1. Music Program (MUS and MUP) / Discipline Overview 1.A.

The main educational objective of the music discipline (MUS and MUP courses) is to prepare students for transfer to four-year institutions with the goal of obtaining an undergraduate degree with a major or minor in music. This includes offering music major and minor level courses in music theory, aural skills, music history and literature, large and small performance ensembles, music technology, music composition, and applied music courses. Additionally the music discipline provides the general student population with lower division general education Arts and Letters, and Cultural Literacy elective courses in the areas of music history and literature, music performance, music theory, music composition, and music technology.

On a more practical level the PCC music program provides an educational environment that is simultaneously rigorous enough to prepare students with the necessary skills to transfer successfully to four-year schools but nurturing enough to create an environment that is conducive to learning regardless of previous experience or background. Some students choose PCC due to financial restraints - we offer a quality music education to all students regardless of socio-economic status. Unlike most music schools PCC does not require a music audition for admission. This allows many students who would otherwise be dissuaded by the audition to begin the study of music. One of our tasks is to prepare these students to have a successful audition upon transfer. We assist students in identifying which area of music study to focus on: performance, music education, composition, or jazz studies; which degree to pursue, the Bachelor of Arts in Music, Bachelor of Science in Music, or Bachelor of Music. Navigating the different requirements can be overwhelming.

Other goals of the discipline include enriching the college community with opportunities to hear live music performed by students, faculty and guest artists. The music program provides music for college events such as the winter celebration, retirement dinners, international night and scholarship events. We also provide the local region with musical offerings for philanthropic and community events. We provide ample performance opportunities for our students both oncampus and off-campus across the metropolitan area and regionally. We also do regular interdisciplinary work with other performing arts such as dance and theatre.

1.B.

The most significant change since the last program review has been the addition of a permanent full-time position at the Rock Creek campus. Additionally there have been curriculum changes including the creation of new courses, course revisions, and course expansions (for repeatability purposes).

With the addition of a new FT faculty position at Rock Creek, several changes have taken place at this campus:

The MUP applied lesson program, previously only available at Sylvania, has been instituted at Rock Creek. This program has allowed students in the Rock Creek region to take advantage of professionally taught applied music lessons and a weekly performance class, as well as performance opportunities at music program recitals. This program has enhanced the experience of music students at Rock Creek, improved the level of musical performance, and helped to foster a 'community' of musicians that interact and inspire one another.

The MUS course offerings at Rock Creek have been expanded to include MUS221 Chamber Choir, an elite small group choir experience that allows our choir instructor to program more difficult pieces, learn repertory more quickly, and be available to perform at college events and recruiting functions.

Another addition is the regular offering of MUS158, Chamber Ensemble. This is the only instrumental ensemble experience available to students at Rock Creek, and Rock Creek has now successfully offered the course every term since Spring of 2012. This ensemble offers students a chance to play their instruments in a wide variety of musical styles, from Baroque music to contemporary Jazz and World music styles.

In 2011, Rock Creek purchased and installed a digital piano lab, which has allowed for the offering of introductory as well as group piano courses, as well as supporting the applied components of music theory courses such as MUS110 and the sequence MUS111/112/113.

During 2013-2014, Rock Creek purchased and installed a digital music computer lab, including software and hardware intended to teach digital audio recording techniques and music notation publishing. The addition of this lab has allowed for the inclusion of the course MUS170 Music and Computers, as well as supporting the other music offerings at Rock Creek.

New courses:

MUS234 Introduction to the Music of Latin America (4 cr.) meets PCC Arts and Letters General Education and Cultural Literacy requirements.

Performance based courses that are required to be taken multiple times were expanded into six sections for repeatability purposes. This includes:

MUS158 Chamber Ensemble – MUS158A-F, MUS195 Symphonic Band – MUS195 A-F MUS220 Chorus – MUS220A-F, MUS221 Chamber Chorus – MUS221A-F

MUS240 Music Composition was expanded into three courses MUS240A-C for repeatability purpose in order to fulfill Portland State degree requirements.

Applied lesson courses have also begun to be expanded. This includes beginning the process of creating 126 new expanded sections of MUP courses.

MUP171-293 (42 courses total) expanded to MUP171A, 171B, 171C - MUP293A, 293B, 293C (126 courses).

As for November 15, 2014 a total of 66 MUP courses have been submitted to the curriculum committee for approval. We are working on getting the rest in by the end of Winter 2015.

MUS205 Introduction to Jazz History, MUS206 Introduction to History of Rock and MUS207 Introduction to History of Folk Music were revised with updated outcomes. These are popular Arts and Letters general education courses.

Since the last program review Portland State University (our main transfer institution) has made changes to their Bachelor of Music degree requirements. They have also added Bachelor of Arts

and Bachelor of Science in Music degrees. Specialization options for the BA and BS music degrees are Performance, Music Theory and Music History/Ethnomusicology. These new degree options are intended for students who may not be accepted into the BM programs. The BA and BS degrees in music have new general education requirements that better match the PCC AAOT degree. Newly created advising guidelines reflect these changes.

Appendix A – MUS Advising Guides for PSU

An articulation agreement with PSU is being formalized and should be signed by both institutions before the end of 2014. The transfer guide with Marylhurst University has been updated as well.

Appendix B1 PSU Articulation Agreement and Transfer Guide Appendix B2 Marylhurst University Transfer Guide

1.C.

National Association of Schools of Music Accreditation:

In response to the last program review and the subject of obtaining accreditation from the National Association of Schools of Music, an initial consultation meeting was made with a NASM representative, Anne Curley. The meeting allowed the music faculty to better understand the accreditation process through this professional organization, as well as the costs involved.

The process would occur over a two-year period, following this 17-point procedure:

- A. Review Basic Resources and Forms.
- B. Study Official NASM Procedures.
- C. Begin considering approaches to self-study and formats for the Self-Study document.
- D. Submit Notice of Intention to Apply form.
- E. Review Nominees for Evaluators slate provided by the NASM National Office.
- F. Return Nominees for Evaluators slate to the NASM National Office.
- G. Finalize evaluation team.
- H. Finalize evaluation dates and inform the NASM National Office.
- I. Choose a Self-Study Format and seek approval of format chosen from the NASM Executive Director, as required.
- J. Organize logistics of Self-Study document and written process: assign coordinators and committees, gather information, and conduct analyses.
- K. Complete the Self-Study and forward appropriate number of copies to evaluators and to the NASM National Office. National Office copies include the Application for Membership form.
- L. Make final arrangements for the on-site visit, including presentation of student work, schedules for team visit, and appointments.
- M. Host the on-site visit.
- N. Receive Visitors' Report from the NASM National Office.
- O. Send Optional Response to the Visitors' Report to the NASM National Office.
- P. Commission review.
- Q. Commission letter outlining accreditation and Membership action from the NASM National Office.

It is important to note that the NASM on-site visit would demand that PCC cover the travel expenses of the NASM evaluators, as well as a \$550 fee for a one-day evaluation, or a \$1050 fee

for a two-day visit. If PCC chooses to seek evaluation, these fees and the cost of the on-site visit would need to be approved by the administration. Additionally attendance to the yearly NASM national conference by PCC MUS faculty is also strongly recommended. At this time, the Music SAC is reviewing the NASM standards in regards to our program to ascertain whether accreditation is possible and/or likely for PCC. The close relationship with PSU, a NASM accredited School of Music will certainly assist in this endeavor.

http://nasm.arts-accredit.org/index.jsp?page=Membership+Procedures

Second FT Faculty Position at Rock Creek:

A second permanent FT position at Rock Creek was approved in the summer of 2013, and a FT temporary position was filled that Fall, with the idea to conduct a search for a permanent FT candidate starting in the Fall of 2014. As of this writing, the permanent position has been denied, although the temporary position is still active through spring 2015.

The loss of this position is unfortunate. Although the additional instruction time is of course valuable to the program, the more intangible effect of having two FT faculty members working in collaboration on promotional and extra-curricular activities will be sorely missed. During the tenure of our additional FT faculty, Rock Creek music faculty have made 9 high school visits, organized a recruiting tour by the choirs to Columbia County, organized the first Summer choral workshop, advertised our events in many local print and radio media services, and regularly promoted our events across the PCC district. The time needed to successfully create, promote, and execute both curricular and extra-curricular activities such as music workshops, music performances, and student advising meetings is significant, but the music SAC believes these events are important to our mission at PCC. Having two FT workloads during this time of growth at RC has been greatly needed, and will be sorely missed.

2. Outcomes and Assessment:

2.A.

We are fortunate in music education that there are many long-practiced techniques for identifying goals and assessing student's progress towards these goals. Through applied exams, instrumental performance, singing, written tests, group performance, and other techniques, our instructors regularly assess student's outcome attainment, and make changes to their instruction to create higher levels of success. Below are listed several specific examples of these ongoing processes:

For the Course MUS 110, Music Fundamentals:

A recent revision of the course outcomes for MUS 110 music fundamentals included an addition of more applied music skills experience during class. Many of the MUS 110 instructors noticed that these fundamental applied skills were lacking in the students entering this course, and that activities needed to be created to not only teach applied skills with percussion and piano, but also to allow students to use these new skills in real-world applications. One instructor made the following two additions to the course content:

The addition of a percussion composition group project was made to teach the composition, practice, rehearsal, and execution of rhythmic notation. This project culminates in a graded performance during class, which allows for students to understand the complexity of live performance while gaining applied skills.

The addition of an applied piano component has allowed for students to gain a greater understanding of musical notation in regards to pitches, scales, and harmony. Regular in-class practice, solo performance, group performance, and composition at the keyboard has greatly increased students understanding of the materials.

Another instructor for MUS 110 used two other strategies to better attain course outcomes:

At the beginning of each term, the instructor provides a survey to all of the students to assess their basic musical background and experience level in relation to the course outcomes. On that survey, the students are asked to share their major, what instruments they have played, and what musical activities they have been involved with. This section allows the instructor to have a clearer idea of what their students' skills are, and then tailor the course to make sure that it includes activities that allow those specific students to attain the course outcomes, based on their unique musical experience level. If many of the students express a lack of experience with reading music, then the instructor will create extra exercises in the area of applied piano reading to ensure that they attain the course outcome.

In addition to the surveys at the beginning of the course, this same instructor also uses course evaluations and student input to better attain course outcomes. In one specific term, a common comment on course evaluations was that students wished they had spent more time in the piano lab practicing applied piano skills. Since applied keyboard is one of the course outcomes, the instructor took those comments seriously and tried taking them to the keyboard lab on a more regular basis. The instructor believes this made a significant difference not only in their interest in the class by adding variety, but it also helped them more solidly learn and apply the musical concepts and information in a more tangible way (and perhaps in a more retainable way). http://www.pcc.edu/ccog/default.cfm?fa=ccog&subject=MUS&course=110

For the course sequence MUS 191p/192p/193p:

Again using students' course evaluations, the instructor for this course pays close attention to comments regarding student's attainment of the course outcomes. The instructor has noticed many terms where the students have commented that the course moved either too quickly or too slowly. Through this process of assessment, the instructor has learned that they usually need to manage several different skill levels simultaneously. This has caused the instructor to make several changes to assure that all the students in the course attain the course outcomes.

First, they introduce concepts slowly and clearly, so that those who are completely unfamiliar will have a chance to process the new information. Then, the instructor offers additional options for those students who are more advanced and want/need to explore more in-depth applications of the material. Finally, the instructor allows students to have additional in-class practice time using their pianos and headphones, during which time the instructor is available to assist individually. All of these techniques combine to allow students to be able to work at their own pace and level while staying on track to attain the basic course outcomes.

Another instructor for the MUS191p/192p/193p sequence has focused on the attainment of the course outcomes of sight-reading and applied keyboard technique. Over the instructor's 12 years of teaching this course at PCC they have made several changes to their instruction to assure that sight-reading and finger/hand independence/co-ordination are the main focal points

of the class. Most beneficial for the attainment of sight-reading skills is the use of timed flash-card quizzes throughout the term. As a follow-up to flash-card drills, sight-reading is not only practiced at every class meeting, but is also tested regularly through the course. With regard to technique and development of finger independence and co-ordination between the hands, the instructor has used five-finger patterns as the foundation for building technique. They continue to build on this skill and test students during all 3 terms of the Class Piano Sequence (MUS 191p, MUS 192p, MUS 193p).

http://www.pcc.edu/ccog/default.cfm?fa=ccog&subject=MUS&course=191P

For the course MUS 158 Chamber Ensemble:

For this music ensemble course a key course outcome reads "Use an understanding of rehearsal techniques and etiquette to follow a conductor, annotate music, and be a contributing member of an instrumental ensemble during rehearsal". During the first term that this class was taught at Rock Creek, it was recognized by the instructor that many musicians were entering the class with little knowledge of how to follow a conductor, or even what basic conducting patterns looked like. Once this area was assessed through in-class performance and rehearsal, it was ascertained that additional activities needed to be generated in this area. Since that time, the instructor has instituted the inclusion of one piece of music during each term that teaches the basic qualities of following a conductor. This piece is rehearsed each day at the beginning of class to 'warm-up' the students in the art of following a conductor, and the activity includes an explicit discussion of these skills. Once this program was instituted, later terms of this class have proven more successful at achieving this course outcome.

Another key course outcome for MUS 158 reads: "Use an understanding of elementary music literacy to individually prepare and rehearse basic repertory as a member of an instrumental ensemble." The instructor in this class recognized that some students were entering the class with less skill in music literacy than others, although they had all passed through the appropriate prerequisite course, MUS 110. Given that the students were showing inconsistent levels of literacy, adjustments to the course curriculum were made, including the addition of basic reading exercises and musical examples which allowed students to review their music reading skills. Additionally, these examples were used as take-home exercises for the student musicians, allowing for extended practice time. This work culminated in a public performance of these pieces. http://www.pcc.edu/ccog/default.cfm?fa=ccog&subject=MUS&course=158A

For the course sequence MUS 111/112/113 Music Theory:

One of the main changes that an instructor made in the course sequence of MUS 111/112/113 to improve students' attainment of course outcomes was with the pacing of the course. In earlier terms, the instructor found a considerable degree of variance in terms of students' familiarity with the fundamentals of music theory.

While MUS 110 is a prerequisite, students would have had to take the course in a previous academic year to enter MUS 111, which is only offered fall term. This means that the students could possibly have taken the prerequisite a full year beforehand, and knowledge retention can become an issue. To more effectively deal with this issue, based upon student feedback, the instructor slowed the pace of the first portion of the course considerably. The primary objective with this was to ensure that all the students had a solid grasp of critical topics needed to advance through the sequence, especially in the areas of sight-reading and use of applied rhythm, meter, and tonality. The instructor also moved toward smaller, more frequent

assignments with both theory and to increase fluency and better assess the attainment of critical course level outcomes that become building blocks for later courses in the sequence.

Another instructor for the MUS 111/112/113 sequence noticed a similar trend. During the last two years, the instructor observed that students entering the Music Theory sequence class sometimes have a deficiency in reading music notation, similar to the problem mentioned above. The instructor designed a short assessment exam to measure their skill level and then spent the first two weeks supplementing the required materials with graded exercises at the piano, rhythmic clapping exercises, and the use of flash cards as a memory aid. The instructor also demonstrated several online resources available to students to help them practice note recognition and reading skills outside of class as a supplemental aid. Students told the instructor subsequently that they appreciated the review and found it helpful, and that they used the online resources. Student comprehension noticeably improved after this period, and their attainment of the course outcomes for the remainder of the sequence was improved. http://www.pcc.edu/ccog/default.cfm?fa=ccog&subject=MUS&course=111

For the course MUS 206, Introduction to the History of Rock Music:

A course outcome for this course reads "Use an understanding of the cultural and sociological dynamics that created rock music to better integrate ones own beliefs effectively into the community." One instructor for this course found that a simple change in the types of media that was chosen during lecture greatly improved students' attainment of this outcome.

Although the instructor played plenty of audio examples previously, they had a number of suggestions (via course evaluations) for the inclusion of more visual material. The instructor moved to showing more video representations of the artists discussed in the class. The instructor felt that the videos gave the student greater insight into the cultural aspects of this music; what it was a reaction to and how it potentially affected American culture as a whole.

The ability to not only listen to the music, but to see the performers, their stage presence, clothing, the reaction of the audiences, and the interaction of different racial and cultural groups during the performances enhanced the experience. The instructor saw this awareness of cultural aspects of the music expressed through different students' answers to essay questions, including references to the videos the instructor used in class.

http://www.pcc.edu/ccog/default.cfm?fa=ccog&subject=MUS&course=206

For the course sequence MUS 191/192/193, Class Guitar:

Many students who take the first class in this sequence are new to music as well as guitar and are anxious that they won't understand the material. After assessing that students were not retaining the note names and their locations on the fingerboard as well as they needed to (basic course outcome), the instructor began teaching the students scales as soon as they began using their left hands, rather than waiting for them to learn to read the notation, which is more common. The instructor found that this had not only a technical benefit, but that by adding the requirement that students say the names of the notes as they play, they reinforce two parts of the information (location and names of notes). When the notation is introduced later, it is easier for them to understand and remember what they are learning. Retention has improved dramatically since this change in instruction.

http://www.pcc.edu/ccog/default.cfm?fa=ccog&subject=MUS&course=191

2.B.

2.B.i.

http://www.pcc.edu/resources/academic/core-outcomes/index.html

Communication

Both while talking about music (as in music literature classes) and performing music (as in music ensemble and performance classes), students are constantly attempting to communicate complex ideas to the audience, whether that is a listening audience or a fellow scholar. Through sound, stage presence, instrumental technique, and words our students are constantly communicating ideas. It is at the core of all of music activities. Given that music is an intangible and abstract activity, music student's only vehicle for study is through translating these abstract ideas into digestible formats, whether that is sound or words.

