-Majors, Applied Vocal Lessons Majors, Applied Vocal Lessons Non-Majors, Athletic Band, Jazz Band, Orchestra, Concert Band, Chamber Ensemble, Chorale, Chamber Singers, Music Theory I, Music Theory II, Music Theory III, Music Theory IV, Music Appreciation, Topics in Music by discussing how societies fund, generate, disseminate, embrace or reject works, artists, genres, and forms.

Business and Technology

Students will be able to explain concepts of financial systems and/or use current technology efficiently and responsibly.

Addressed in Music Theory I, Music Theory II, Music Theory III, Music Theory IV, Topics in Music through use of music notation software and Applied Instrumental Lessons Majors, Applied Instrumental Lessons Non-Majors, Applied Vocal Lessons Majors, Applied Vocal Lessons Non-Majors in discussions of contract work in musical fields.

Summaries of Selected Course Level Assessment

Fall 2021

Assessment was filed for Music Theory I (Aligned) by Dr. Markiewicz who noted that the group of students succeeded through consistent, punctual attendance and good study habits, though all students struggled with rhythm and that it is an area for emphasis.

Assessment was filed for Applied lessons for both Majors and Non-Majors (not aligned) in the same document. Dr. Markiewicz noted that students needed to develop more rigorous and consistent practice hygiene and attendance. Most students failed the scale test.

Assessment was filed listed for a On-Ground 16-week Music Appreciation by Dr. Markiewicz but was actually for an 8-week course, a clerical error. Interruptions to learning for athletic schedule and inclement weather were mentioned. Time was invested more in the Classic, Romantic, and 20th century periods with a faster overview for the Middle Ages and Renaissance. Low attendance and weaker engagement, along with a general lower grade average were attributed to the COVID-19 pandemic.

Assessment was filed for Jazz Band Dr. Markiewicz. It was noted that the ensemble of students and community members was ready to attempt more advanced repertoire.

Assessment was filed by Prof. Carson for an Online 8-week Music Appreciation (Aligned). Each outcome has two specific assignment measures with both empirical goals and a narrative. Overall, online students need additional scaffolding with repeated instructor interaction through comments and announcements. Students exhibited poor persistence with LMS or I.T. issues and needed significant support to overcome those obstacles. It was noted that the shared measure of the composer paper for Outcome 3 would be scaffolded with Writing Process assignments to increase submission rates, which were 62.5% in this section.

Spring 2022

Assessment was filed for Applied Instrumental Lessons Majors by Prof. Carson who taught all the applied instrumental lessons in that semester. All outcomes have a specific measure with narrative goals and description. Planned Actions included continuing to communicate practice

and performance expectations with constructive feedback, demonstrating how to write program notes in lessons, continue to create small audience low stress performance opportunities to desensitize student to performance anxiety, and to continue to encourage students to study more than one work or etude a semester from multiple genres from both standard and emerging canons that include both standard repertoire and works of both new and previously marginalized voices. Some clerical errors are present in the document owing to the close nature of the outcomes for Majors and Non-Majors Applied Lessons.

Assessment was filed for Applied Instrumental Lessons Non-Majors by Prof. Carson who taught all the applied instrumental lessons in that semester. All outcomes have a specific measure with narrative goals and description. Planned Actions included continuing to communicate practice and performance expectations with constructive feedback, demonstrating how to write program notes in lessons, continue to create small audience low stress performance opportunities to desensitize student to performance anxiety, and to continue to encourage students to study more than one work or etude a semester from multiple genres from both standard and emerging canons that include both standard repertoire and works of both new and previously marginalized voices. Some clerical errors are present in the document owing to the close nature of the outcomes for Majors and Non-Majors Applied Lessons.