Community and Environmental Responsibility

At the core of what musicians do is the need to be part of a community. As performers, musicians cannot survive without an audience. As instrumentalists, we often cannot perform without a community of musicians to play with. As recording engineers, songwriters, and music technicians, we cannot work without other team members to finish projects. Our music students constantly work in teams in our courses to create meaningful performance art for a variety of audiences, whether those are in the classroom, in the concert hall, or in public performances off-campus. Many of our students consistently perform outside of our classes, and contribute greatly to the community at large.

Critical Thinking and Problem Solving

Musicians constantly address issues of cognitive and physical challenge in their day-to-day practice. Often, music students are expected to complete many hours of practice independently to learn instrumental techniques, individual pieces, songs, and physical skills. This practice demands focus and attention to problem solving specific to that individual's own skillset, and creates individuals who are constantly facing challenges, diagnosing that problem with possible solutions, then applying an exercise to overcome that obstacle and 'solve' the problem. This all happens in real-time, including mental processes and use of motor control and the physical body. This constant attention to self-improvement has been likened to the training that elite athletes undergo.

Cultural Awareness

To succeed as a modern, contemporary musician, whether as a teacher or as a performer, most individuals deal with music from around the globe, and work in groups with musicians from disparate cultural and racial backgrounds. In the average week of a musician's experience, there may be time spent practicing Brazilian folk music (performing with recent transplants directly from Brazil), rehearsing music for an upcoming concert of African-American inspired gospel music, studying the masterworks of European composers from the classical tradition, improvising in the American jazz tradition, and composing new works that hybridize all of these genres. This myriad of activities all takes place in a constantly changing regional, national, and global community of musicians that share their own diverse activities. The study of music in the modern era is a study of the world's cultures and their music.

Professional Competence

Although part of the Lower Division Collegiate offerings at PCC, the music SAC (and music programs nationally) adheres to a stringent policy of professional development and excellence, often acting more reminiscent of a CTE program than a liberal arts education. It is increasingly competitive to acquire a job in music, and developing a career is a life-long pursuit. Our students are expected to not only complete classes with high GPAs, but also to constantly improve their musical performance abilities to successfully pass entrance auditions to transfer institutions. Many programs that our students transfer to have incredibly arduous entrance standards, and many of our students spend hours daily honing these skills. This policy of striving for professional levels of performance is necessary for a successful career, but is not attainable by everyone. Our hope is to create the environment and community that can help students attain this skill level.

Self-Reflection

Self-reflection is inherent in the musical practice process. To solve problems in musical ensembles and in the practice room, musicians must constantly assess their abilities, limitations, and what exercises may be necessary to overcome challenges. To improve at music, students have to be able to reflect on what is working, and what is not. Many of our musical ensembles regularly listen to recording of their recent performances, and are coached to take note of the performance, down to the minutest detail, and make course corrections in the practice room before the next performance. Music students constantly engage in self-reflection if they are active in any music classes.

2.B.ii.

http://www.pcc.edu/resources/academic/core-outcomes/mapping-index.html
Appendix C – MUS Core Outcomes Mapping Matrix

2.C.

2.C.i.

During the development of the Core Outcome assessment program at PCC, music has recently assessed these core outcomes:

- A. Communication
- B. Community Responsibility
- C. Cultural Awareness
- D. Professional Competence
- E. Self-Reflection
- F. (Based on the progress of our assessments and the advice of our assessment coaches, we have yet to assess 'Critical Thinking and Problem Solving' as a SAC.)

Below are descriptions of our methods for assessing the college outcomes:

Cultural Awareness and Communication

http://www.pcc.edu/resources/academic/documents/LDCMUSAnnualReportonAssessmentofOutcomesR2011.pdf

During the winter term the 2011, all MUP (Applied Music Lesson) students were required to learn and perform a musical dance as part of their repertory for the term. This included completing research on the geographic/historical origins of the dance as well as a brief written report.

The dance assignment is not part of the standard requirements for private lesson students. Since many of our MUP students perform dance music from many musical genres and historic styles in their studies, and many of these dances are tied intrinsically to the musical performance, it was deemed as beneficial on many levels for these students to research and learn the dance associated with the music they were performing.

The MUP student cohort included a total of 25 students. This group is comprised primarily of future music majors who complete six terms of lessons as part of standard baccalaureate music degree requirements. The cohort includes first and second year students.

Members of the Music SAC assessed the performances and reports using rubrics drafted during the fall in-service meeting. One activity focused on the performance of the musical dance and the other on the written assignment. The musical performance concentrated on assessing the core outcome communication and the written report focused on the assessment of cultural awareness.

Professional Competency

http://www.pcc.edu/resources/academic/documents/Music learning assessment 2012 2013. pdf and http://www.pcc.edu/resources/academic/documents/MUS 2013 report music.pdf During 2011-2012, Professional Competency was assessed, and on the recommendation of our assessment coach, this outcome was reassessed during the 2012-2013 academic year. During 2011-12, our assessment was organized around the public performances at the end of winter term for both the music ensemble courses (158, 220, 221, 195), and the applied lesson (MUP) jury performances. A six-level scale was used to measure competency in music technique, tone production/intonation, musicianship, and suitability of repertory. This was done in accordance with professional standards set by the National Associations of Schools of Music. Music faculty assessed the performances based on this scale.

During 2012-13, the reassessment of this outcome included a more focused look at just the MUP juries. Our goal was to better understand how to formulate successful outcome assessments, and we worked closely with our coach to achieve this goal and improve the quality of the data generated. These changes included the use of a rubric that was normed by the music faculty, and included an emphasis on just one facet of musical performance, technical precision. Appendix D1 – Core Outcome Assessment Rubric (Professional Competency)

Self-reflection

http://www.pcc.edu/resources/academic/LDCAssessmentReports.html

During the winter term of 2014, the music SAC assessed the self-reflection outcome. We decided to combine this assessment activity with another activity that many of our music faculty already administers to their students. At the beginning of the term, each music student attending a class was given a questionnaire with the questions below:

- 1. What are your musical goals for this course?
- 2. How do you think this course will change or enhance your relationship with music?
- 3. Do you expect this course to be easy or difficult, or in between? What letter grade do you expect to receive?
- 4. Do you believe that your behavior and attitude in the classroom will affect other student's learning experience?

These questions are not only useful to the instructors as general information about their class, but also allows the music SAC to see if students are aware of why they are taking classes, what they expect to learn, and ultimately if they are able to articulate these ideas.

Then, at the end of the term, students were given a second set of questions:

- 1. Reflect on the goals you listed for this course. Did you meet them? Did things turn out different than you expected?
- 2. Did this course change or enhance your relationship with music?
- 3. Was this course as easy or difficult as you expected? What grade do you expect to receive?
- 4. How did your behavior, attitude, and actions affect the classroom community, and was this what you expected?

At this point, we could not only rate their ability to reflect on their goals, but also if they were able to track changes over time. Also, this gave us extra vital informal information regarding how our classes are meeting the needs or expectations of the students in our classes.

We were able to obtain 55 responses for our sample, exploring a range of music classes including music performance classes, history classes, group classes, theory classes, and ensemble classes. Upon collecting the responses, the SAC created a rubric that would be used to rate each set of responses (beginning of the term and end of the term).

Appendix D2 – Core Outcomes Assessment Rubric (Self-Reflection)

Once the rubric was created, several faculty members worked as a group to norm the rubric and determine its reliability. Upon norming the rubric, the SAC set about reading and rating the responses. Once these responses were rated, we not only had gained the qualitative (anecdotal) information garnered from reading through the illuminating responses the students gave us, but we also had acquired hard data that we could use to create our final report, as well a benchmark for future projects.

Community Responsibility

http://www.pcc.edu/resources/academic/documents/Music learning assessment 2012 2013. pdf

During the winter term of 2012, the choirs at the Rock Creek campus were sent on a special assignment to perform music in a retirement center. In all, the assessment activity involved over 40 students involved in various choir activities at Rock Creek. Also, it acted as a perfect opportunity for the choirs to perform community service. Participants were asked to submit a short report of their experience performing at this venue. The responses were read by the music faculty and given a number grade in accordance with the Core Outcome rubric posted on the PCC website (http://www.pcc.edu/resources/academic/core-outcomes/co-comm-environmentalresponsibility.html). Upon reading the students reflections, this rubric allowed us to quickly assign a numerical 'score' to each paper, and allowed us to get a sense for the our students' understanding of community responsibility in a quantitative way.

2.C.ii.

Below are descriptions of our results after assessing each college outcome:

Cultural Awareness and Communication

http://www.pcc.edu/resources/academic/documents/LDCMUSAnnualReportonAssessmentofOutcomesR2011.pdf

Overall the students did well. For the performance/communication component, a good portion of the students scored between a level 3 (competent musical performance) and a level 4 (superior musical performance). The remaining students scored a level 2 (developing musical performance). Three of the performances were rated level 1 (unsuccessful musical performance). The assessment results were somewhat expected and successfully demonstrate that knowledge of the historical, political and geographical background of a musical composition facilitates a student's ability to more effectively communicate the musical nuances that are stylistically appropriate to a particular work.

The written report that focused on assessing cultural awareness clearly show the value of research in understanding the cultural impact of the music being learned and performed. The self-reflection portion of the reports show the value of this type of assignment – that knowing the background of the music creates a more effective musical communicator and more culturally enriched performers.

Professional Competency

http://www.pcc.edu/resources/academic/documents/Music_learning_assessment_2012_2013. pdf and http://www.pcc.edu/resources/academic/documents/MUS_2013_report_music.pdf For the first year of our assessment, a six-level scale was used to measure competency in music technique, tone production/intonation, musicianship and suitability of repertory. This was done in accordance with professional standards set by the National Associations of Schools of Music.

Major/minor level applied lesson students largely measure at high end of professional competency. This reinforces the role of music juries to measure applied lesson standards. The few exceptions that demonstrate developing competency, or need for remedial work, are a natural result of the music program's open enrollment/non-audition admission policy. Music juries serve to mitigate this policy. Instrumental and vocal ensembles reflect the more diverse student body enrolled in these courses. The ensembles requiring audition and/or music literacy demonstrate a higher level of competency.

For the reassessment (2nd year) of professional competency, our goal was to see if we could streamline our process for assessing elements of musical professional competency. By limiting to one characteristic (technical precision), we felt that we could evaluate each student in relation to one skill. Additionally, the rubric we used was vetted and auditioned until we felt that we had a rubric that all of us could use effectively. Finally, all the students were playing musical pieces at an appropriate performance level for their skills set. Thus, whether the student was a beginner or a seasoned veteran, we could assess their execution equally within the difficulty of the piece they performed.

This goal, of creating and streamlining a method for assessing skills, was successful. We felt that, by creating, editing, and auditioning a rubric to assess a very specific skill, we succeeded in

creating fairly uniform results. In this way, our experiment felt successful, and we plan to use this process in future assessment

Self-reflection

http://www.pcc.edu/resources/academic/LDCAssessmentReports.html

We were able to obtain 55 responses for our sample, exploring a range of music classes including music performance classes, history classes, group classes, theory classes, and ensemble classes.

Upon collecting the responses, the SAC created a rubric that would be used to rate each SET of responses (beginning of the term and end of the term). Once the rubric was created, several faculty members worked as a group to norm the rubric and determine its reliability. Upon norming the rubric, the SAC set about reading and rating the responses. Once these responses were rated, we not only had gained the qualitative (anecdotal) information garnered from reading through the illuminating responses the students gave us, but we also had acquired hard data that we could use to create our final report, as well a benchmark for future projects.

Many of our students showed an acceptable (3) or higher score (70%). Many of them had the ability to set goals, diagnose their own level of success, and how their behavior affected their own learning, and that of the classroom community. Many stated a desire to be a positive and contributing member of the class. Those with poor scores also tended to show a lack of interest in the project in general. Their responses were short, inarticulate, and uninspired.

Based on this project, music students expressed a fairly high capacity to assess their personal skills, set goals, and assess these items at a later date. The few students who failed in this objective seemed uninterested in any participation at all (due to their obvious lack of enthusiasm during the responses). Many of our students expressed a desire to better attain their goals through diligent practice, which is one of the skills our SAC hopes to encourage.

Community Responsibility

http://www.pcc.edu/resources/academic/documents/Music learning assessment 2012 2013. pdf

As stated above, the student responses were given a number grade by the Rock Creek music faculty in accordance with the Core Outcome rubric posted on the PCC website. This rubric allowed us to quickly assign a numerical 'score' to each paper, and allowed us to get a sense for the broader scope of our students' community responsibility in a quantitative way.

In general, students showed a basic understanding of their role in the community, basic ideas of the service they were providing, and also had a few ideas about possible solutions to the problems facing the community they were performing for. However, few of the students seemed to express the breadth of understanding and critical thinking in this subject necessary to garner a level 4 from the rubric.

2.C.iii.

The music SAC gained valuable insight into the college core outcomes though the assessment projects listed above, and a few substantive changes have been made.

First, our future assessments will be guided by the basic principles that have been developed in the first phase (2009-present) of this assessment program. Assessments will include larger sample sizes, a breadth of different types of music classes, normed and auditioned rubrics, and a focus on both data driven and anecdotal results. When these guidelines were adhered to, the projects produced more useful data.

Second, assessment of professional competency via the applied music juries will be adjudicated district wide using several music faculty members in the future. By completing the assessment projects in 2011 and 2012, we learned that this group adjudication provided a level of insight and knowledge to each jurist's experience that was invaluable.

Third, we have encouraged the continued and ongoing use of questionnaires at the beginning and end of terms to allow students an opportunity to reinforce habits of self-reflection, while providing the faculty with invaluable information about the skills, characteristics, and personalities of their students. Many of our instructors have instituted these questionnaires after our assessment project.

Fourth, awareness of community responsibility is a trait that is easily improved through public musical performance. The addition of public performance both by students and staff is essential to our mission as musicians, and has the additional benefit of acting as publicity for PCC and recruitment for our music program. We have added several performance activities to our classes and ensembles as a result of this assessment project.

3. Other Curricular Issues

3.A.

We have some courses offered exclusively via Distance Learning (on-line), others that are offered online and on campus, and some that are only offered on campus.

For the 2013-2014 academic year, out of 226 individual MUS CRN sections, 73.5% of courses were offered on campus (166 total CRNs) and 26.5% (60 total CRNs) were Distance Learning courses. For reference PCC district-wide ratio is 28% DL courses. The MUS program is close to the college average.

Appendix E1 – MUS Distance Learning Courses

Six courses MUS101, MUS105, MUS108, MUS201, MUS202 and MUS203 were offered exclusively online.

MUS205, 206 and 207 were offered online and on campus. Completion rates for these courses are as follows.

MUS205 – has almost the same completion rate regardless of modality: 80% completion rate for on campus (SYL only) compared to 79.7% for online.

MUS206 – has the largest discrepancy between on campus and online but between the two campuses average to comparable rates:

73% completion rate (RC) and 90% (SYL) compared to 78.4% for online.

Online courses with the lowest completion rates by campus are MUS101, MUS108, MUS201 and MUS203.

MUS101 – 49% (RC) and 52.0% (SYL) MUS108 – 58.8% (RC) MUS201 – 55.9% (RC) MUS203 – 60% (RC) and 60% (SYL)

Appendix E2 – MUS Completion Rates

For MUS101 changes have been made in the instruction to deal with the relatively low completion rate. Examples of specific changes made by our instructors:

"One of the things I have been trying very hard to do is be sure to communicate, communicate, communicate. I took some of the advice from the inservice and make sure that I establish clearly at the start of term where to find everything and how I communicate.

This includes:

- -Telling students how to access their corrections/comments on their assignments in the dropbox feedback. And asking them to please check it weekly, or else I am giving feedback and they never find it. (I can track if they've read the feedback or not, and I'm always surprised how few students read it).
- -Telling students which email address I use (so I email first week out of to both the PCC addresses as well as the desire2learn email) so they know where to get updates from me
- -My news feed has updates every week with what to expect for the coming week (due dates, deadlines etc.) as well as any notes I may have on the past week's material (sometimes sound samples on how to count things, etc.)
- -I often send an email out in addition to the news feed for important things (upcoming quizzes, late work, etc.)
- -Flexibility on late assignments I find that in the online world, students tend to despair and fall so far behind that they give up. So I try to encourage them to just get it done when they can, and this helps some students pass when otherwise they wouldn't."

The large amount of material covered in MUS201, 202 and 203 makes these courses challenging for students with no previous music experience. These courses were originally intended for music majors but are now no longer required by the transfer institution, PSU. We created MUS204 Music of the Western World in order to match PSU's updated requirements. However, PSU has once again changed their LDC music history requirements making these courses less relevant. The MUS SAC is looking at revising or inactivating these courses in order to make them less intensive and more appealing to the general student population.

3.B.

The MUS SAC has made a number of curricular changes as a result of exploring the Internationalization of the Curriculum initiative. On a macro level we created the courses MUS108 Music Cultures of the World (introduction to ethnomusicology) and MUS 236 Introduction to the Music of Latin America. On micro level, a wider array of repertory has been employed in our performance-based courses. This includes the inclusion of non-traditional, non-Western European-based works in our ensembles such as MUS158A-F Chamber Ensemble and MUS220A-F Chorus. We also host a diversity of music events open to the college community that represent the rich music traditions of the globe.

3.C.

The MUS SAC does have courses that are offered for Dual Credit at local high schools. We currently have active agreements with Central Catholic High School, Lakeridge High School and Wilson High School. We have pending course agreements with Forest Grove High School and Central Catholic High School. These are all performance-based course such as chamber chorus, jazz band and symphonic band.

Appendix F – MUS Dual Credit Agreements

Relationships with the high schools begin with a review of the proposed instructor's qualifications and the course content. This is usually followed by email exchanges and high school visits by PCC MUS SAC faculty. Every three years we reevaluate the instructor and course content with a classroom teaching observation. Communication between the Dual Credit office, the MUS SAC and the high schools seems to be the most effective means of maintaining good, working relationships.

3.D.

The MUS SAC is open to developing additional agreements in the areas of music literature and introductory theory courses. Major-level music theory and aural skills courses require additional instructor qualifications that often prevent these courses to be included in Dual Credit agreements. The differences in structure and pacing of the academic years between PCC and high schools can also present challenges, particularly in sequence courses.

3.E.

The MUS SAC uses the online student course evaluations and does have SAC specific questions that were developed collectively by the MUS SAC during in-service meetings. The very low student response rate makes the information contained in the evaluations less useful than it would be otherwise. However, even with the low response rates the evaluations occasionally show patterns that are important at a course level. For the most part this has been feedback on the faculty members and classroom instruction.

SAC LEVEL EVALUATION QUESTIONS

- -I am likely to take another music course. (rated answer levels 1 to 5)
- -What other areas of music study interest you? (e.g. music theory, music history, performance, piano, guitar, singing)
- Was there a specific activity or strategy that was particularly effective? Any that were not?
- How did this course broaden your knowledge and understanding of music?

As a demonstration of the low response rate – for Winter 2014, out of 21 CRNs at SY the highest response rate was 39% and the lowest was 0%. More than three-quarters of all CRNs had a response rate of less than 20%. The MUS SAC questions were intended to give us insight into student interest and satisfaction but the very low response rates make it difficult to gather any useful information for this purpose. Of the students who do respond to the evaluations many leave the SAC specific questions blank.

3.F.

The most significant curricular change since the last review was been the expansion of courses which are required to be taken multiple times. Course outcomes in all of these courses have been updated to reflect the stratified layers of mastery at each level. We have also revised many courses including updated course outcomes.

Another significant change is the articulation agreement with the Portland State University School of Music and the updated transfer guide with Marylhurst University.

Appendix B1 PSU Articulation Agreement Draft Appendix B2 Marylhurst University Transfer Guide

4. Needs of the Students and the Community

4.A.

The wide array of student music experience, socio-economic status, cultural and ethnic background, age, and prior education informs instruction in all our courses. Solid review of foundational basics helps reach all students and creates an environment where students are open to learning new ideas and concepts, a place where they can thrive.

The great majority of MUS courses are offered at the Rock Creek and Sylvania campuses. Each campus has somewhat similar demographics. Fall 2013 data shows that Sylvania had an international student population of 3.3% and Rock Creek 2.4% (all students credit and non credit). During the same term (Fall 2013) Rock Creek had a total minority student population of 33.6% with 15.7% of the total student population Hispanic and 3.8% of total students African American. Sylvania has a total minority student population of 27.2% with 9.9% Hispanic and 4.4% African American. These numbers are close to the college-wide ratio of 31.6% minority with 12.1% Hispanic and 6.1% African American. (*Data from PCC IE eFactbook 2012-13*)

According to the Fall 2014 Student Factsheet Rock Creek has the youngest cohort of PCC students, as well as the highest number of students attending directly from Oregon high schools. Several changes have been made in recognition of this data.

Appendix G1 – 2014 Student Fact Sheet Appendix G2 – 2013 PCC High School Grads

First, the addition of digital music courses and facilities will be key to capturing this younger group of students. With the proximity of the technology-rich region of Hillsboro and Beaverton, our younger music students are coming in with an increasing interest in digital audio education. The music SAC's hope is to continue expanding digital music offerings at Rock Creek.

Second, a recognition by music faculty at Rock Creek that a certain percentage of our music ensemble attendees are hobbyists, returning, or retired students has led to the re-scheduling of the choir class MUS220 to a weekday evening. This schedule change has also been accompanied by cross-listing the course with a community education version of the same class, allowing for a greater variety of possible attendees, many of which are coming to class after work. This change in scheduling has been further reinforced by creating higher profile concerts for this course at the end of each term to act as additional recruitment. These concerts often include guest artists or special themes. These concerts are aggressively marketed as cultural events in Washington County and across the Portland-Metro area. The desire is to create a rich musical experience where students and audience members share their experience with other community members. This not only promotes the new evening course, but also PCC Rock Creek's place as a cultural center for the region.

Third, and probably most importantly, Rock Creek has used a variety of techniques to interface with High School music programs throughout Washington, Multnomah, and Columbia Counties with the hopes of recruiting these students directly. These techniques include visits to high schools by faculty members acting as guest clinicians and performers, visits by PCC student performing ensembles, and adjudication by faculty of local high school music festivals and competitions. Although not tied directly to instruction, this recruitment will be key to creating a regular pipeline of quality music students to PCC Rock Creek.

The Cascade campus offers MUS205, MUS206, MUS207 and MUS110 as part of their professional music certificate curriculum. These courses represent the only LDC MUS courses offered at the Cascade campus and have been limited to 2-3 courses per term. Most of the professional music program curriculum is comprised of MUC courses (commercial music) and are CTE courses. The Cascade campus has recently expressed interest in expanding MUS course offerings. Conversations about the potential impact of these expanded offerings on the SY and RC campuses have begun.

4.B.

Since the last review we have increased the number of general appeal courses offered via Distance Learning. The online teaching modality makes our courses accessible to a larger student population.

Music course offerings have been significantly expanded at the Rock Creek campus. Music courses are also now being offered at Newberg Center. We now offer evening and weekend classes at both the Rock Creek and Sylvania campuses.

MUS110 Fundamentals of Music was at one point offered online and on campus. This course was separated into two courses MUS101 Introduction to Music, offered exclusively online and MUS110, offered exclusively on campus. MUS110 was increased to 4 credits in order to spend additional time on applied components such as singing, clapping and keyboard skills

4.C

Enrollment trends in MUS courses mirror district-wide enrollment trends. As mentioned previously the great majority of MUS courses are offered at the Sylvania and Rock Creek campuses. Historically Sylvania had higher student enrollment than the Rock Creek campus but since 2008, when offerings were increased, and since 2010, when a full-time faculty position

was added to Rock Creek, the enrollment between the two campuses has balanced out. Enrollment increases were seen from 2008 to 2012 with the first declines seen in 2013 and 2014.

Fall 2008 SYL had FTE of 23.86 and RC had FTE of 21.67

Fall 2009 saw a large increase with SYL FTE of 34.28 and RC FTE of 30.49

Fall 2010 SYL FTE of 33.88 and RC 32.52

Fall 2011 SYL FTE of 37.44 and RC 32.52

Fall 2012 SYL FTE 35.76 and RC 33.44

Fall 2013 SYL FTE of 30.85 and RC 30.94

Fall 2014 SYL FTE of 27.01 and RC 31.58

Data from PCC IE enrollment reports -All FTE numbers listed are end of first week (Week 02 Day 01)

http://www.pcc.edu/ir/enrollinfo/index.html

The declines seen in the Sylvania campus FTE numbers for Fall 2014 are due to the proactive cutting of section offerings in response to declining enrollment trends predicted district-wide. Fill rates for Fall 2014 at Sylvania are 74% total and 69% without Distance Learning courses while Rock Creek campus is 70% total and 59% without DL courses.

We do not expect further declines in enrollment in the immediate future and predict that enrollment will begin to increase from the Fall 2014 numbers. The primary impact of enrollment declines has been on part time faculty as there are fewer sections offered.

4.D.

The great majority of our courses in music theory, group instrumental and vocal instruction, and music history and literature are open to all students, provided they have fulfilled the related prerequisites. Group performance courses such as Chamber Ensemble (MUS158A-F), Chorus (MUS220A-F) and Symphonic Band (MUS195A-F) do not require an audition. We have many entry level courses in music theory and, music history and literature that are open to all students as well. Applied music courses (MUP) are open to all students and do not require audition up front but do require the passing of a music jury in order to move to the next level.

At the Rock Creek campus, Music has made several changes to increase access and diversity. As mentioned above, some entry-level music classes have been offered at several times to increase the potential to serve a variety of students. Classes are regularly offered on Saturdays, evenings, and on Fridays to contrast with the typical Monday through Thursday schedule. Additionally, the new MUP program and music technology classes should garner a different, more diverse student cohort.

Also mentioned above is the concept of partnering with community education to offer some classes to a wider range of potential music students. The Music SAC's recent experiments with

choir (Rock Creek) and symphonic band (Sylvania) classes have proven successful, and there is the potential to offer more classes in this cross-listed style.

Last, the recruitment activities mentioned earlier in this Program Review have been increasing expanded into Columbia County. The music SAC sees this rural area of Oregon as a potential area for recruitment of music students that may be seeking opportunities musically, but perhaps lacked the access to resources during high school that some of the larger music programs in the Beaverton/Hillsboro benefit from. These students have proven to be a good fit for Rock Creek, and the hope is to continue to create pathways for these students to participate in our program.

At the Sylvania campus the addition of open hours in our piano/music lab with free tutoring services has increased the ability of students to succeed in our courses.

4.E.

The MUS SAC regularly reviews PCC policies regarding accommodations with MUS faculty. This includes the reviewing of course syllabi at the beginning of each term to ensure all faculty members are in compliance with the required Disability Services syllabus statement. We also share classroom experiences about academic accommodations with one another during inservice meetings in order to help all understand the importance of this issue.

4.F.

Feedback from students, community groups and transfer institutions has been used to make changes in curriculum, and in instruction. Community and student feedback has mostly affected course scheduling; we offer courses on evenings, weekends, once per week and in more traditional formats.

Feedback from Portland State University, our main transfer institution, has had a great deal of influence on curriculum and instructional changes. This covers a wide range of changes; from the creation of new courses: Music Composition (MUS240A, 240B, 240C) to the revision of CCOGs in Music Theory (MUS111, 112, 113), Aural Skills (MUS111C, 112C, 113C), Class Piano (MUS191p, 192p, 193p), and Applied Music courses (MUP). We added requirements to applied music courses including music juries, performance class, and revised MUP CCOGs.

Newberg Center is beginning to regularly offer Arts and Letters general education MUS courses. Due to feedback from students and student demand in general, Rock Creek has increased music offerings and added the MUP program and music technology areas. The full-time position also facilitates more community music events such as concerts, workshops, master-classes, and talent showcases.

Student feedback has led to a number of activities on the Sylvania campus this includes the establishment of music clubs, community performances, choir tours and musical theatre productions. The following statement from Julianne Johnson (vocal director at Sylvania) illustrates this:

OUTREACH

The choir due to the breadth of its repertoire is capable of many different performances and are featured guests for several philanthropic events as well as businesses locally and regionally.

Here is a sample list of organizations we have performed for:

SUSAN G. KOMEN RACE FOR THE CURE choir

Candlelighters Children With Cancer Christmas Party chamber and choir

Greenbriar and Associates small choir

VETERANS DAY/MEMORIAL DAY PCC VETERAN AFFAIRS

COEUR D'LAINE SUMMER THEATER / ONCE ON THIS ISLAND 2 PCC vocal students and 1 faculty

UNIVERSITY OF PORTLAND REUNION Chamber

PORTLAND'S GOT TALENT 4 vocal students

UNION GOSPEL MISSION music club and choir

HEDINGER FAMILY FOUNDATION chamber and choir tour

Christmas at the Old church piano and choir students

Elsie Stuhr Senior Center chamber choir

MLK DrumMajor Scholarship Awards Service chamber and choir

Legacy/Randalls Childrens Hospital music club chamber and choir

Providence Heart of Gold choir

(More upon Request)

Flashmobs- To raise awareness and extend our reach to high schools and surrounding areas (Lincoln City, Seaside, Amtrak Union station, Portland International Airport PDX, Pioneer Courthouse Square

TOURING Chamber Choir and Chorus

Touring began in 2008 fall. The inaugural trip was to Newport Oregon on a 2 day excursion. Performances included the Performing Arts center, and several churches and dinner performances at local eateries. Trips always include a tour of the area, attractions and a vocal workshop for 3 hours which includes team building, vocal exercises, introspection and exploration of future goals in music.

TOURING is an integral part of building a diverse choral program. While enhancing the level of performance and focus within the choirs and ensembles it also gives opportunities to test the newly obtained skills in the world at large.

After a touring experience we find that the level of concentration and commitment in the groups have increased. Also, the relationships formed encourage the community as a whole to support and mentor each other throughout the process. In other words it raises the stakes while giving tools to achieve success. The memory of these trips last well beyond the term and give students a launching point to discuss our programs with potential students.

PAST TOURS NEWPORT,

LINCOLN CITY

LAKE TAHOE including Carson City, Truckee, The Olympic Village

Incline Village

RENO

SAN DIEGO CALIFORNIA included visits and concerts at these locations

SEAWORLD SANDIEGO ZOO

BALBOA PARK

CHURCH AND SCHOOL VISITATIONS AND CONCERTS

NEW STRATEGIES TO FOSTER SUCCESS

STUDENT LED SECTIONALS

These are taking place outside of the classroom setting for those who need extra support in learning the repertoire. (Advised and overseen by the instructor)

Journal is kept of meetings and progress

BIG BROTHER AND SISTERS IN MUSIC (BB&S) PROGRAM

This was established as framework for our touring experience with ROBERT GRAY MIDDLE SCHOOL and

our trip to Nevada. Our group travelled with 150 middle schoolers on charter busses and planes. We performed in concerts together and throughout the course of the tour led team building exercises, sing alongs, vocal rehearsals. Giving each of our students 6-8 students to interface with, our students gained first hand knowledge of how important a large singing community is and how the barriers of age or proficiency levels come second to the joy of the music and the relationships it fosters. Incredible how all the groups experienced higher levels of performance. We will always keep this as a part of our PCC Touring experience.

MUSIC CLUB

Through ASPCC we have chartered a music club to further extend the reach of the choir program to the general population. Signups occur each term and meetings are set for once a week unless otherwise agreed upon.

Officers are established and they are connected to our social media to further introduce them to our Chorus and chamber culture .

The goal of the club is to collaborate, create and perform music on campus and in the world to further promote PCC and it's music programs.

Events include:

Street festivals, markets, open mics, holiday caroling, collaborations with non-profits and children's fundraisers (Candelighters Children with cancer, L'Arche of Portland, and professional Holiday concerts.)

THE MUSICAL/HAIRSPRAY FALL AND WINTER 2014 COLLABORATIVE MUSIC (VOCAL/INSTRUMENTAL) THEATER AND DANCE Co-directed by Dan Hays (Theater) and Julianne Johnson-Weiss (Music)

Establishing a collaborative experience in the Arts to produce a musical is a mammoth task. But it has proven to be well worth the exploration. Over the past 7 years I have encouraged the college to produce a large scale musical to increase awareness in the community

The goals are:

To encourage more students to explore the Arts

To retain musical theater performers who otherwise have had to seek their training elsewhere.

To broaden the scope of what PCC can offer in Music, Theater and Dance.

We are now taken the first step in the process of building this portion of our curriculum.

In auditions alone we saw 52 students initially and 71 in our final count.

We are offering classes in voice, dance and theater while each department addresses retention beyond the musical by interfacing these students with our own programs.

All of this to say, we heard what the students wanted and responded accordingly.

MUSICAL THEATER WORKSHOP

JUNE SYLVANIA CAMPUS

Course overview of book musicals, reviews, songscapes, and theme exploring the rock musical and the history in song of musical theater Exploring the various styles, vocal technique, performance skills(combining acting, singing and choreography)

No exp. required collaboration between vocal music, instrumental music and theater

VOCAL BOOTCAMP/JULY

Nurturing young artists since 2007

A summer accelerated course evaluating and increasing range, power, focus, placement, and performance techniques needed to navigate numerous genres of music in the amateur and professional music world. Beginner and Intermediate levels

Additionally, the Rock Creek music program has increasingly sought out input and advice from area K-12 music programs to try to ascertain what music students in the region are seeking in the area of collegiate education. Many of the recruitment activities mentioned above have been as a result of meeting with K-12 music programs heads and discussing our role in the region.

When initially approached by the new FT music faculty during the 2011-2012 academic year, many of local music educators stated that they were not aware of the breadth of the music program offered at Rock Creek. Since these same educators are advising their students as to where to attend college, it is crucial that they are aware of our activities. Our recruitment activities have been in an attempt to improve this situation.

5. Faculty: reflect on the composition, qualifications and development of the faculty: 5.A.i.

As of Fall 2014 there are 3 permanent full-time faculty members, 1 temporary full-time faculty member and 18 part-time faculty members teaching MUS courses.

The MUS faculty has a good deal of ethnic/race and cultural diversity. Sylvania campus demographics of MUS faculty clearly illustrate this. For the 2013-2014 academic year 100% of the full-time MUS faculty represent minority groups. Part-time MUS faculty at the Sylvania reflect diversity as well with 2 Asian faculty members, 10 white and 1 unidentified*.

Two thirds (66%) of the permanent full-time MUS faculty is comprised of minorities (33% Two or more races and 33% Latino/Hispanic) compared to the district-wide rates of 5.8% Hispanic FT faculty and 2.5% African-American FT faculty**.

*2013-2014 AY data provided by Human Resources and Office of Equity and Inclusion
**2012 PCC IE data http://www.pcc.edu/ir/iereporting/ie_1213/Summary201213.pdf

The artistic specialties of the faculty greatly enrich the educational experience for students. Each area of music study is adequately represented. As in the visual arts professional musicians normally specialize in 1 or 2 areas (e.g. performance on a particular instrument or voice, music history, music literature, music theory, ethnomusicology or music composition). Each of the main areas of music study is represented in a balanced manner by the faculty. The three permanent full-time faculty members each represent critical areas of the musical arts: vocal performance in popular styles, classical instrumental performance/music theory and jazz studies.

5.A.ii.

There has been very little turnover of faculty since the last program review. A handful (ca. 3) of part-time faculty members have accepted or returned to full-time teaching positions or other job opportunities. This has primarily been in the area of music theory, specifically the first year music theory sequence. We are on our third instructor in this area since the last program review. This is the most challenging course sequence to staff as it is a critical course sequence and requires specialized skill sets to successfully teach. Very few turnover of faculty are anticipated in the next five years.

5.A.iii.

As of Fall 2014 there is a ratio of 4 full-time faculty members to 18 part-time faculty members - approximately 16% of the faculty in music are full-time. The educational and experiential

backgrounds of the part-time faculty compared to the full-time faculty are varied. The part-time faculty includes instructors that hold higher degrees in comparison to the full-time faculty. This includes PhD degrees in specialized areas such as ethnomusicology, and music theory and composition as well as DMA degrees in specific performance areas.