Assessment was filed for an Online Music Theory I (Aligned) by Prof. Carson who took over the course in April. Each outcome has a clearly defined measure with both empirical and narrative goals. Planned actions included greater emphasis placed on rhythm and meter and their notation across the board, not offering Theory I separate from corequisite class on aural skills, additional repetition and applied work on foundation chordal understanding, develop a wider array of methods and measures for address fluency with the tonal system in the circle of 5ths, better scaffolding for LMS usage to increase persistence, and the inclusion of more small compositions for students to learn voice-leading through application. No Music Theory should EVER be offered without the corequisite Sight-singing and Ear Training Course. Any attempt to teach this in the online modality needs extensive development prior to the course going live. No music theory should be offered in anything other than an independent study if in a semester out of sequence, otherwise we may find ourselves (and if we had this many students interested it would be the best problem possible) offering all four music theories and aural skills courses every semester totaling 16 credit hours making current staffing levels insufficient.

Assessment was filed for Music Theory II (Aligned) by Prof. Carson who took over the course in April. Each outcome has a clearly defined measure with both empirical and narrative goals. Planned Actions included: Continue to offer specific, in-person process of “Watch me, Do it with me, Do it while I watch, Do it on your own” for voice leading; create better measures to assess the integration of diatonic harmony with 7th chords in analysis and application; incorporate more micro compositions throughout the semester to apply all aspects of the study; use additional measures of non-chord tones from voice-leading exercises in both homework and tests, and emphasize the intersection between aural skills and graphic skills in internal audiation.

Assessment was filed for Sight-Singing and Ear-Training II by Prof. Carson who took over the course in April. Each outcome has a clearly defined measure with both empirical and narrative goals. Planned actions included generating separate documentable measures for each

subcomponent of outcome one and three for assessment in the future; to practice both dictation and sight singing skills with enough frequency to scaffold skills and confidence, and to create measure throughout the semester to assess progress in rhythmic dictation.

Assessment was filed for Theory IV by Prof. Carson who took over the course in April. Each outcome has a clearly defined measure with both empirical and narrative goals. Planned actions included creating documentable measures for subcomponents for all outcomes. The course covered Post-Tonal concepts only briefly as the student enrolled was most deeply invested in Musical Theater and, therefore, expanded tonality was the focus.

Assessment was filed for Sight-Singing and Ear-Training IV by Prof. Carson who took over the course in April. The student became able to identify modulations, chromatic harmonies, borrowed chords, diatonic and non-diatonic scales, and take dictation of asymmetrical rhythms and meters, struggled with melodic dictation but excelled at rhythmic dictation.

Fall 2022

Assessment was filed for Applied Instrumental Music Lessons Non-Majors by Prof. Carson. All outcomes have a specific measure with narrative goals and description. Planned Actions included continuation of current practice.

Assessment was filed for Applied Instrumental Music Lessons Majors by Prof. Carson. All outcomes have a specific measure with narrative goals and description. Planned Actions included continuation of current practice, with the addition of creating a new outcome to require public performance through the Division and Academic Council process to differentiate Majors and Non-Majors courses, which was accomplished for AY 23-24.

Assessment was filed for Music Appreciation (Aligned) by Prof. Carson. Each outcome has a clearly defined measure with both empirical and narrative goals. Additional Writing Process Scaffolding was successful in bringing up submission rates and successful completion of the Final Composer Paper. Planned changes included using more measures per outcome.

Assessment was filed for Athletic Band by Prof. Carson. All outcomes have a specific measure with narrative goals and description. Planned Actions included, “Continue to model, expect, and praise students working in safety, diligence, and kindness.”

Assessment was filed for Concert Band by Prof. Carson. All outcomes have a specific measure with narrative goals and description. Planned Actions included, “Continue to program works for traditional and emerging canons and discuss and rehearse techniques that help all those genres to be the most idiomatic they can be in performance by improving techniques and placing works in needed historic and canonic context.” A special note was made to recognize the interdepartmental collaboration on lighting design with Prof. J. Williams’ artistic contributions to the performance.

Assessment was filed for Orchestra by Prof. Carson. All outcomes have a specific measure with narrative goals and description. Planned Actions included, “Continue to program and rehearse works which have varying musical element drivers of expressive qualities,” and, “Continue to

model, expect, and praise the kindness and diligence with which we treat each other's needs and expression in our ensembles.” In addition, a special note was made to continue ensemble collaborations as was done that term between Chorale and Orchestra.

4.0 Curriculum Reflection

4.1 Reflection on Current Curriculum

The program faculty should provide a narrative reflection that describes the program's curriculum holistically. The following are prompts formulated to guide thinking/reflection on curriculum. It is not expected that programs specifically answer each and every question.

- Is the curriculum of the program appropriate to the breadth, depth, and level of the discipline?
- How does this program transfer to four-year universities? (give specific examples)

Narrative:

This program works to be appropriate through performance and study opportunities in multiple ensembles and genres at various levels of experience to serve the needs of both Majors and Non-Majors. It strives to provide a foundational understanding of the trends, techniques, and context of Western Music through applied lessons, ensemble offerings, aligned and unaligned coursework. During this period, no students who studied as music majors or graduated as music majors applied for transfer into a bachelor degree program at a four-year university. Music Appreciation and Music Theory I, as aligned through KBOR, serves as a Fine Arts requirement or elective requirement for students of all concentrations.

4.2 Diversity, Equity, and Inclusion

How does your program curriculum include diverse populations and viewpoints?

Narrative:

This is one of the easiest programs in which to include voices from the wide array of human excellence for representation in materials studied and performed. Examples in Music Appreciation include the study of works by composers Joseph Bologne, Clara Schuman, Amy Beach, Florence Price, Margaret Bonds, Aaron Copland, Duke Ellington, Frank Sinatra, Loretta Lynn, Tupac, Rhiannon Giddens, Pauline Oliveros, Jonathan Bailey Holland, Diane Moser, Carla Bley, and Orville Peck among others. Works are selected for performance to be inclusive of canonic, emerging, and previously marginalized voices like Richard Strauss, Yukiko Nishimura, Florence Price, William Owens, and Randel Standridge, among others.

4.3 Mission and Strategic Plan Alignment

Program faculty should indicate the ways in which the program's offerings align with the ICC mission. Also, in this section program faculty should provide narrative on the ways that initiatives may be tied to the ICC Strategic Plan and to HLC accreditation criterion. It is not necessary to consider an example for each HLC category, but program faculty are encouraged to provide one or two examples of initiatives in their program that are noteworthy. These examples may be helpful and included in future campus reporting to HLC. (Refer to section 2.3 for HLC categories)

Narrative:

The Music program's offerings align with the mission in pursuit of academic excellence in the academic studies of Music Appreciation, the Theory sequence including the Sight-Singing and Ear Training sequence, and Topics in Music by creating rigor in the application of skills and the mastery of content to meet outcomes.

The Music Program's offerings promote cultural enrichment throughout applied lessons and ensembles offering opportunities for study and performance to students and community members, offering public performances from a wide range of genres and artists, and programming guest artists several times a semester including joint concerts, individual concerts, guest artist performances and presentations, and student recitals.

In a program that has had significant instability, it is necessary to create stability with consistent teaching and public engagement practices, the preparation for transfer and employment for majors, and recruitment. This means attending high school performances, visiting area high schools, being resources to area high school teachers, offering them and their students additional performance opportunities as community members, participating in community arts events including MidContinent Band and the Neewollah activities among others, and running rehearsals for student and community members in a supportive, highly musical, respectful, enjoyable interactions to make both community and music together.

5.0 Program Accomplishments

The program faculty should highlight noteworthy accomplishments of individual faculty.

The program faculty should highlight noteworthy program accomplishments.

The program faculty should describe how faculty members are encouraged and engaged in promoting innovative research, teaching, and community service.

Narrative:

In AY 21-22 and 22-23 faculty members have participated in conferences, conducted the MidContinent Band, hosted District Auditions and Solo and Ensemble days, participated in Fall Arts Days, brought ensembles through Covid by finding alternate rehearsal and performance spaces, adjudicated at multiple competitions, and took students on a trip to Kansas City. Along with support from multiple areas of campus (including Student Life, Academics, and Grant Writing) faculty have been instrumental in bringing in guest artists to work with students and ensembles that include community members.