As of Fall 2014 there are 2 FT faculty members at Sylvania and 11 PT faculty members (this includes Newberg Center – 1 faculty member). Approximately 15% of the Sylvania faculty are full time.

At the Rock Creek campus, our music program operates with a current 22% ratio of FT to PT instruction. This statistic is somewhat skewed, however, due the current tenure of a second, temporary FT faculty member that will finish their appointment in the Spring of 2015. Once this faculty member is no longer teaching a FT load, there will be only one FT faculty member at Rock Creek and this percentage will reduce greatly, leaving music at Rock Creek with one of the lowest FT/PT ratios in the PCC district.

The PT faculty members at Portland Community College are exemplary teachers, performers, and music scholars with similar music credentials and experience to the FT faculty member, and sometimes with higher levels of education. These PT faculty members are crucial to our daily operation and have consistently supported the music program at Rock Creek with additional work and by taking on additional responsibility. Obviously, the limitations of workload and the recognition that these instructors must constantly seek other work to maintain their standard of living limits their ability to contribute.

5.A.iv.

The music faculty at PCC is made up of a diverse set of FT and PT instructors. The terminal degrees of each faculty member express a diversity of educational and musical backgrounds. Our faculty members possess experience in many genres of music and numerous professional tracks within the discipline. They also hold degrees and certifications in music theory, music composition, music education, music pedagogy, musicology, ethnomusicology, conducting, commercial styles, and classical and jazz performance. Also, the age and cultural diversity of our faculty allows for a comfortable instructional climate that expresses a realistic overview of our population. Given the wide variety of musical education, age, racial/cultural background, and musical experience represented by the music faculty, our SAC feels well placed to represent PCC's diversity and cultural competency goals.

Our SAC compiled a set of anecdotes from faculty regarding their own personal diversity, and how this affected their abilities as an educator. Below are summarized some of the results:

In the area of educational and professional experiences, our faculty members wrote: "I have found that I am able to relate to my diverse cohort of students in two key ways. First of all, I am myself a PCC graduate, having received an AAOT in 2001, as a first step on my way to a PhD in music. I took music theory in the very same room in which I now teach. I understand and appreciate from the other side what it means to be a student here, and take pride in helping students who are going through the same process I did."

Another instructor noted:

"Having completed both my Bachelor's and Master's degrees in New Orleans (the birthplace of many of our countries indigenous musical styles), I have a unique background and foundation in studying America's music, especially from a jazz perspective, but also from a pop/rock/funk perspective as well. I also worked in New Orleans as a professional musician, and continue to work in Portland professionally playing different kinds of music, from jazz to alternative."

A third faculty member stated:

"In the MUS111C and MUS111 music theory classes, students are sometimes dismayed at the level of difficulty compared to the Music Fundamentals class and other previous music experience. Some students are starting music study later than is normal (either as retirees or even as young adults) and need help learning how to study and practice musical concepts, just to overcome the overwhelmed feelings they initially can experience during that class. My own experience was similar, having started formal study only when I began college, so I remember very well how it feels to imagine that everybody else in the room is 'getting it' except you. My technique has been to help them learn how to break the exercises down, analyze them and approach them with various different learning techniques so they feel that they can manage and understand the lessons in an organized way. I also strongly encourage (and have helped facilitate) study groups and tutoring. This was crucial for me when I was first learning and made all the difference."

In the area of diversity of faculty age:

"...Furthermore, I also happen to be close to the median age of PCC students, so I have a solid grasp of what is culturally relevant to that generation, and can easily relate to a good portion of my students."

In response to cultural and racial diversity, our faculty made these statements:

"As a faculty member of color, my experiences, skill-set and diverse background allow for those who are also of color to feel connected and understood by the college. Having gained this acceptance opens the dialogue at a more visceral level, which is important when studying the arts."

Another faculty member wrote:

"As someone that came to the US as a "Resident Alien" during my college years and having been through the process of Immigration and becoming a Naturalized Citizen, I think I relate to international students that have recently moved to the US, are enrolling in classes at PCC, and adjusting to life in a new country. As a music instructor I am also able to relate to those students that have had music instruction in other countries, and can help them adapt to our system of music notation and terminology."

Last, a faculty member responded in relation to social and religious diversity:

"I was homeschooled from 3rd grade through high school, so I am definitely familiar with that background, along with the idea of students taking college courses while still in high school. Because of this background (and being only 14 years removed from it), I am completely comfortable with the idea of having high school students in my classroom. In my experience, it is often the high school students in my classroom who are the most diligent and conscientious, which reminds me of my own experience. I also relate well to students from a more conservative and religious background, since that is my own experience. I can often spot right away when there is a homeschooled or religiously conservative student in my classroom, and I

can engage them in a unique way. In fact, I recently had a situation where the conservative religious upbringing of one of my students was playing into her experience with the class and its members. Because of my background, I was able to speak with her and address her concerns in a meaningful, understanding way."

5.B.

In the spring of 2014, a set of instructor qualification changes were proposed and ratified in the Fall of 2014. These changes have been posted and a full text version is included as an appendix in this report.

To summarize the changes, language was added to more clearly reflect the terminal degrees of our candidates, including a greater variety of Music degree types. This has allowed us to look at qualified candidates that we were compelled to turn away given our previous set of qualifications. Additionally, the new qualifications include expanded specifications in the area of numbers of graduate credits required to teach certain areas of the music curriculum. Last, the qualifications were clarified in the area of performance classes to allow for the hiring of a greater variety of candidates, especially those with extensive performance careers, but less academic credentials.

Appendix H – MUS Instructor Qualifications

5.C.

The professional development activities of the PCC music faculty greatly enhance the PCC music program. All faculty members are active performers in each of their respective fields and are highly respected among their peers. The professional activities of the music faculty have a strong impact on the college, the program, the profile of PCC in the community, and most importantly upon student learning. Professional development can be a challenge for full-time faculty members to balance with teaching and administrative loads, but is an indispensable component of the program.

Faculty Statements:

Jason Palmer, FT Faculty RC (Music Theory, Chamber Ensemble, Music and Computers, Applied Lesson Coordinator)

As an instructor in the arts, I strongly believe that there are two components to successful professional development. First, I believe that an instructor needs to be apprised of the latest information regarding the teaching and sharing of that art. This includes active membership in the appropriate professional organizations in music. Second, professional activity as an artist is crucial to an instructors ability to continue to grow and have relevance in his/her field. My experience in all academic situations both as a student and as an instructor has proven to me that a student's respect for an instructor in the arts is partially related to his/her success in that professional field, outside of academia. I have striven to succeed at both of these goals throughout my third year at PCC.

Currently, I hold memberships to several professional organizations that share information related to music education. These organizations also distribute professional journals that chronicle the latest research into music education and instruction. These organizations are the

Oregon Music Education Association (OMEA), the National Association for Music Education (NAfME), and the Percussive Arts Society (PAS). In addition, I am currently active on the editorial board for the website division of the College Music Society, in addition to being a member.

In February of 2014, I presented two lecture/clinics at the Oregon Music Educator's convention held at the Hilton Convention Center in Eugene, OR. This opportunity was not only a great forum to share the art of music, but also a fabulous networking tool. At this event, I met many K-12 educators from around Oregon, and have been asked to visit three regional schools as a guest educator due to this publicity. In addition, this activity provided an opportunity for me to communicate with music educators from our transfer institutions, including PSU, UO, and SOU. This event was so constructive, it has inspired me to plan on attending several national conferences that I have not had a chance to attend before, such as the Percussive Arts Society national convention, the College Music Society's national convention, and the Jazz Educator Network's convention.

As a professional musician, I have maintained an active performance and recording schedule regionally and nationally during my time at PCC. Included in these activities are appearances at the Cathedral Park Jazz Festival, the Mount Hood Jazz Festival, Seattle's Ballard Jazz Festival, the Sitka Jazz Festival, the Oregon Bach Festival, The Oregon Coast Jazz Party in Newport, OR, the Portland PDX Jazz Festival, and the Norwest Film Center's Hitchcock Nine festival. As a way to network with important colleagues in higher education, I have been involved in performances and faculty recitals at Portland State University, Willamette University, Western Oregon University, the Northwest Percussion Festival, and at the University of Oregon. Additionally, I have performed several times on Portland's own KMHD radio.

As an adjudicator and educator, I have appeared at the Portland Summer Percussion Academy, the Portland State University Jazz Workshop, The Oregon Summer Music Institute, the Oregon Jazz Celebration, Boise State University jazz festival, and South Salem High School Jazz Festival. My activities have taken me across the region and state to also teach as a guest educator at Beaumont Middle School, Sherwood High School, and Scappoose High School. These events are not only beneficial as a way to share my knowledge and passion for the music, but also as a recruiting tool that raises the profile of PCC's music program.

I have also been recently published as a recording artist on Origin, Heavywood, Rock Ridge, Ninjazz, and Crescent Record labels.

Many of these experiences translate into improved learning for my students. For example, my recent appearances with musicians playing in Brazilian musical traditions has allowed me to gain the experience necessary to bring this fascinating music into the Chamber Ensemble course and to be studied and performed by our music students. In addition, participation in several recent recording projects has allowed me to advance my skills with music technology, allowing me to incorporate more real world activities in the MUS 170 Music and Computers course.

John Mery, FT Faculty SY (Music Theory, Chamber Ensemble, Applied Lesson Coordinator)

My professional experience from 2014 includes performances as soloist with the Oregon Symphony, the Portland Opera Company and 3rd Angle New Music Ensemble. My ensemble The Oregon Guitar Quartet was invited to perform and teach in the 2014 Guitar Foundation of

America International Conference and Competition in Los Angeles. This is one of the largest gatherings of professional performers, educators and students in the world. The OGQ was also invited to tour throughout Costa Rica for the 2014 Credomatic Music Fesitval. Additionally the OGQ released our fifth CD "World Tour" this year and recorded a sixth, "Vocalise", on which I not only perform but also act as recording engineer. Our recordings on Cube Squared Records receive national radio airplay and are critically acclaimed internationally. I regularly incorporate these experiences directly into my courses. One example of this is arranging and teaching works that were performed with the aforementioned professional organizations for my chamber ensemble courses (MUS158A-F) or using specific examples that are performed in my music theory courses (MUS211-213).

During my sabbatical for the spring 2013 term I travelled to Buenos, Aires Argentina to attend the International College Music Society Conference and Workshop. I learned a great deal from attending and preparing to present and perform for this event. This includes learning about a diversity of teaching methods and technologies, new repertory, traditional interpretation of musical style specific to the tango genre and the combination of indigenous and immigrant syncretic musical practices. I did a good deal of additional research during this time and developed the course, MUS234 Introduction to the Music of Latin America. This course has been approved by the curriculum committee and is on the PCC Arts and Letters general education list and Cultural Literacy status.

I have taught as a guest lecturer and presented educational performances and lectures at New York University, Cal State Fullerton, Whitman College, Willamette University, Reed College, Lewis and Clark College, the University of Oregon and Portland State University. I have adjudicated for the International Portland Guitar Festival and am an active member of the College Music Society, the Guitar Foundation of America, and the National Academy of Recording Arts and Sciences.

Julianne Johnson-Weiss, FT Faculty (Music Fundamentals, Chorus, Chamber Chorus, Musical Theatre)

FOR 30 YEARS I have participated as a student and professional musician in the Portland Area, Regionally and Abroad. I have taught Vocal Music (both privately and chorally) for 26 years. I am the Associate Artistic Director of Stumptown Stages, Portland's Own Musical Theater Company and have performed on Broadway, and in 100's of local productions between 1986 and the present. I am a recording artist and film and television actor. Having said all of this, Music is the thread that runs through each of my experiences as a profession performer. Having attended the University of Portland on a music scholarship and shared the stage with many of our community theater performers in our productions at Mocks Crest, I am aware of the need for quality, diversified experiences for musicians whether vocal or instrumental.

I am forever grateful for my vocal training and touring opportunities early in my educational

Touring the Far East: Korea, Japan and Okinawa indelibly imprinted the importance of music in all stages of life and experiences. It was and is the coping mechanism that allows my brain the freedom to create, dream and become, along with the discipline to see it through to the end. Our Performing and Visual Arts programs are necessary to the overall balance students need to navigate our world today. It is my sincere hope that we continue to be a viable resource for exploration and growth in our students throughout the new millennium. The joy the arts gives to

career.

each person and to the community is hard to measure. But the ability to communicate, analyze, critically work through problems and self evaluate are testaments to the power of music as a discipline. We aspire to keep the Arts as an important part of the development of every person.

OUTREACH contributes to the enhancement of PCC's profile to the outside community while fostering a healthy relationship with prospective students through masters course and performances. These experiences include: Local and regional tours on a regular basis (Lincoln City, Oregon city, Greater Portland Area, High school, middle schools, SERVICE PROJECTS to foster the connection between the classroom and life experience Community centers, senior centers (concerts) retirement communities (workshops) fundraisers (local and national), neighborhood interactive experiences.

Pamela Beaty, Temporary FT Faculty (Music Theory, Class Guitar, Music Fundamentals)

During my first year as a temporary full time faculty, I attended three different seminars on teaching techniques as well as a summer weeklong seminar held between spring and summer quarter, 2014. I attended one Saturday teaching seminar at Cascade campus on teaching techniques. I learned many new techniques and am now using a lot more group work than I used to. In April 2014 I specialize in Brazilian music and have brought my own performing group in to demonstrate and teach the students about this music (and its connections with American music). I also attended a workshops on Brazilian music taught by internationally known Brazilian musicians (and have studied in Brazil) and have discussed those experiences and have used examples from that repertoire to demonstrate specific topics in music theory classes.

Alexander LaFollett, PT Faculty (Music Theory, Aural Skills, Music Composition)

My experiences finishing a PhD in music composition, and continuing my actively participating in my discipline, through seeking performances, entering competitions, and so on, has furthered my grasp of what it takes to succeed in this field. As a result, I have developed an effective "miniportfolio" approach to MUS 240A/B/C, which has paid dividends for students who have gone ahead and transferred into upper division composition study.

Additionally, my continued theoretical research in the area of expanded modality--a topic about which I have begun writing a book--has given me further insight into the nature of common practice tonality, a fundamental topic of the music theory sequence, up through MUS 212A. I have determined that this form of tonality is, in effect, a very specific domain within modality, and I have been able to further student understanding with new methods of discussing the circle of fifths and the different forms of minor scales as a result. Additionally, I have been able to frame things in such a way that I can better prepare my students for the more expansive look at modality and synthetic scales, covered in MUS 212A and 213A.

Cherise Da Cunha, PT Faculty (Class Piano)

With regular attendance at National and State Music Conferences, I am always learning new pedagogical ideas. I have served as President of Portland District-OMTA and currently on Syllabus Program in OMTA (Oregon Music Teachers Association) I am able to network with other professionals and discuss basic piano skills requirements for PCC's Music Transfer Program. As a performer I am an active accompanist in local area Churches.

Tom Goicoechea, PT Faculty (Intro to Jazz History, Intro to the History of Rock Music)

My best example of this from this year is having toured the country with the retro-rock group "Under the Streetlamp." We play a variety of "American radio songbook" classics from the 50s and 60s primarily to large audiences at special venues around the country, from the Greek Theatre in LA to the Wolftrap outside of D.C. These activities have resulted in instructional changes on my part in that I'm more personally involved with the material of rock history, from Elvis to the Beatles to the Beachboys, having performed songs of all three along with many other artists who are integral to the formation and history of American popular music. I also got to visit Graceland and the Stax museum in Memphis while on tour.

Dana Green, PT Faculty (class piano, music fundamentals)

I also have background experience playing on worship teams, and a degree in music composition, both of which enable me to relate more significantly to students who share those particular interests.

6. Facilities and Support

6.A.

Sylvania

The acquisition of new instruments, and the maintenance of the piano and music labs with regular tutoring hours, has had very positive impacts upon student learning. Many qualified and gifted students do no possess the financial resources to afford prohibitively expensive instruments such as concert pianos, heavy brass, music technology, and percussion instruments. The fact that PCC has been willing to invest in these areas has had lasting positive impacts on student growth and success.

The Sylvania campus has also worked to increase the instrument and library collection including a marimba, a vibraphone, a euphonium, timpani, electric bass and acoustic bass guitar. We have also begun a collection of Latin American plucked chordophones including a Mexican guitarron and vihuela. These instruments enhance our chamber ensemble and symphonic band.

The two student practice rooms on campus (located in the HT basement) get a lot of use but we could use more space as there is generally more demand during peak hours than space available. Many of our students are not able to practice at their homes due to the high volume of their instruments, or due to a lack of instrument at home such as pianos. Students have also requested spaces to store their musical instruments while they are on campus. We are looking into musical instrument storage lockers.

The majority our courses are taught in HT123, including lectures, instrumental performance groups and vocal performance groups. Most of these courses require a piano either for performance or for demonstration during lectures. The lectures also require the use of dry erase boards with music staffs. This prevents us from using other spaces for lectures. A few years ago we started using CT201 (The Little Theatre) for symphonic band rehearsals and instrument storage. This has been very useful and will continue to be used once the space is remodeled as a more general use space.

CT118 is set up as a piano/music technology lab with 16 stations. This is a wonderful space but has limited use as it primarily functions as a space to teach class piano and other piano related courses. Aural skills and music technology course are also taught in this space. In addition to functioning as an instructional space the piano lab also holds open hours where students can practice their keyboard skills and drill aural skills and complete composition homework. We have a general music tutor that supervises the space during open hours.

Student performances are held in the PAC at the end of each term. The concert-quality grand piano in the PAC is indispensible for our end-of-term student concerts.

Rock Creek

At the Rock Creek campus, a concerted effort has been made to create and administer more usable and functional spaces for music activities since the addition of a FT faculty member in fall of 2011. Needs have been identified in the areas of music rehearsal spaces (and the noise issues inherent in these spaces), music technology spaces, music tutoring and individual coaching space, and music equipment storage. In addition to these spaces, the equipment required to support these spaces was identified. As mentioned above in this report, several changes have been implemented.