Guest artists including Jay O'Brien, percussionist and composer, who has written all of the Athletic Band Drumline Cheers; Robert Radliff, violinist, who worked with our string students and performed both a recital and on an orchestra concert; Philip William Reagle, composer and vocal clinician, who worked with applied vocal students, Chamber Singers, and Chorale and wrote a commissioned work based on a poem by Francis Ellen Watkins Harper; and *Invoke*, string quartet who gave a student centered conversation in the Library about the business of being performing artists and a public performance at the Independence Historical Museum and Art Center.

During the period Bridget Carson was commissioned to write a fanfare for the MidContinent Band, premiered with a chamber ensemble a brass quintet with percussion entitled *Fireflies at the Bandshell*, premiered an arrangement of a sea shanty with the ICC Concert Band called *Strike the Bell* (which was subsequently performed by the MidContinent Band and the Neodesha High School Concert Band), premiered a string orchestra work entitled *Elegy for Strings in E minor* with the ICC Orchestra, had a repeat performance of her work *Burnished Light* with the ICC Orchestra, and was commissioned to write a work for the Andale High School Concert Band which she conducted at the premier entitled *Bloom*. One of the Chamber ensembles in Spring 23 provided music for graduation. During this period the Concert Band, Orchestra, Jazz Band, Athletic Band, Chamber Singers, and Chorale all provided regular performance opportunities, and Chorale and Orchestra collaborated on two works.

6.0 Program Planning & Development for Student and Program Success

The program vitality assessment, goals and action planning are documented by completing the Program Summative Assessment form.

Programs should use previous reflection and discussion as a basis for considering program indicators of demand, quality, and resource utilization and a program self-assessment of overall program vitality.

Potential Enhancement Opportunities: Program faculty continuously monitor discipline/ profession trends and/or interact with external educational partners and business and industry. In doing so, it may become apparent that potential opportunities for enhancement and innovation are warranted. These should be reflected in the program goals and action plans. For initiatives that include curriculum, the Academic Affairs Office should be consulted.

Some guidelines which indicate a program should be given a Category 1 vitality recommendation are:

Maintain Current Levels of Support/Continuous Improvement: Programs with consistent successful outcomes will want to ensure that trends, resources and/or other factors remain at high quality with minor modifications suggested for improvement. Even very successful programs need to look at even small ways to continuously improve. These initiatives should be reflected in the program goals and action plans.

Revitalization Opportunities or Needs: At times, programs may find that more substantial change is needed in order to best serve the needs of students. These programs may determine that due to impacting trends and/or inconsistent and/or declining indicators of student success that Program Revitalization is necessary. Revitalization initiatives should be reflected in the program goals and action plans. In some cases, it may be appropriate to temporarily deactivate a program in the college inventory and suspend new declaration of major or enrollment until action plans can be implemented.

Phase Out: A program is unlikely to consider this category and it would be the rare exception for the VPAA to recommend Category 4 for a program that has not first gone through program revitalization. In fact, an outcome of revitalization may be a very new curriculum or new direction for a program, thus making it necessary to phase out the current iteration of the program in favor of a new one. In this case, a program may find they are both revitalizing and phasing out. In the rare case that the VPAA would make such a recommendation, it would be following failed attempts to revitalize, continued decreased demand, obvious obsolescence or compelling evidence that continuation of the program is not in the best interest of the students served and/or the best use of college resources.

(See Section 6.1 in the Program Review Handbook for more information.)

6.1 Academic Program Vitality Reflection

Narrative:

Please highlight the cell in the table below indicating the Vitality Indicator for your Program.

Potential Enhancement Opportunities	Maintain Current Levels of Support	Revitalization Opportunities/Needs	Phase Out
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Explain why: At current levels of students on music scholarship and numbers of majors there is no need to increase numbers of full-time faculty. Support should be invested in deferred maintenance, recruitment, transfer support, and interdepartmental communication and collaboration.