First, room 3/231 (formerly an under-utilized art slide library) was requisitioned for music activities including the installation of a music technology computer lab, storage for new music equipment, and faculty work and office space. Also, this room has created a much-needed flexible space that is necessary for music ensembles doing breakout work, group projects, and sectionals. Additionally, room 3/114 has been increasingly used for a variety of music activities, including rehearsals, group projects, and club meetings. Last, the primary music space, 3/232 has been outfitted with a digital piano lab, allowing it to be used for a greater variety of music activities.

At times, with faculty supervision, these spaces have allowed for some individual student practice, but only during limited times. The single greatest facility need for students at Rock Creek is the inclusion of practice rooms for individual work. Although the increased use of these other spaces has greatly increased our activity, students still find it difficult to practice, especially if their primary instrument is something that is too loud to play at home, or too expensive for private ownership. Piano, drums, and large percussion instruments are often too expensive for the average student to own, and typically, music students would practice these in a music facility. Given our space limitations, this is often difficult.

Rock Creek has recently purchased some of these larger instruments (although there are others we still need, such as a vibraphone, xylophone, and symphonic bass drum), but there is often nowhere for the students to practice them.

Again, based on recommendations contained in the 2009 administrative response to Music's program review, music has worked to increase musical instrument collections and music libraries needed to better fulfill or educational goals.

Through the support of various funding sources, we are slowly acquiring choir music to allow for repeated performances and study of common beginning, intermediate, and advanced choir repertory. The additional use of room 3/231 has allowed for increased storage space for sheet

music and music resource books. It has allowed for faculty storage of private collections of music resources and sheet music, which students have access to with faculty supervision. This has done much to make the music program begin to feel like a community of musicians working collaboratively.

To support the growth of the MUS158 course at RC, some music instruments and equipment have been purchased, including a drum set, conga drums, a small PA system with microphones, a glockenspiel, Timpani, and a portable digital piano. In addition, several items were recently donated to our inventory, including two guitar amplifiers, a bass amplifier, and some small percussion instruments.

Last, music recording and digital audio equipment has been purchased to allow for recordings of concerts, events, student audition tapes, as well as supporting the MUS 170 Music and Computers class and the digital music computer lab.

In answer to the administrative response "Additionally, Rock Creek is now involved in Bond development, which includes "Modernization of Art facilities" as an outcome. This could potentially result in addition of some spaces to support music programming," the FT Rock Creek faculty participated in the 2011-2012 Building 3 and Campus Climate committee, which set the groundwork for ideas related to the renovation to building 3, which houses music. It is hoped that as the final planning for building 3 continues, that faculty member will be involved.

6.B.

Library Collection

Many of our instructors state that their students use the library for typical uses such as research and access to resources, but also that the use of printers, scanners, and other digital hardware is important. JSTOR and summit are other regularly recommended tools. The addition of the access to the online resources Oxford Music Online and the New Groves Music Online are recommended by the music SAC.

Access to open lab hours in the piano and digital music labs has been crucial to student learning, and so has regular access to the music tutor at Sylvania. Setting aside casual funds for a music tutor position at Rock Creek would greatly improve the growth and success of this campus.

MUSIC RESOURCES in PCC LIBRARY

Report for Program Review
Tony Greiner, Music Department Liaison, PCC Library

Nov 15, 2014

Number of resources in the PCC Library. (All four campi)

1351: Books, Videos, DVDs, etc.

204: Scores

2,948: Music CDs (This number is taken from the software that library uses to manage circulation and use. It is suspect, but the best we have at the moment.)

8: Items on Reserve. (Do you need use for these items) Used in 9 different courses.

Physical Magazines subscribed to.

<u>Use of Music Resources in the PCC Library</u> (These numbers are only from Dec 14, 2013, when we switched to the new operating system.)

Book Checkouts:

CD Checkouts:

Periodicals Downloads:

Classes in Library Research taught by Library Faculty:

Streaming Videos: 657 (plus 33 dance videos)

Use of Streaming Videos: For the Calendar Year July 2013-July 2014, 53 of these titles were viewed for a total of 74 times.

6.C.

Rock Creek

Rock Creek is currently supported by wonderful Division Deans and Administrative Assistants who improve our workflow immensely.

As mentioned above, in January of 2013 music at RC also began using a casual employee for assistance with program promotion, program operations, logistics, graphic design, equipment maintenance, and many other activities. This employee has been indispensible in allowing projects to be completed and in assisting the FT faculty in achieving goals.

The addition of this casual employee acting as a support technician to Music at Rock Creek has been invaluable. This position supports music at Rock Creek in various ways:

- 1. Production, distribution, and management of materials for print and media promotion.
- 2. Logistical support of music events and activities.
- 3. Management and updating of promotional materials such as newsletters, email lists, and social media.
- 4. Maintenance, movement, and set-up of music equipment.
- 5. Documentation of music events through photography, audio, and video recording.

It was recommended in the spring of 2014 that PCC consider expanding this position to a classified position for the increased support of performing arts at Rock Creek. See the included appendix for the full text of this recommendation. These types of classified technicians exist in the areas of Art and Professional Music, and given the additional strain on FT faculty to act not only as instructors, but also as administrators and advisers, a classified position would great improve the productivity of the music program.

Appendix I – Rock Creek MUS Classified Position Recommendation

Sylvania supports a casual employee in the area of music tutoring, and Rock Creek believes that this type of position would be an additional asset to our program, since at this time all tutoring goes directly through the FT faculty in office hours.

Last, our current casual position of piano accompanist is a must-have position for all of our vocal classes, especially MUS220 and MUS221. These courses cannot operate without a trained, professional piano accompanist present. At this time, our pay rate for these accompanists is less than the market average, and our turnover has been higher than desired (we have been through three in four years). It would be advisable to identify when we have a great pianist in this role and work to retain them.

Collaboration with Division Deans

Based on the recommendations made in the administrative response to the previous program review, music has worked closely with Division Deans to make local incremental changes and adjustments to the music program:

At the Rock Creek campus, logistical and spatial changes have been made to better approximate NASM standards for music education. As mentioned above, the addition of the piano lab to room 3/232 has allowed for that space to serve as a multiple use space for piano courses, lecture classes, and music theory courses with applied components. Additionally, rm. 232 has been approved for use as a practice space, rehearsal room, and music club meeting area with faculty supervision.

Additionally, room 3/231 (formerly the Art program slide library) has been acquired as an additional, much-needed flexible music space. This space allows for FT faculty office space, applied music practice space, and instrument storage. During 2013-2014, this room also houses the digital music computer lab. Last, the theater space, 3/114, has been utilized for more varied music activities. All of these important logistical changes have occurred with the help of our fine Division Deans.

Sylvania

The two VAPAD administrative assistants provide a great deal of support including scheduling, textbook ordering, substitute instructor hiring, practice room card distribution and various other services. We also have two casual positions that provide clerical support for concert production, music juries and applied lesson performance class. The PCC choirs and vocal classes have a staff piano accompanist that is a casual position as well.

TSS provides support for our CT118 piano/lab and for the classroom computer in HT123. The music program uses the industry standard of Apple computers for classroom instruction and in the music lab. These computers use specialized music software.

The MUS SAC administrative liaison is now located at the RC campus and has changed a number of times during the last couple of years. The MUS SAC has found that regardless of who is in the position, working with the liaison has been easy and supportive. The dean of VAPAD on the SY campus provides a great deal of support to the SY music program. This includes course scheduling, hiring of part-time faculty and casual positions as well as support for critical teaching space and equipment, and for interdisciplinary projects such as the return of the Sylvania winter term musical; which is once again bringing together all of the PCC performing arts (theatre,

music and dance).

Our most indispensible casual position on the SY campus is our music tutor. This position has an immediate and lasting impact on student success. The open lab times provide 8-10 regular hours of drop-in tutoring for music students and are used by many students throughout the term.

6.D.

Advising future music majors and minors is one of the most challenging areas of our program. The complexity of degree options and the ever-changing requirements by our primary transfer institution, PSU, presents unique challenges. We work closely with a liaison in the advising office to keep students updated. One of the areas that has regularly presented challenges is general education requirements for PSU bound students. Through regular communication with PSU and with the advising office we have been able to identify the best track for our students. The continuous work over the years has helped us draft and articulation agreement with PSU and a transfer guide with Marylhurst University.

Appendix B1 PSU Articulation Agreement and Transfer Guide Appendix B2 Marylhurst University Transfer Guide

We have had a limited amount of interactions with Disability Services and have found working with the office straightforward in providing the appropriate student accommodations.

Counseling has provided support as needed. Recently the counseling office provided critical support to our staff and students after our staff accompanist passed away on campus during classes. Their immediate help was indispensible in helping students and staff through this very challenging time. On occasion they have also assisted with isolated student situations such as students of concern and individual student counseling.

The regular use of the student of concern report has been very helpful to many of our students in distress. The additional coaching of faculty and staff on the various positive ways to use this report has greatly improved our ability to deal with student issues, and has reduced the stress and uncertainty inherent when these issues arise.

6.E.

The majority of music major/minor level courses are offered exclusively on campus. This course work is nationally standardized for music study. A strong relationship with our primary transfer institution Portland State University School of Music, a NASM National Association of Schools of Music institution, helps ensure that our course work is up to these national standards. The articulation agreement with PSU is further evidence of this. Our course credit structure, class durations and times, teaching and performing locations mirror the practices at PSU, albeit with limitations of space and resources at PCC. Smaller class sizes and lower tuition in comparison to PSU make our courses more appealing to students. This creates a more flexible and nurturing educational environment.

The distinctions between MUS courses that are offered on-campus versus via Distance Learning are based on pedagogical principals. Courses that have applied components are generally not successful or challenging to offer via Distance Learning. This includes large and small ensemble performance courses such as MUS220A-F Chorus, MUS158A-F Chamber Ensemble. Other course

such MUS111C-113C Sight singing and Ear Training, and MUS191p-193p Class Piano are group instruction classes with applied components. Music history courses, many of which are on the general education Arts and Letters list are more successfully offered via Distance Learning. These divisions between DL versus on-campus courses are expected to continue in our scheduling patterns.

8. Recommendations

8.A.

The Music SAC has identified several areas of courses that should be developed. These are lower division courses offered at other state and regional community college music programs and four-year transfer institutions. Potential course offerings include jazz ensembles (instrumental and vocal), jazz improvisation, jazz theory, popular songwriting, additional music technology offerings, and music business. We will also be exploring partnering with community and youth performance organizations such as the Portland Youth Philharmonic, the Metropolitan Youth Symphony and the Columbia Symphony in order to provide PCC students with an opportunity to play in a conducted orchestra. PCC currently does not offer this required large conducted ensemble. Partnering with these organizations would provide an alternative to developing a course that would be difficult to fully enroll and fill with all the desired instrumentalists at PCC.

We plan to continue the work we are currently doing, work that directly leads to student success. We also plan to improve teaching and learning through regular course revisions, continued communication with Portland State University and other transfer institutions, maintenance of the articulation agreement with PSU and providing clear, updated and relevant advising information to students.

The addition of new music degrees and the updating of degree requirements by PSU has prompted us to update our music advising. In the recent past PSU bound students did not complete PCC degrees due to the fact that the former PSU Bachelor of Music degrees had fewer specific general education requirements than the PCC AAOT or AGS degrees. With the updated PSU requirements and new degrees we are now advising PCC music students to either complete the PCC AAOT (if they plan to pursue BA or BS degrees in music) or the PCC AGS (if they plan to pursue one of the BM degrees). This simplifies general education (non-music) requirements for PCC students and will help towards a more concrete educational path that is efficient, flexible and clear. Due to previous advising practices we have had countless students not complete PCC associate degrees but go on to directly obtain undergraduate and graduate degrees in music. Many have successfully completed degrees in music at universities and colleges across the metropolitan area, the region and the nation. These institutions include The Berklee College of Music, The New England Conservatory of Music, Syracuse University, The Eastman School of Music, Texas Christian University, The University of Oregon, Western Oregon University, The University of Portland, Pacific University, Reed College, Portland State University and Marylhurst University. Many students have gone on to professional careers in music outside of the academic world. Our students will now have the more immediate goal of completing PCC associate degrees.

8.B.

MUP Applied Music Lesson Program

The most substantial change we can make is to the applied lesson program. The critical role these courses serve during the entire academic career of an undergraduate music student highlights the need to have these courses taught by PCC faculty (not on a referral basis). Fees should ideally be paid to the college by the student and then to the faculty members. There are administrative, quality control and liability concerns with the current system. Many of the successful music programs across the region and nationally provide lesson scholarships or fee waivers for gifted students. This would help us attract a larger number of qualified students who in turn serve as mentors and role models to all students. They also help make the performance groups stronger.

Music Student Tuition Waivers/Talent Grants

Jason Palmer (FT Faculty, RC) recently completed an extensive research project reviewing the offerings, policies, and organizational models a various successful community college music programs. The programs reviewed were Lane Community College in Oregon, Phoenix College (part of the Maricopa County Community College District), and Chandler-Gilbert (also part of MCCC). Several interesting findings were revealed during this process.

Most important was the use of scholarships, tuition waivers, and talent grants to recruit talented musicians. All of these programs stated that dedicated hardworking music-career focused students were crucial to raising the level of performance and ultimately the program. Without these students, the musical level greatly reduces, and it makes it very hard to recruit new students or even offer a rigorous program.

MCCC offers a \$605 tuition waiver on applied lesson costs per semester for every student that informally declares as a music-career focused student. These students are expected to support the core music classes, perform in ensembles, and represent the college as musical ambassadors. At Chandler-Gilbert College, there were approximately 50 music students who received this tuition waiver for an entire year (2 semesters). This equals \$60,500 that the college supplied during that academic year in order to make a commitment to having a large and flourishing music program. Phoenix College supplied \$36,300 for this purpose.

Lane Community College has an arrangement that allows for the apportioning of talent grants to promising music majors. Here is a direct quote from the website: "A talent grant is a scholarship equivalent to 12 credits. These grants are awarded on the basis of talent, attitude and work ethic. Any student who substantially contributes to at least two Lane performing ensembles is eligible; grants are not limited to music majors. The grants are awarded by audition for Winter and Spring terms. A total of 18 grants are given for instrumental and vocal students. These grants allow for the recruitment of the talent needed to prosper as a music program." Also, one of our competitors, Clackamas Community College, offers 16 students a complete tuition waiver (including non-music courses) per academic year.

Specialized Course Enrollment

Another area where the administration can provide assistance is in allowing some flexibility in our ability to offer specialized course that may not have heavy enrollment. Often these are critical courses required of music majors. This could be balanced with the more popular and

regularly fully enrolled general appeal courses.

Second FT Position at Rock Creek

A second FT position at RC would continue to enhance the growth and activities there. The progress and energy that has been applied due to having two FT faculty members directly working building the program has been very helpful. Although the instructional load of a FT faculty member is of course important to the operation of the program, for a discipline such as music, the extra-curricular activities, recruitment, and promotional work is equally as important. This work is typically only done by FT faculty members and is usually not included in any tally of workload, but is critical to the advancement of the program.

For example, during the academic year 2013-2014, the FT faculty at Rock Creek (with the help of a casual employee) organized, provided music for, and/or promoted 41 events and activities. The events that Rock Creek music produced and promoted support the cultural climate on campus, raised public awareness of PCC Rock Creek, and created the energy and excitement necessary for a thriving performing arts climate.

Each of these events demands extra workload for our department. For many of the events that we produced last year, we advertised both on and off campus, ran a box office, stage managed and ushered, managed guest artists and performers, documented the event for later promotional use, and often performed with students and faculty. As mentioned above, these activities are typically outside of the area of any workload calculations, but arguably invaluable to the health and recruitment of the program. A second FT position to assist in these areas would improve our progress.

Music Tutor Position at Rock Creek

It would be the recommendation of the SAC to offer casual hours to hire a music tutor at Rock Creek. This program has been successful and beneficial at Sylvania, and the facilities necessary for this tutor position are now available (piano lab and computer lab).

Support for Instruments, Music and Concerts/Workshops

Continued support for the purchase and maintenance of instruments and the sheet music collection as well as for hosted workshops, masterclasses and concerts is requested. In the past the PCC Artbeat festival provided countless opportunities for music students to hear and learn from professionals in the field but now that the funding for the festival is no longer available these opportunities are no longer available. Among the concerts and workshops held during Artbeat the Sylvania campus hosted a very popular and motivating student composition competition in conjunction with the PCC Foundation to award student scholarships, the competition will be very missed.

PCC 2014-2015 MUS/MUP Program Review Report Appendices

Appendix A – MUS Advising Guides for Portland State University

Appendix B1 – PSU Articulation Agreement and Transfer Guide

Appendix B2 – Marylhurst University Transfer Guide

Appendix C – MUS Core Outcomes Mapping Matrix

Appendix D1 – Core Outcome Assessment Rubric (Professional Competency)

Appendix D2 – Core Outcomes Assessment Rubric (Self-Reflection)

Appendix E1 – MUS Distance Learning Courses

Appendix E2 – MUS Completion Rates

Appendix F – MUS Dual Credit Agreements

Appendix G1 – 2014 Student Fact Sheet

Appendix G2 – 2013 PCC High School Grads

Appendix H – MUS Instructor Qualifications

Appendix I – Rock Creek MUS Classified Position Recommendation

Appendix A – MUS Advising Guides for Portland State University

Bachelor of Music: Performance, Education, Composition, Voice, Jazz Studies

Portland State Requirement

PCC Equivalent

Year One

MUP190 (3 or 6 cr.)*	MUP1XXA ,B, C (3 or 6 cr.)
MUP046	PSU**
MUS111, 112, 113	MUS111, 112, 113
MUS114, 115, 116	MUS111C, 112C, 113C
MUP188	embedded in PCC MUP studies
MUS194 (3 cr.)***	MUS158A, 158B, 158C
MUS195, 196, 197 (3 cr.)	MUS195, 220 or PSU196 (3 cr.)
Freshman Inquiry (15 cr.)****	WR121 (4 cr.) plus additional 9
	credits of LDC courses from AAOT or
	AGS degree requirements
General or Music Elective (4-9 cr.)	LDC Gen Ed or MUS Electives (4-9 cr.)
Performance (4 cr.), Composition, Jazz	from AAOT or AGS Degree
Studies (5 cr.), MUS Ed. (6 cr.), Voice (9 cr.)	Requirements

Year Two (students are encouraged to apply for dual enrollment with PSU during second year of study)

MUP290 (3 or 6 cr.)*	MUP2XXA ,B, C (6 cr.)
MUS211, 212, 213	MUS211, 212, 213
MUS214, 215, 216	MUS211B, 212B, 213C
MUS291, 292, 293	MUS191p, 192p, 193p
MUS205 and 206	MUS105
MUS195, 196 or 197 (3 cr.)	MUS195, 220 or PSU196 (3 cr.)
MUS240, 241, 242 for BM in Comp. only	MUS240A, B and C
Sophomore Inquiry (12 cr.)****	12 cr. of LDC courses from AAOT or
	AGS degree requirements
General or Music Elective (2-3 cr.)	2-3 cr. from AAOT or AGS degree
Performance and Voice only	

^{*}BM in MUS Ed. requires 3 cr. of MUP per term

PCC students wishing to transfer to PSU to pursue Bachelor of Music degrees are recommended to pursue PCC AGS degree and seek dual enrollment with PSU during the second year of study.