6.2 Academic Program Goals and Action Plans

Programs will also establish or update 3 to 5 long-term and short-term goals and associated action plans which support student success and the vitality indicator. These goals should include consideration of co-curricular and faculty development activities. Long-term goals are considered to be those that extend 3 to 5 years out, while short-term goals are those that would be accomplished in the next 1 to 2 years. Additionally, programs should update status on current goals. Programs should use S.M.A.R.T. goal setting for this purpose. *(See Section 6.2 in the Program Review Handbook for more information.)*

Narrative:

Short Term Goals:

- Recruit 1 or more Music majors per cohort going forward for the next one-two years. Recruit 4 or more students on non-major scholarships per cohort. This will be accomplished through multiple recruiting means by faculty visiting area schools, creating or participating in on campus events for potential students to interact with members of the ICC community on our campus, and through collaboration with the Recruiting Department.
- Revise degree plan to focus on transferability to public Kansas four-year colleges and universities through conversations at multiple levels and tracking students who do transfer.
- Promote better school/life balance for students by revising the scholarship requirements for enrollment to be better aligned with degree requirements for both majors and non-majors.
- Provide consistent performance opportunities for Applied Majors Lessons students each semester.
- Provide students travel experiences in performance, audienceship, and cultural enrichment.

Long Term Goals

- Recruit 3 or more Music majors per cohort going forward for the next three-five years. Recruit 6 or more students on non-major scholarships per cohort. This will be accomplished through multiple recruiting means by faculty visiting area schools, creating or participating in on campus events for potential students to interact with members of the ICC community on our campus, and through collaboration with the Recruiting Department.

- Create a consistent recruiting event festival in parallel to the Theatre Department's 24Hr Plays.
- Create a consistent fundraiser to increase Music Department holdings through the ICC Foundation.

7.0 Fiscal Resource Requests/Adjustments

Based on program data review, planning and development for student success, program faculty will complete and attach the budget worksheets to identify proposed resource needs and adjustments. These worksheets will be available through request from the college's Chief Financial Officer. Program faculty should explicitly state their needs/desires along with the financial amount required.

Programs should include some or all of the following, as applicable, in their annual budget proposals:

- Budget Projections (personnel and operation)
- Expenditures and Revenue
- Extraordinary Costs
- Position Change Requests
- Educational Technology Support
- Instructional Technology Requests
- Facilities/Remodeling Requests
- Capital Equipment
- Non-Capital Furniture & Equipment
- New Capital Furniture & Equipment
- Replacement Capital Furniture & Equipment
- Other, as applicable
- Accreditation Fee Request
- Membership Fee Request
- Coordinating Reports

Programs should not include salary or fringe benefits here

Resource requests should follow budgeting guidelines as approved by the Board of Trustees for each fiscal year. The resource requests should be used to provide summary and detailed information to the division Dean and other decision-makers and to inform financial decisions made throughout the year.

7.1 Budget Requests/Adjustments

Narrative:

While the Music Department does not need additional budgeting considerations at this time, basic improvements related to deferred maintenance in FA 122 would be incredibly helpful for care of music department assets, recruitment, and retention. The Music Department wholeheartedly appreciates the lengths Maintenance goes to in keeping a difficult HVAC system functional alongside cleanliness and understands that they deal with daily metaphorical (and

occasionally literal) fires that demand their immediate attention which creates differed maintenance. It is not a lack of care, but rather an overabundance of critical issues on a campus with aging infrastructure.

FA122 has known issues that are in our reach to address. Six light boxes, not the bulbs, the boxes do not function. Their replacement with uniform LED lights throughout the boxes would make lighting conditions for rehearsal and small-scale performance opportunities much better. The room has not been repainted in nearly 20 years and needs to be refreshed along with several places where the trim on the wall meets the flooring need to be repaired. An item to consider putting towards grant applications for matching funds linked to the already adequate Music Department Budget is locked storage, such as can be found at <https://shop.wengercorp.com/education/ultrastorr-storage-products.html> would require an estimate from the company for installation. There is no locked storage in FA 122 to secure instruments or additional equipment safely with good access for those who need it. This has led to asset loss, specifically several cymbals totaling nearly \$1000.00, and the need for repairs, for example the concert bass drum. Storage at present is open shelving, much of which is difficult to access. The acquisition of cabinetry for the safe storage of college and student instruments along with additional equipment, like stand lights, would add greatly to the capacity to keep what we have in excellent condition along with being visual evidence of our due diligence with our resources. Being in a space that is light, fresh, and better organized is an asset when we are recruiting potential students and improvement in our spaces visible to regularly contributing community members helps them to be ambassadors for our commitment to our students and community.

Please tie needs to SMART Goal (from 6.2)

Immediate Budget Requests/Needs

Long Term Requests/Needs

Immediate Budget Requests

Budget Item	Justification (use assessment data and goals to justify)	Cost	Budget Line Number
Paint Rehearsal Space	Updates space that is regularly used by community as part of ensembles		
Light boxes	Brightens an internal room to make seeing the music easier		

Long Term Requests/Needs

Budget Item	Justification (use assessment data and goals to justify)	Cost	Budget Line Number
Locked storage	Prevention of further theft and facilitating more accurate inventory of current holdings		

Extraordinary Costs Information

EXAMPLES OF WHAT TO INCLUDE:

- extraordinary, specific equipment required for a program (*i.e.*, an X-ray machine for a radiology program, **alignment lift for auto tech, welding booths, gait belts for Occupational Therapy, fencing for Ag animal programs**)
- program-specific consumable materials (*i.e.*, the specialty paint used in an automotive collision repair program, **metal for welding, food for culinary programs, fuel for CDL, feed for Ag animal programs, microscope slides, codes, workbooks, supplies that cannot be returned**)
- depreciation **on equipment** if applicable (**equipment for which depreciation is listed should also be listed**)
- **personal protective equipment that is NOT charged to students and is replaced for each course or cohort, such as gloves and masks for nursing**
- **accreditation fees specific to the program (that are not included in fees charged to students)**
- facility rent (if applicable) **for space due to being unable to house the program in existing campus facilities. Rent for facilities to provide education in remote locations is not extraordinary in nature**
- **donated equipment (such as equipment donated by Business and Industry for a specific program)**
- **Please include equipment/tools/materials that were paid for via grants (such as Carl D. Perkins) in addition to those paid for by the institution.**

DO NOT INCLUDE:

- salaries, travel, professional development costs, **marketing costs**,
- instructional materials/curriculum,
- computer software or subscriptions,
- **classroom resources such as books/DVD's/manuals**,
- facilities-based services or facility modifications/**upgrades**,
- audio/video equipment,
- **printers, paper, pens**,
- **computers/laptops**,

- tables/chairs/cabinets,
- insurance costs
- student testing fees
- student uniforms, etc.

(The costs of routine office/instructional supplies and ordinary class materials and equipment are already captured in instructional and/or institutional support calculations within the cost model.)

Item	Year	Year
N/A		

8.0 Authorship and Oversight

8.1 Faculty and Staff

Program faculty will provide a brief narrative of how faculty and staff participated in the program review, planning and development process. List the preparer(s) by name(s).

Narrative:

Bridget Carson prepared this report with access to the raw data collected by the Office of Institutional Research, the Academic Office Staff, Division Chair Heather Mydosh, and submitted assessments.

8.2 VPAA and/or Administrative Designee Response

After review and reflection of the *Comprehensive Program Review* or the *Annual Program Review*, the Division Chair and VPAA will write a summary of their response to the evidence provided. The Division Chair and VPAA's response will be available to programs for review and discussion prior to beginning the next annual planning and development cycle.

Narrative:

Program Review Committee: review completed by Narinder Sharma with minor edits.

Division Chair: Heather Mydosh reviewed this document as part of the Program Review Committee process at their meeting on 24 April, 2024.

VPAA: I agree with the placement category of revitalization for this program review due to the physical maintenance requests needed.

9.0 Appendices

Any additional information that the programs would like to provide may be included in this section.