^{**}PSU Piano Proficiency Exam - take after completing PCC MUS191p-193p

^{***}For BM in Performance and Jazz Studies only

^{****}PCC transfer students must have a minimum of 30 cr. to waive Freshman Inquiry

^{*****}PCC transfer students must have a minimum of 90 cr. to waive Sophomore Inquiry

Bachelor of Arts/Science - Performance, Musicology/Ethnomusicology, Music Theory

Portland State Requirement

PCC Equivalent

Year One

MUP190 (3 cr.)*	MUP1XXA ,B, C (3 cr.)
MUP046	PSU**
MUS111, 112, 113	MUS111, 112, 113
MUS114, 115, 116	MUS111C, 112C, 113C
MUP188	embedded in PCC MUP studies
MUS195, 196, 197 (3 cr.)	MUS195, 220 or PSU196 (3 cr.)
Freshman Inquiry (15 cr.)****	WR121 (4 cr.) plus additional 9
	credits of LDC courses from AAOT or
	AGS degree requirements
General or Music Elective (4-9 cr.)	LDC Gen Ed or MUS Electives (4-9 cr.)
Performance (4 cr.), Composition, Jazz	from AAOT or AGS Degree
Studies (5 cr.), MUS Ed. (6 cr.), Voice (9 cr.)	Requirements

Year Two (students are encouraged to apply for dual enrollment with PSU during second year of study)

MUP290 (3 or 6 cr.)*	MUP2XXA ,B, C (6 cr.)
MUS211, 212, 213	MUS211, 212, 213
MUS214, 215, 216	MUS211B, 212B, 213C
MUS291, 292, 293	MUS191p, 192p, 193p
MUS205 and 206	MUS105
MUS195, 196 or 197 (3 cr.)	MUS195, 220 or PSU196 (3 cr.)
MUS240, 241, 242 for BM in Comp. only	MUS240A, B and C
Sophomore Inquiry (12 cr.)****	12 cr. of LDC courses from AAOT or
	AGS degree requirements
General or Music Elective (2-3 cr.)	
Performance and Voice only	

^{*}BM in MUS Ed. requires 3 cr. of MUP per term

PCC students wishing to transfer to PSU to pursue Bachelor of Music degrees are recommended to pursue PCC AGS degree and seek dual enrollment with PSU no later than second year.

^{**}PSU Piano Proficiency Exam - take after completing PCC MUS191p-193p

^{***}For BM in Performance and Jazz Studies only

^{****}PCC transfer students must have a minimum of 30 cr. to waive Freshman Inquiry

^{*****}PCC transfer students must have a minimum of 90 cr. to waive Sophomore Inquiry

Music Minor - Minor in Music, Minor in Jazz Studies, Minor in Music History

Portland State Requirement

PCC Equivalent

Yeasr One and Two

MUP190 (3 cr.)	MUP1XXA ,B, C (3 cr.)
MUS191, 192, 193 minor in history only	MUS191p, 192p, 193p
MUS111, 112, 113	MUS111, 112, 113
MUS114, 115, 116	MUS111C, 112C, 113C
MUP188	embedded in PCC MUP studies
MUS195, 196, 197 (3 cr.) music minor only	MUS195, 220 or PSU196 (3 cr.)
MUS198 (3 cr.) jazz studies only	MUS158A, 158B, 158C
MUS 203	MUS204

Appendix B1 – PSU Articulation Agreement and Transfer Guide



Articulation/Transfer Agreement

THIS ARTICULATION AGREEMENT ("Agreement") is entered into and by and between the State Board of Higher Education, acting by and through Portland State University ("PSU") and Portland Community College ("INSTITUTION").

Background

Whereas, PSU is a comprehensive research university that serves its students and the people of Oregon, the nation, and the world through the creation and transfer of knowledge in the liberal arts, the natural and social sciences, and the professions; and

INSTITUTION is comprised of the following state-supported institutions:

PORTLAND COMMUNITY COLLEGE;

Whereas, INSTITUTION and PSU are accredited by the Northwest Commission on Colleges and Universities (NWCCU) an institutional accrediting body recognized by US Department of Education.

It is in the interest of both INSTITUTION and PSU to facilitate the transfer of qualified students from INSTITUTION to PSU.

NOW THEREFORE, the Parties, for good and sufficient consideration, agree as follows:

PSU agrees to accept credits for students transferring from INSTITUION to PSU, as outlined in Exhibit A, Articulation and Transfer Criteria, and Table A, Credit Transfer guide, which are hereby incorporated and made a part of this Agreement. In the event of a discrepancy between Exhibit A and this Agreement, the language of the Agreement shall take precedence.

Terms and Conditions

A.	Term; Termination. This Agreement shall commence on	or on the date of
	the last signature below, whichever is later, and shall terminate on	unless
	terminated earlier as provided herein. This Agreement shall be effective	for students who
	apply to transfer from INSTITUTION to PSU beginning with PSU's	term. This
	Agreement may be renewed for additional terms of any length by the mu	utual written
	agreement of the parties. Either party may terminate or suspend this Agr	reement for
	convenience upon sixty (60) days written notice; provided, however, that	t the parties shall
	discuss and reasonably attempt to resolve the issues that led to the notice	e of termination or
	suspension during the sixty (60) day period. Notwithstanding the termin	ation of this
	Agreement, any students who have applied for transfer from INSTITUT	ION to PSU prior to
	or during the sixty (60) day period shall be treated as if this Agreement of	continues to be in
	effect. This Agreement may also be terminated as provided elsewhere in	

B. Admission to PSU Is Not Guaranteed. Students shall apply for admission to PSU in

accordance with the then-existing rules, policies, and procedures of PSU. This Agreement does not guarantee admission to PSU. Admission to PSU does not guarantee admission into any specific program or major at PSU. Admission to PSU under this Agreement and to any specific program or major is at the sole discretion of PSU.

- C. Oregon Residency Status. Students must meet the requirements of the residency rules of the Oregon State Board of Higher Education in order to be classified as Oregon residents for purposes of tuition and fees.
- D. General Provisions.

1. Contract Administration. The representative Agreement are:	ves for purposes of administering this	
For PSU:	For INSTITUTION:	
Name:	Name:	
Title:	Title:	
Address:	Address:	
Phone:	Phone:	
E-mail:	E-mail:	
2 No Agency Relationship. In carrying out th	e responsibilities and obligations of this	

- 2. No Agency Relationship. In carrying out the responsibilities and obligations of this Agreement, neither party shall be acting as the agent or principal of the other with regard to dealings with third parties, including students. Neither party shall have the authority to make any statements, representations, or commitments of any kind or to take any action binding on the other except as provided for herein or authorized in writing by the party to be bound.
- 3. Termination Due to Non-Appropriation of Funds. If sufficient funds are not provided in future legislatively approved budgets of the Oregon University System ("OUS") (or from applicable Federal, State, or other sources) to permit PSU in the exercise of its reasonable administrative discretion to continue this Agreement, or if OUS, PSU, or any program for which this Agreement was established is abolished, this Agreement may be terminated without further liability by not less than thirty (30) days' written notice to _____.
- 4. No Third Party Beneficiaries. PSU and INSTITUTION are the only parties to this Agreement and are the only parties entitled to enforce its terms. Nothing in this Agreement gives, is intended to give, or shall be construed to give or provide, any benefit or right, whether directly, indirectly, or otherwise, to third persons unless such third persons are individually identified by name herein and expressly described as intended beneficiaries of the terms of this Agreement.

- 5. Force Majeure. Any prevention, delay or stoppage due to strikes, lockouts, labor disputes, acts of God, inability to obtain labor or materials or reasonable substitutes therefore, governmental restrictions, governmental regulations, governmental controls, enemy or hostile governmental action, terrorism, civil commotion, fire or other casualty, and other causes beyond the reasonable control of the party obligated to perform, shall excuse the performance by such party for a period equal to any such prevention, delay or stoppage.
- <u>6. Execution and Counterparts.</u> This Agreement may be executed in several counterparts, each of which shall be an original, all of which shall constitute but one and the same instrument.
- 7. MERGER. THIS AGREEMENT CONSTITUTES THE ENTIRE AGREEMENT BETWEEN THE PARTIES. NO WAIVER, CONSENT, MODIFICATION, OR CHANGE OF TERMS OF THIS AGREEMENT SHALL BIND EITHER PARTY UNLESS IN WRITING AND SIGNED BY BOTH PARTIES. SUCH WAIVER, CONSENT, MODIFICATION, OR CHANGE, IF MADE, SHALL BE EFFECTIVE ONLY IN THE SPECIFIC INSTANCE AND FOR THE SPECIFIC PURPOSE GIVEN. THERE ARE NO UNDERSTANDINGS, AGREEMENTS, OR REPRESENTATIONS, ORAL OR WRITTEN, NOT SPECIFIED HEREIN REGARDING THIS AGREEMENT.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement on the day and year of the last date accompanying the signatures.

Portland State University:	Portland Community College
By: (Sign)	By: (Sign)
Name: (Print)	Name: (Print)
Title: Provost or Vice Provost	Title:
Date: Portland State University:	Date: Portland Community College
By: (Sign)	By: (Sign)
Name: (Print)	Name: (Print)
Title: Contract Officer	Title:
Date:	Date:

Transfer Guide and Degree Map

Transfer Guide template and Transfer Articulation Degree Map templates for first two years leading to the Associates degree or 2+2 plan and degree map.

Portland State University – *School of Music*Transfer Guide and Articulation Degree Map with *PORTLAND COMMUNITY COLLEGE*

Portland Community College Transfer Center (or equivalent office) 2014-2015	Transfer Guide for: Portland State University MUSIC
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Major Requirements:

PSU Courses	Quarter Credits	PCC Course Equivalents	Quarter Credits
MUP190*	3 or 6	MUP171-192 (see MUP course list)	3 or 6
MUP046**	0	Complete PSU Piano Proficiency	0
MUS111, 112, 113	9	MUS111, 112, 113	9
MUS114, 115, 116	3	MUS111C, 112C, 113C	3
MUS194***	3	MUS158A, 158B, 158C	3
MUS195, 196 or 197	6	MUS195, 220 or PSU MUS197	6
MUP290*	3 or 6	MUP271-292	3 or 6
MUS211, 212, 213	9	MUS211, 212, 213	9
MUS214, 215, 216	3	MUS211B, 212B, 213B	3
MUS240, 241, 242****	6	MUS240A, 240B, 240C	6
MUS291, 292, 293	6	MUS191p, 192p, 193p	6
MUS205 and 206	2	MUS105	3

Additional Requirements for Major at PSU:

MUS188 Performance Attendance 0 credits – embedded in PCC MUP Studies MUS240, 241, 242 for PSU BM in Composition – PCC MUS240A, 240B, 240C

*BM in MUS Ed., BA in Music and BS in Music require 1 cr. of MUP per term

**Piano Proficiency Exam – to be take after completing PCC MUS191p, 192p, 193p

****Required for BM in Performance and BM in Jazz Studies only

****Required for BM in Composition only

In addition to the departmental requirements listed above, students must also complete coursework for university admission, general education requirements, and BA/BS requirements. Meet with a *PORTLAND COMMUNITY COLLEGE* Academic Advisor to develop an effective transfer plan that will meet your individual needs.

General Education Requirements at PSU:

- University Studies- Generally, you will be placed in University Studies based on the number of transferable credits you complete. For more information on University Studies placement and requirements please visit: http://www.pdx.edu/unst/transfer-students-and-university-studies
- PCC students who plan to pursue BM degrees should complete PCC Associate of General Studies Degree General Education Requirements
 http://catalog.pcc.edu/degreecertificateandcourseoverview/associateofgeneralstudiesagsdegreerequirements/
- PCC students who plan to pursue PSU BA or BS degrees in Music should complete PCC Associate of Arts Oregon Transfer Degree General Education Requirements http://catalog.pcc.edu/degreecertificateandcourseoverview/associateofartsoregontransferaaotdegreerequirements/

BA/BS Degree Requirements at PSU:

http://www.pdx.edu/advising/bachelor-arts-bachelor-science-bachelor-music-bachelor-fine-arts

Bachelor of Arts (B.A.)-28 total credits (may be more depending on foreign language placement)

12 credits in Arts & Letters (4 of these credits must be in Fine & Performing Arts)

4 credits in Sciences/Math (excluding Math 100 or lower)

8 credits in Social Sciences/Sciences/Math (excluding Math 100 or lower)

4 credits¹ in Foreign Language level 203 or higher (for students with no prior language training, this will require completion of 101-103 and 201-203 in same language.)

¹Students who are proficient in another language and who are waived the 4 credits of Foreign Language through a non-credit exam or TOEFL score must make up these 4 credits in the Arts & Letters distribution area (i.e., will need 16 credits in Arts & Letters, of which 4 must be in Fine & Performing Arts) in order to earn the 28 total credits required.

More information about the BA Foreign Language requirement can be found on the World Languages & Literatures website.

Bachelor of Science (B.S.)-28 total credits

12 credits in Sciences (not including Math/Statistics; 8 of the 12 credits must be coursework with a lab or fieldwork)

12 credits in Arts & Letters/Social Sciences

4 credits in college-level Math/Statistics (excluding Math 100 or lower)

COURSES RECOMMENDED AT PCC SHOULD BE SELECTED FROM AAOT REQUIREMENTS

http://catalog.pcc.edu/degreecertificateandcourseoverview/associateofartsoregontransferaaotdegreerequirements/

All courses must be passed with a grade of "C-" or better. Students must have minimum cumulative GPA of 2.0 at the time the AAOT is awarded.

Foundational Requirements: Courses must be a minimum of 3 credits (except for Health/Wellness/Fitness courses, which may be any number of credits)

Writing*: WR 121 and either WR 122 or WR 227. A student must have at least 8 credits of Writing; WR 123 may be used to complete the 8 credits.

Oral Communication: COMM 111 or COMM 112 or SP 113.

Math*: Complete a minimum of four credits in <u>MTH 105</u> or any course for which Intermediate Algebra (MTH 95 at PCC) is a prerequisite.

Health/Wellness/Fitness: One or more courses totaling at least three credits from <u>HE 242</u> or <u>HE 250</u> or <u>HE 254</u> or <u>HE 295</u> & <u>PE 295</u>, or PE (not including <u>PE 10</u>, PE 199 or PE 299).

Discipline Studies:

Students must complete at least 11 Discipline Studies courses from the General Education/Discipline Studies List. All courses in Discipline Studies must be a minimum of 3 credits. A course may count toward Foundational Requirements or Discipline Studies but not both.

- **Arts and Letters**: Complete at least 3 courses chosen from at least two disciplines in this area
- **Social Sciences**: Complete at least 4 courses chosen from at least two disciplines in this area
- **Science/Math/Computer Science**: Complete at least 4 courses from at least two disciplines in this area, including at least three laboratory courses in biological and/or physical science
- **Cultural Literacy**: Students must select one course from any of the discipline studies that is designated as meeting the statewide criteria for cultural literacy (as indicated on the General Education/Discipline Studies List). This course can be one of the 11 required Discipline Studies courses.

Elective Credit Requirements:

All candidates must complete elective credits to meet the overall requirement of 90 credits for this degree. Elective courses may be any number of credits. Elective credits may include any lower division collegiate course. A maximum of 12 credits of Career and Technical Education courses may be applied to this degree. 1-credit MSD workshops may not be applied to this degree. A maximum of 3 credits of physical education (PE) may be applied to this degree.

Please refer to http://www.pdx.edu/the-arts/undergraduate-studies degree map for further information on major and degree requirements at PSU.

*Minimum number of credits taken at PSU (excludes credit by examination): 45 of the final 60 or 165 total

*Maximum number of credits transferred from regionally accredited two-year institutions: 124

PCC MUP COURSES

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MUP100 – Individual Lessons for Non-Majors
MUP171A, 171B, 171C - Applied Piano I
MUP271A, 271B, 272C - Applied Piano II
MUP172A, 172B, 173C - Applied Harpsichord I
MUP272A, 272B, 273C - Applied Harpsichord II
MUP173A, 173B, 173C - Applied Organ I
MUP273A, 273B, 274C - Applied Organ II
MUP174A, 174B, 174C - Applied Voice I
MUP274A, 274B, 274C - Applied Voice II
MUP175A, 175B, 175C - Applied Violin I
MUP275A, 275B, 275C - Applied Violin II
MUP176A, 176, B, 176C - Applied Viola I
MUP276A, 276, B, 276 C – Applied Viola II
MUP177A, 177B, 177C - Applied Cello I
MUP277A, 277B, 277C - Applied Cello II
MUP178A, 178B, 178C - Applied Bass I
MUP278A, 278B, 278C - Applied Bass II
MUP179A, 179B, 179C - Applied Harp I
MUP279A, 279B, 279C – Applied Harp II
MUP180A, 180B, 180C - Applied Guitar I
MUP293A, 293B, 293C - Applied Guitar II
MUP181A, 181B, 181C - Applied Flute I
MUP281A, 281B, 281C – Applied Flute II
MUP182A, 182B, 182C - Applied Oboe I
MUP282A, 282B, 282C - Applied Oboe II
MUP183A, 183B, 183C - Applied Clarinet I
MUP283A, 283B, 283C - Applied Clarinet II
MUP184A, 184B, 184C - Applied Saxophone I
MUP284A, 284B, 284C - Applied Saxophone II
MUP185A, 185B, 185C - Applied Bassoon I
MUP285A, 285B, 285C - Applied Bassoon II
MUP186A, 186B, 186C - Applied Trumpet I
MUP286A, 286B, 286C - Applied Trumpet II
MUP187A, 187B, 187C - Applied French Horn I
MUP287A, 287B, 287C - Applied French Horn II
MUP188A, 188B, 188C - Applied Trombone I
MUP288A, 288B, 288C - Applied Trombone II
MUP190A, 190B, 190C - Applied Tuba I
MUP290A, 290B, 290C - Applied Tuba II
MUP191A, 191B, 191C - Applied Percussion I
MUP291A, 291B, 291C - Applied Percussion II
MUP192A, 192B, 192C - Applied Miscellaneous I
MUP292A, 292B, 292C - Applied Miscellaneous II
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^{*}MUP171A-293C are new course numbers as of Winter 2015. Course numbers previously existed without lettering system as MUP171-193. Revised for repeatability purposes.

Appendix B2 – Marylhurst University Transfer Guide

TRANSFER GUIDE 2014-15

Portland Community College Marylhurst University, BA in Music, Bachelor of Music Therapy

Preparing to Transfer

Marylhurst has two music programs, each with unique requirements. This guide covers both programs: the Bachelor of Arts in Music (BA) and the Bachelor of Music Therapy (BMT).

The **music therapy** program is professional and career-focused, requiring a significant number of specific courses in the major. The **BA in Music** program is more flexible, with fewer upper-level requirements. It is possible to finish two years at PCC and complete either of our degrees in two years after transferring to Marylhurst.

Co-admission/dual enrollment is an option if you wish to simultaneously complete degree requirements at Portland Community College and Marylhurst University.

Application and Auditions

The application is due mid-January and auditions are scheduled in February before the fall term in which you will start. There is typically another round of auditions in May. To apply, you will need to complete:

All general university admission requirements
All music-specific application requirements
Additional audition and application requirements for music therapy (see website for details)
An audition

Detailed application and audition information is found on the Department of Music's website (marylhurst.edu/music/programs). Please contact us if you have any questions about transferring or applying to the program.

Scholarships

Department of Music scholarships are available to students who demonstrate musical talent, academic excellence, financial need, and the potential to contribute to the musical vibrancy of the department. Awards range from \$900 to \$4,500 per academic year. Complete your admission and financial aid application requirements by March 1 for consideration.

Additional Information

- Dr. Justin Smith, co-chair music, Director of Choral Activities: jsmith@marylhurst.edu
- Dr. Laura Beer, co-chair music, Program Director of Music Therapy: lbeer@marylhurst.edu
- Program details: marylhurst.edu/music/programs 503.699.6263 music@marylhurst.edu
- Admissions/Transfer Questions: marylhurst.edu/admissions 503.699.6268 admissions@marylhurst.edu

Transfer Courses in the Marylhurst Music Core (All Music Degrees) Note: The following courses will automatically transfer to Marylhurst University with a minimum grade of C

Portland Community College	Equivalent Marylhurst Requirement	Credits
	MHURST MUSIC CORE (ALL PROGRAMS)	
Fundamentals		
MUS 111 Music Theory 1	MU 110 Theory Fundamentals	3
MUS 111C Music Theory 1: Sight-Singing and Ear- Training	MU 115 Aural Fundamentals	2
MUS 191P Keyboard Skills	MU 116 Keyboard Fundamentals	2
Primary Instrument Lessons		
MUP 171 -191/271-292 (A,B,C for each numbered course) Individual Lessons	MUP 2** Applied Music (Private Lessons)	1
Major Ensembles		
MUS 220A-F, MUS195 A-F	ENS 2** Large Ensemble	1
MUS 158 A-F Chamber Ensemble	ENS 2** Large ensemble	1
Keyboard Skills		
MUS 192P Class Piano I	MU 150 Diatonic Keyboard Skills I	2
MUS 193P Class Piano II	MU 151 Diatonic Keyboard Skills II	2
Music Theory and Analysis		
MUS 112 Music Theory	MU 125 Diatonic Musical Language I	3
MUS 113 Music Theory	MU 126 Diatonic Musical Language II	3
MUS 211A Music Theory II	MU 225 Chromatic Musical Language I	3
MUS 212A Music Theory II	MU 226 Chromatic Musical Language II	3
MUS 213A Music Theory II	MU 227 Formal Analysis	3
Aural Skills		
MUS 112C Music Theory	MU 135 Diatonic Aural Skills I	2
MUS 113C Aural Skills I	MU 136 Diatonic Aural Skills II	2
MUS 211B: Keyboard Harmony	MU 235 Chromatic Aural Skills I	2
MUS 212B: Keyboard Harmony	MU 236 Chromatic Aural Skills II	2
MUS 213B: Keyboard Harmony	MU 237 Improvisation Workshop	2
Vocal Skills		
MUS 131 Group Vocal	MU124 Vocal Skills	2
Music History and Literature		
MUS108 Music Cultures of the World	MU261 Global Music	2
MUS204 Music of the Western World	MU262 Intro to Western Music	3
MU 201 Music Literature	MU361 Music Lit 1	3
MU202 Music Literature	MU362 Music Lit 2	3
MU203 Music Literature	MU363 Music Lit 3	3
Additional Requirements		
MUS170 Music and Computers	MU221 Intro to Music Tech	2

BMT ONLY (ADDITIONAL REQUIRED COURSES)		10
BI 231, 232 Or 234	Human Anatomy & Physiology	4
MTH 243	MTH 251 Basic Statistics	3
PSY 201A	PSY 201 Intro to Psychology (department substitution)	3

General Education: The Marylhurst Core

Note: All courses must be a minimum of 3 credits each with a grade of C or higher.

Note. All courses must be a millimum of 3 credits each with a grade of C of t		Manulhurat
Marylhurst Core for Music Degrees	PCC	Marylhurst
Academic Skills and Foundations	BA in Music	Music Therapy
Writing		WR 121, 122
Communication		COMM 111
Quantitative Reasoning (one math course with a prerequisite of Intermediate Algebra)		MTH 243
Intellectual Breadth		Music Therapy
Creating the Arts (one course in a field other than music (such as drawing, painting, photography, design, theater arts, or creative writing)		choice
Ethical Commitments (one course in ethics)		PHL 205
Individuals in Context (one course in psychology, human development, among others*)		PSY 201
Institutions and Communities (one course in economics, government, history, among others*)		satisfied in major
Interfaith Perspectives (one course in comparative/world religions or religious studies)		choice
Interpreting the Arts (one course in a field other than music (such as art history, film studies, literature, theater appreciation)		choice
Natural Systems (one course in biology, chemistry, geology, physics, among others*)		BIO 100
Science and Society (one course in archeology, physical anthropology,		satisfied
science policy, among others*)		in major
Social Justice (one course in gender, queer, ethnic or minority studies)		satisfied
		in major
Sustainability and the Environment (one course in sustainability or environmental science/studies)		choice

^{*} For a complete list of transfer courses in these categories or to answer questions regarding general education requirements at Marylhurst, please talk to the Marylhurst Office of Admissions at 503-699-6288 or admissions@marylhurst.edu.

Appendix C – MUS Core Outcomes Mapping Matrix

Course #	Course Name	CO1	CO2	соз	CO4	CO5	CO6
MUS 101	Introduction to Music (Basic Materials)	2	3	2	2		3
MUS 105	Music Appreciation	3**	3	3	3		3
MUS 106	Opera Appreciation	2**	3	3	3		3
MUS 108	Music Cultures of the World	3**	3**	3	4**		3**
MUS 110	Music Fundamentals	2	2	3**	2	1**	3*
MUS 111/ 112/ 113	Music Theory I	3	2	3**	2	2**	2*
MUS 111/ 112/ 113 C	Sight Singing and Ear Training	1	0	3**	1	2**	2*
MUS 125	Guitar Clinic	2	1	3	3	2	3
MUS 131	Group Vocal	2**	2	2	1		2**
MUS 153 A, B, C	Musical Theater Vocal	3**	2	4	3	1, 2, 3**	3
MUS 158 A, B, C, D, E, F	Chamber Ensemble	3	1**	3	4**	2, 3, 4 (A & B, C & D, E & F)**	3**
MUS 170	Music & Computers	2	1	3**	2	1**	3
MUS 190	Introduction to Piano	2	1	3	2		2
MUS 191/ 192/ 193	Class Guitar I, II, III	2	1	3	3		3
MUS 191/ 192/ 193 P	Class Piano I, II, III	2	1	3	2	1, 2, 3 (a, b, c)**	2*
MUS 195 A, B, C, D, E, F	Symphonic Band	3	1**	3	4	2, 3, 4 (A & B, C & D, E & F)**	3
MUS 201 A/ 202/ 203	Intro to Music & Its Literature	2**	3	2	3	1	3

MUS 204	Music of the Western World	3**	3	2	3	2**	3
MUS 205	Intro to Jazz History	3**	3	3	4**		3
MUS 206	Intro to Rock Music	3**	3	3	4**		3
MUS 207	Intro to Folk Music	3**	3	3	4**		3
MUS 208	African-American Music	3**	2	3	4**		3
MUS 209	African-American Music	3**	2	3	4**		3
MUS 210	African-American Music	3**	2	3	4**		3
MUS 211/ 212/ 213 A	Music Theory II (Parts I-III)	3	2	3**	2	3**	3*
MUS 211/ 212/ 213 B	Music Theory II: Keyboard Harmony (Parts I-III)	2	0	3**	1	3**	3*
MUS 214	Music of Broadway	3**	2	3	4		3
MUS 220 A, B, C, D, E, F	Chorus	3	2*,**	4	3	1, 2, 3 (A & B, C & D, E & F)	2
MUS 221 A, B, C, D, E, F	Chorus: Chamber Choir	3	2*,**	4	3	2, 3, 4 (A & B, C & D, E & F)**	3
MUS 236	Introduction to the Music of Latin America	3**	3	3	4**		3
MUS 240 A, B, C	Music Composition	3	2	3		1, 2, 3 (a, b, c)**	3*
MUP	Applied Music Lessons	3*	1	4	3*	3, 4 (100 or 200 Level)*,**	3

^{*} Denotes courses in which these outcomes have been intentionally assessed as part of the SACs annual assessment work

^{**} Denotes courses in which these outcomes are expected to be a part of every faculty member's routine student evaluation/grading.

Appendix D1 – Core Outcome Assessment Rubric (Professional Competency)

Competency RUBRIC (Addressing Technical Precision)			ر	ا
The precision by which the student performs,	Accurately interprets and performs all	Accurately interprets and performs most	Accurately interprets and performs some	Plays many rhythms, pitches, and
executes, interprets the	musical notations. Plays	musical notations with	musical notations, but	expressions incorrectly.
pitches, rhythms,	with musical expression	only small errors in	makes many mistakes	40000
articulations, and musical expressions of	and pnrasing.	rnytnm, pitcn, or expressions.	in rnytnm, pitcn, and expressions.	Demonstrates inappropriate physical
a piece of music,	Demonstrates the			posture and techniques
demonstrated through	physical posture and	Demonstrates only	Demonstrates	for the instrument.
their performance and	technique necessary to	minor flaws in the basic	significant flaws in the	
a subsequent	perform on this	physical posture and	physical posture and	In discussion, is
discussion during the	instrument.	technique necessary to	technique necessary to	unaware of the physical
final jury examination.		perform on this	perform on this	approaches necessary
	In discussion, can	instrument, and is	instrument, but is	to play the instrument.
	demonstrate several	aware of these flaws.	aware of these flaws.	
	exercises they have			ls unable to
	used to over-come	In discussion, is able to	In discussion, is only	demonstrate any
	technical problems	demonstrate exercises	able to demonstrate	exercises appropriate
	with mastery.	they are using to over-	one or two exercises	to gaining technical
		come technical	they are using to over-	mastery of the
		problems, but has not	come technical	instrument or the
		mastered them yet.	problems. Does not	interpretation of music.
			demonstrate any	
			mastery of these	
			exercises or techniques.	

Appendix D2 – Core Outcomes Assessment Rubric (Self-Reflection)

Music Program Self-Reflection RUBRIC	0: No demonstration of, or application of self-reflection skills	1: Limited demonstration or application of self-reflection.	2: Basic demonstration and application of self-reflection.	3: Demonstrates comprehension and is able to apply essential abilities of self- reflection.	4: Demonstrates thorough, effective and/or sophisticated application of self-reflection.
Study of PCC Core Outcome of self- reflection with focus on the following items: 1) Appraise own skills and abilities. 2) Set well defined goals, monitor progress, and self-motivate. 3) Examine personal beliefs, and measure them against the beliefs of others. 4) Be accountable for their actions and impact on others.	1) Inability to accurately identify personal interests, goals, and skills needed for, or gained from a course or learning experience. 2) Inability to affirm their own values or affect of actions on others.	1) Objectively and accurately identify personal interests, and knowledge and skills needed for, or gained from a course or learning experience. 2) Consciously affirm their own values while respecting other points of view.	1) Willingly examine personal beliefs and values within the context of a learning experience. 2) Be accountable for own actions and recognize their impact on personal goals and other individuals within the classroom community.	1) Articulate the value and meaning of the learning experience. 2) Demonstrate awareness of how personal behaviors align with socially responsible values.	1) Use self-appraisal to set well-defined goals, modify personal behavior and as motivation toward goal achievement. 2) Demonstrate ethical awareness and empathy in dealing with differences and resolving conflict.

Appendix E1 – MUS Distance Learning Courses

2013-14 CRNS by Subject, Course and Modality

Subjects that offered some DL

The following details the number and percent of courses taught on-campus and through various distance education delivery methods.

The "All 2013-14 CRNS" line provides the subject level distribution summary and includes all courses taught for that subject during the 2013-14 time period.

The course level detail lists only those courses taught on-campus and via distance learning or distance learning only.

The "...Courses with no DL CRNs" line is the sum of all courses with no distance learning sections.

Music

MUSIC					
	Class	room	Web	DL	Total CRNs
	# of CRNs	% of Row	# of CRNs	% of Row	N
All 2013-14 CRNS	166	73.5	60	26.5	226
MUS 101			12	100	12
MUS 105			12	100	12
MUS 108			8	100	8
MUS 201			2	100	2
MUS 202			1	100	1
MUS 203			2	100	2
MUS 205	3	30	7	70	10
MUS 206	6	40	9	60	15
MUS 207	2	22.2	7	77.8	g
MUS No DL	155	100			155

Appendix E2 – MUS Completion Rates

Fall 2013 - Spring 2014 ALL Credit DL Courses by Campus

includes all courses MUS taught "On-campus and DL" and "DL only"

Pass rate = (A+B+C+P grades)/Total grades including W

			On-Can	npus	Distance Le	arning
Campus	Subject	Course	Enrollments	Pass%	Enrollments	Pass %
Rock Creek	MUS	101		NA	153	49.0%
Sylvania	MUS	101		NA	87	52.9%
Rock Creek	MUS	105		NA	173	74.0%
Sylvania	MUS	105		NA	84	79.8%
Rock Creek	MUS	108		NA	85	58.8%
Sylvania	MUS	108		NA	84	72.6%
Rock Creek	MUS	201		NA	34	55.9%
Rock Creek	MUS	202		NA	22	81.8%
Rock Creek	MUS	203		NA	15	60.0%
Sylvania	MUS	203		NA	10	60.0%
Rock Creek	MUS	205		NA	83	62.7%
Sylvania	MUS	205	15	80%	64	79.7%
Rock Creek	MUS	206	37	73%	88	92.0%
Sylvania	MUS	206	10	90%	88	78.4%
Rock Creek	MUS	207		NA	43	72.1%
Sylvania	MUS	207		NA	59	72.9%

Notes:

CRNS must have a subject and course that is taught DL at PCC to be included in this report.

NA in the percentage column means there were no crns meeting the column criteria.

No Dual Credit crns are included in this report.

Passing consists of A,B,C,P grades.

Only Sylvania, Cascade, Rock Creek and ELC crns are included.

Blank grades are not included.

Credit only.

College DL passing rate is 68.2%

and the on-campus passing rate for comparable courses is 72.5%.

College lower division transfer DL passing rate is 68.6%

and the on-campus passing rate for comparable courses is 75.4%.

College career technical education transfer DL passing rate is $\,$ 71.3%

and the on-campus passing rate for comparable courses is 75.9%.

NA in a percentage column means there were no crns meeting column criteria.

Source: SWRDLNP

Appendix F – MUS Dual Credit Agreements

PCC Dual Credit Pending Course List for Music

PCC Course Number	PCC Course Title	Credits	High School Course Title	Instructor	Status
Central Cat	tholic High School			Private Sc	hool District
Music					
MUS 153A	Musical Theatre Vocal	1	Musical Theatre	Christopher McLean	Pending
MUS 158A	Chamber Ensemble	1	Jazz Band	Christopher McLean	Pending
MUS 158C	Chamber Ensemble	1	Jazz Band	Christopher McLean	Pending
MUS 158D	Chamber Ensemble	1	Jazz Band	Christopher McLean	Pending
MUS 195B	Symphonic Band	1	Morning Band	Christopher McLean	Pending
MUS 1950	Symphonic Band	1	Morning Band	Christopher McLean	Pending
MUS 195D	Symphonic Band	1	Morning Band	Christopher McLean	Pending
MUS 195E	Symphonic Band	1	Morning Band	Christopher McLean	Pending
MUS 195F	Symphonic Band	1	Morning Band	Christopher McLean	Pending
MUS 220A	Chorus	1	Concert Choir	Christopher McLean	Active
MUS 220B	Chorus	1	Concert Choir	Christopher McLean	Active
MUS 220C	Chorus	1	Concert Choir	Christopher McLean	Active
MUS 220D	Chorus	1	Concert Choir	Christopher McLean	Active
MUS 220E	Chorus	1	Concert Choir	Christopher McLean	Active
MUS 220F	Chorus	1	Concert Choir	Christopher McLean	Active
MUS 221	Chorus: Chamber Choir	1	Chamber Choir	Christopher McLean	Pending
Forest Gro	ve High School			Forest Grove Sci	hool District
Music					
MUS 195	Symphonic Band	1	Symphonic Band	Leonard Ostwalt	Pending
Lakeridge I	High School			Lake Oswego Scl	hool District
Music	8				
MUS 221A	Chamber Chorus	1	A Cappella Choir	William Campbell	Active
Wilson Hig	h School			·	blic Schools
Music					
	Chamber Ensemble	1	Chamber Orchestra	Margaret Murer	Active
MUS 220A		1	Choir: Wilsingers	Margaret Murer	Active
	Chamber Chorus	1	Choir: Advanced Vocal Ensemble	Margaret Murer	Active

Appendix G1 – 2014 Student Fact Sheet

	_
FACTSHEET	Wook
FACT	- 4+h
STUDENT	(Find of
CREDIT S	1 2014
J	_ רכת

 rning	54.9% 21.3% 23.6% 0.1%		14.0% 40.7% 45.3%	74.8% 20.1% 5.2%	56.9% 43.1%	20 10 10 10 10 10 10 10 10 10 1	
s Lea	224.5 202.9 225.8	5,551	2,258 2,516	4,151 1,113 287	3,108 2,358	2,910 621 339 5,41 5,134 1,125 1,125 1,100 1,100	29
one PCC reek-	66.88 19.28 13.98 0.18		16.4% 37.5% 46.0%	32.3 9.4%	53.4% 46.6%	60.00 10	
e tha -Rock	1,530.1 438.8 318.3 1.9	11,490	1,890 4,310 5,290	6,694 3,724 1,072	6,037 5,268	6,991 1,429 1,429 10,6590 2,206 2,206 2,206 2,006	28
attend ade	57.7% 30.6% 11.5% 0.1%		17.18 41.48 41.58	65.7 8.8%	56.7% 43.3%	64.22 100000000000000000000000000000000000	
udent Ca	1,046.8 209.4 209.4 2.0	9,932	1,703 4,108 4,121	6,526 2,533 873	5,545 4,238	5,974 5,914 6,100 6,300 1,300	30
35% of nia	64.9% 25.7% 9.2% 0.1%		16.0% 37.1% 46.9%	58.9% 30.6% 10.5%	54.0% 46.0%	2203 2000	
Syl	2,098.0 831.1 297.9 4.5	14,922	2,387 5,534 7,001	8,790 4,562 1,570	7,932 6,758	9,557 9,557 1,299 13,910 1,012 2,201 4,543 3,070 1,241 855	29
wide-	62.7% 24.5% 12.7% 0.1%		21.5% 37.9% 40.6%	62.3% 16.1% 21.6%	53.8% 46.2%	655.1.2 10.001.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.	
College	5,199.5 2,028.4 1,051.4	30,946	6,648 11,734 12,564	19,276 4,975 6,695	16,394 14,066	18,727 2,127 2,127 3,181 1,318 1,655 2,179 5,228 9,114 5,958 1,809	29
TO+21	Lower Division Collegiate Career Tech Ed Post-Secondary Remedial All Others	Headcount	Part-Time (1 to 5.9 credits) Half-Time (6 to 11.9 credits) Full-Time (12+ credits)	On-Campus Only Dist Learning Only Dist Learning & On-Campus	Female Male	White Asian Pacific Islander Hispanic Black American Native Multiracial Foreign National Total Reported Not Reported Age: Under 20 20-24 25-29 30-39 40-49	Average Age

Notes:
Post-Secondary Remedial FTE includes all reading, writing, & math credit courses not coded as Lower Division Transfer.
Due to unreported data, category sums may not equal headcount totals.
Collegewide counts are unduplicated students and do not equal the sum of campus counts.
FT/HT/PT status in campus columns is based on collegewide credits.

Office of Institutional Effectiveness, 21-Oct-2014 Data source: SWRFSCR, Banner 4th Week Extracts

CREDIT STUDENTS Percent Difference Between Fall 2014 & One Year Prior End of Week 4

Col Total FTE	gew 6.1	van 9.0	ad .2	Cre	arn
Carear and Tech Ed Post Secondary Remedial		115.38 115.38 12.38	110.08%	1.1.1.888	16.48 4.88 400.08
	-4.7%	-7.2%	-9.1%	-2.3%	5.4%
1 to 5.9 credits) 6 to 11.9 credits) 12+ credits)	0.2% -4.3% -7.5%	- 4.7% - 6.4% - 8.6%	-6.08 -7.18 -12.28	7.48 1.08 -7.68	18.68 3.38 3.68
On-Campus Only Dist Learning Only Dist Learning & On-Campus	-6.5 -5.3%	-11.9% 2.8% -6.0%	-8.2% -7.6% -18.9%	-4.88 4.68 -7.78	8.48 -6.48 15.38
	-4.6% -6.3%	16.9%	-8.7%	1.2.7%	5.7.
	0 - 1 1 1 1 1 1 1 1 1 1		11 1 10 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1	-2.3.8 -2.3.8 -9.0.3.8 -1.3.3.8 -1.3.8 -1.3.8 -1.3.8	25.73 34.53 -2.23 2.43 27.13 16.03
	0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	4.00.00 4.4.00.00 4.00.00 4.00.00 4.00.00 4.00.00	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	0 0 0 0 4 0 0 0 1 4 0 0 0 0 1 0 0 0 0 0	9.18 12.28 1.08 1.068 -0.68

Appendix G2 – 2013 PCC High School Grads

HIGH SCHOOL	Undup	SY	CA	RC	EL
ACE Academy	1	0	1	0	1
Aim Fir Ridge Campus	3	0	0	0	3
Alliance HS at Meek ProTech	15	4	9	2	10
Aloha High School	89	14	8	76	3
Amity High School Arts And Communication Hs	1	1	1	0	0
	19	12	1	14	4
Ashland High School	2	2	0	0	0
Banks High School	19	4	2	17	0
Barbara Roberts High School	1	0	0	1	0
Beaverton High School	78	61	1	24	34
Benson Polytech High School	32	5	20	1	17
Biz Tech at Marshall	1	0	0	0	1
Brookings Harbor High School C S Lewis Academy	1	1	0	0	0
	2	2	0	0	1
Canby High School	10	10	1	0	0
Catlin Gabel	1	0		1	0
Centennial High School	19	3	4	1	16
Centennial Learning Center	6	1	0	1	5
Central Catholic	11	6	6	0	2
Century High School	83	10	6	78	11
Chemeketa CC Adult HS Diplom	a 1	0	0	0	1
Chemeketa CC GED Program	2	2	0	0	1
City Christian School	1	0	0	0	1
Clackamas CC Adult HS Diplom	a 1	0	0	0	1
Clackamas CC GED Program Clackamas High School	2	1	0	1	0
	17	10	5	0	12
Clackamas Web Academy	2	1	1	0	1
Clatskanie High School	1	$\begin{matrix} 0 \\ 14 \end{matrix}$	0	1	0
Cleveland High School	52		9	3	36
Columbia Cnty Education Camp Corbett High School	us 1 2	0	0 2	1	0
Corvallis High School	2	1	1	0	0
Crater High School Crook County High School	2 1	0 1	1 0	1 0	0 0
Dalles Wahtonka High School	3	1	1	2	1
David Douglas High School	54	4	13	5	46
Dayton Senior High School	1	1	1	0	0
De La Salle North Catholic H	1	0	21	0	15
Enterprise High School		1	0	0	0
Estacada High School	2	1	1	0	0
Estacada Web Academy	3	1	1	1	0
Faith Bible Christian Acad	7	0	1	6	0
Forest Grove High School	62	5	5	56	4
Franklin High School	76	18	15	1	64
Gaston High School	6	2	0	5	0
Gervais High School	1	1	0	0	0
Gladstone High School	4	2	2	0	1
	71	6	6	67	12
Glencoe High School Grant Union High School	1	1	0	0	0
Grants Pass High School	1	1	0	1	0
Gresham Union High School	9	0	2	0	8
Health & Science School	14	5	$\bar{1}$	10	2

HIGH SCHOOL U	ndup	SY	CA	RC	EL
HIGH SCHOOL Helensview High School Hermiston Senior High School Hillsboro High School Horizon Christian High School Jefferson High School Jesuit John F Kennedy High School Klamath Union High School Lake Oswego High School Lakeridge High School Lakeridge High School Lakeridge High School Lasalle Leadership-Entrepreneurship Liberty High School Lincoln High School Lincoln High School Linus Pauling Academy Madison High School McKay High School McMinnville Senior High School McNary Senior High School Mcloughlin Union High School Merlo Station High School Metropolitan Learning Center Milwaukie High School Mt Hood CC GED Program Mt Scott Learning Ctr High Sch NAYA Early College High Neah Kah Nie High School Newberg Senior High School Newberg High School North Marion High School North Marion High School OR-Homeschooled Open Meadow Learning Center Oregon City Christian Academy Oregon City High School Oregon Islamic Academy PCC High School Diploma PCC High School Diploma PCC High School Diploma Pacific Academy Park Academy Park Academy Park Academy Parkrose High School Portland CC GED Program Portland Night (Grant) H Sch Portland Waldorf School Portland Youthbuilders Rainier High School	9 1 76 1 14 1 2 1 31 26 1 10 57 2 9 1 48 2 7 2 6 7 8 8 2	SY 10913010325034090524113120000401216000371321023800001	CA 6 0 2 0 10 10 1 3 1 1 4 3 0 10 0 2 1 0 1 1 1 0 5 3 1 2 1 0 4 0 0 0 0 1 1 8 0 0 0 0 0 8 1 1 1 1 1 0 5 2 1 0 1 1 1 1 0 5 2 1 0 1 1 1 1 0 5 2 1 0 1 1 1 1 0 5 2 1 0 1 1 1 1 0 5 2 1 0 1 1 1 1 0 5 2 1 0 1 1 1 1 0 5 2 1 0 1 1 1 1 1 0 5 2 1 1 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	RC 0 1 7 1 0 3 0 1 1 0 0 2 5 5 2 7 0 0 0 0 3 1 0 4 0 2 0 2 6 0 0 0 0 1 1 4 8 8 0 7 1 0 0 0 0 5 0 0 0 1 1 4 3 8 0 7 1 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1	EL 8 0 15 0 6 1 0 0 0 1 2 1 5 8 0 6 1 37 0 1 0 0 0 3 3 2 13 2 0 1 1 0 0 0 2 3 0 7 1 0 1 1 1 2 1 4 0
Redmond Rex Putnam High School	3 3	1 3	0 0	2 1	0

HIGH SCHOOL	Undup	SY	CA	RC	EL
Reynolds High School Riverdale High School Roosevelt High School Roseburg Senior High School Rosemary Anderson High School Saint Helens High School Sam Barlow High School Sam Barlow High School Scappoose High School School Of Science & Technolo Seaside High School School Of Science & Technolo Seaside High School Silverton High School Silverton High School South Jetty High School South Jetty High School South Medford High School South Medford High School South Springfield Senior High School Springfield Senior High School Summit High School Sunset Academy Sunset High School Sw Christian Thomas A Edison High Tigard Senior High School Tillamook High School Tillium Charter School Tillium Charter School Tualatin High School Valley Catholic Veritas School Vernonia High School West Albany High School West Albany High School West Salem High School West Salem High School West Salem High School Westside Christian School Westside Christian Westview High School Willamette High School Willamette High School Willamette High School Woodburn High School Woodburn High School Woodrow Wilson High School Yamhill Carlton Union High S	35 1 32 22 90 10 25 55 3 1 1 90 1 62 3 8 61 4 2 1 23 64 34 4 1 23 0r 1 7 92 3 18 55 3 18 55 55 67 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9	3 4 4 1 1 3 0 1 2 5 1 0 1 1 1 1 3 7 1 0 2 0 2 1 3 3 6 4 1 1 1 0 0 0 0 2 3 0 1 7 1 5 3 1 7 3 4 6 2 8 7 8	1 0 25 0 4 5 1 2 2 0 0 4 0 0 0 0 7 0 0 0 0 0 0 1 0 1 0 0 0 0 0 0	1 1 0 1 1 32 0 0 1 9 8 1 8 2 0 0 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0	10 0 15 0 4 10 0 0 0 1 0 1 0 0 0 1 0 0 0 1 0 0 0 0
Non-Oregon High Schools	258	114	81	78	45

09-OCT-2014 16:27 Portland Community College SWRHSGR 2014 High School Grads at PCC, Fall 2014

PAGE 4

Note: HS grad dates from September 1 thru August 31 are included.

----- CONTROL REPORT -----

Term Code: 201404

Start Time: Oct 09, 16:27:15 End Time: Oct 09, 16:27:19



Appendix H – MUS Instructor Qualifications

Master's degree or higher in Music (MM, MS, MA, PhD, or DMA)

Music theory and sight singing/ear training courses (MUS 111, 111C, 112, 112C, 113, 113C, 211A, 211B, 212, 212B, 213, 213C), in addition to one of the degrees listed above, require a minimum of six graduate quarter credits in music theory.

Music performance courses and **all MUP courses** (applied music lessons), **MUS131**, **153A-C**, **158A-F**, **195A-F**, **220A-F**, **221A-F** require one of the degrees listed above or the equivalent professional experience (six or more years of regular performing, conducting, recording and/or teaching).

Appendix I – Rock Creek MUS Classified Position Recommendation

In performing arts, we believe that public performances and extra-curricular activities are as important to our mission as classroom teaching. The events that we produce and promote support the cultural climate and student life on campus, raise public awareness of PCC Rock Creek, and create the energy and excitement necessary for a thriving performing arts climate.

It is important to note that the on-campus resources (media services and our promotional staff) are often not appropriate or available for the support of all of these activities, and we do much of this work on our own.

Each of our events demands extra workload for our Department. For many of the 41 events that we produced during the 2013-2014 academic year, we:

- 1) Advertised both on and off campus using:
 - a) Signage
 - b) Electronic bulletin boards
 - c) Calendar listings in print and web publications
 - d) Press releases to local news outlets
 - e) Purchased print ads (which we design)
 - f) Web presence via the PCC website and performing arts FB pages
- 2) Ran a box office, including:
 - a) Designing and printing tickets
 - b) Handling ticket sales and transactions
 - c) Organizing pre-sold tickets and will-call
 - d) Securing the money.
- 3) Stage managed and ushered:
 - a) Secured the venue and equipment necessary for performance
 - i) PA and sound reinforcement
 - ii) Instruments
 - iii) Music Stands/Choir Risers
 - b) Distributing programs
 - c) Ushering and manning the door during performance
- 4) Managed guest artists, performers, and lecturers
 - a) We hosted 29 guest performers and lecturers this year
 - b) Each of these guests have specific needs for instruments/equipment/warm-up space/food/incidentals/parking
- 5) Documented the event for later promotional uses
 - a) Audio recordings done in-house by our own performing arts faculty/staff
 - b) Organized video recording and editing through media services

In addition, since 2011, the RC FT faculty in performing arts has appeared publicly 233 times in five states representing the college at music festivals, competitions, conferences, and performance venues. Between 2013-14 this included visits to 8 local k-12 schools in addition to PSU, WOU, UO, LCC, Willamette University, and Boise State University. This promotional and recruiting workload is in addition to regular administrative and teaching duties. Because the large demands on the FT faculty at RC, it is suggested that the current casual support position for performing arts be converted to a half or full-time classified position, possibly using the casual hours for the development of a music tutor position, similar to Sylvania's.

The proposed position would support the Performing Arts Department in all extra-curricular and promotional activities.

- 1) We regularly create posters, ads, web ads, calendar listing, print media, audio/visual media, and 'copy' for promotional purposes. These materials would demand skills with:
 - a) Adobe Creative Suite (Illustrator, Photoshop, and InDesign)
 - b) Microsoft Office (Power Point, Excel, etc.)
 - c) Protools, Studio One
 - d) Video editing software
 - e) Still photography and editing
 - f) Interaction/coordination with the PCC print shop
 - g) Web literacy (social media, email communication, etc.) and ideally website design
- 2) We regularly organize and execute extra-curricular activities that demand extra assistance, such as:
 - a) On-campus performances
 - i) Running the box office, taking tickets, dealing with cash
 - ii) Ushering
 - iii) Live digital-audio recording and mixing
 - iv) Live photography
 - v) Assistance with the sound system in the theater
 - vi) Clean-up and tear-down
 - b) Off-campus events
 - i) Transportation and set-up of audio gear/instruments
 - ii) Manning of promotional tables
 - iii) Public relations with potential recruits
- 3) We regularly promote events on campus, and basic duties would include:
 - a) Updating, strategizing, and placing promotional materials physically around campus and the Sylvania campus
 - b) Submitting promotional materials in electronic form to ASPCC and other campus offices
- 4) Manage and update e-newsletter. Duties would include:
 - a) Use 'Mail Chimp' (or a comparable application) to create regular e-newsletters reflecting promotional activities
 - b) Organize and regularly update the newsletter mailing list
- 5) Maintain, Upgrade, Support Music Technology Lab
 - a) Diagnose technical issues with proper functioning of software and hardware
 - b) Upgrade software and hardware when necessary
 - c) Support Lab with digital-audio tutoring

Ideally, this individual would work a certain number of hours on campus, and be available via email when off-campus. Attendance at regular Performing Arts Department meetings would be an expected requirement for this position.