



GARDEN CITY
COMMUNITY COLLEGE

**ACADEMIC
PROGRAM REVIEW
REPORT**

MUSIC

Associate in Arts

May 2019



Signature Page and Archiving

Marco Malone

Vice President of Instruction

6/24/19

Date

Dr. J. W. Wenzel

Vice President of Institutional Effectiveness & Accountability

6/24/19

Date

Byron J. Folsom

President

7-24-19

Date

Archiving:


Division Leader submits to VP of Institutional Effectiveness & Accountability.

1. A complete electronic version of the Academic Comprehensive Program Review
2. All documentation (electronic)
3. A signed signature page

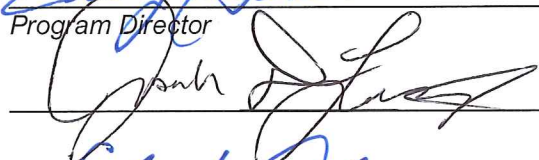


Program Review Faculty and Dean Verification

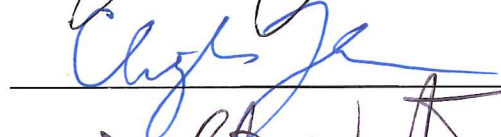
I verify I have been an active participant in the program review process and have read this Program Review Report to be submitted to the Program/Department Review Committee:


Program Director

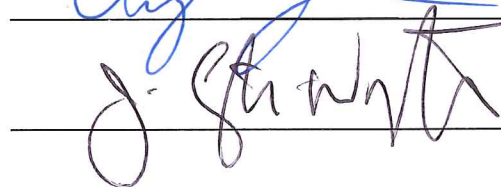
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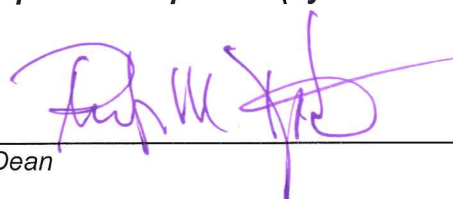
Date _____

I verify that this program review report is ready to be reviewed for feedback and action by the Program/Department Review Committee.


Division Leader

Date 05/15/19

As dean of the Academic or Technical Education and Workforce Development Division, I verify that this program review report is ready to be reviewed for feedback and action by the appropriate Program/Department Review Committee. If revisions to original submission of the report are requested (by the committee), I understand another signature by me will be required:


Dean

Date 5/20/19

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Component A - Mission and Context

A.1 Program Mission and Purpose

State your program's mission and purpose and how it helps to fulfill the broader mission of GCCC. Briefly describe where your program fits within the college's structure (e.g. division/dept.) and what credentials and/or areas of specialization it grants. Briefly, discuss the trends in higher education related to the need for your program and identify how the program is responsive to the needs of the region or broader society it intends to serve.

The Department of Music at Garden City Community College is committed to offering the student quality learning opportunities toward fulfilling personal music goals. Courses are designed to meet the preparatory needs of the music major who intends to enter the music profession, general requirements for non-music major transfer students, and those individuals interested in pursuing music study for personal enjoyment and enhancement.

The department accepts students at any level of musical proficiency and is dedicated to assist those students in attaining their highest possible level of achievement.

The music department is one of the college's most visible and direct links to the community, thereby creating the responsibility for department members to constantly seek a goal of uncompromising excellence.

The music program offers public concerts, both at the college and other venues throughout the community. College music ensembles and soloists are invited to perform for numerous functions sponsored by civic organizations. The department hosts various music festivals throughout the year, attracting numbers of visitors to our campus. Music courses and workshops within the department are designed to meet the interests and needs for the continuing education, bringing more community adults to our campus. The music faculty members serve as clinicians, adjudicators, and guest conductors for music functions in Western Kansas. The music department tours area high schools fulfilling a three-fold purpose: 1) promoting Garden City Community College, 2) promoting the GCCC Music Department and 3) developing a sense of pride and accomplishment for the performing musicians.

A.2 Progress Since Last Review

Before commencing with this review, attach the Program Goals with Recommended Action Steps (or equivalent) ([Template Appendix A](#)), as well as the Administrative Response to those goals ([Template Appendix B](#)), and your Planning Documents (Appendix D) from your last review. Identify the original goals from your report as well as any new goals that emerged from your annual reports and in the planning process and provide evidence your progress toward accomplishing them. (If you don't have a copy, ask your Dean).

Our last program review identified a need for a marching band as a means to grow the department and to attract new students. This was effective. Since the last program review, enrollment has doubled with the addition and support of a marching band. As a result, the number of music majors has also increased. It is attractive for prospective music majors to know they can get marching band and leadership experience when they enroll. The last program review also identified an opportunity to begin a Music Technology/Business program. Since that time, the curriculum committee has approved several new classes to support the Music Technology program, including Audio Engineering and Rock Ensemble. We feel there has been interest from administration for this addition, but there has been a lack of direction for how to go about adding such a program. We would like to work towards developing either a certificate program or an additional degree option and would like to explore the possibility of working with other academic areas to create components of the program that cross disciplines. We hope the new organizational structure will offer more support and direction. The courses are in place and ready to go. The college needs to take steps to officially offer this program. The numbers in these courses are low, but it is hard to fill the courses without being able to advertise that an official degree or certificate exists. If the college is more comfortable offering a certificate in music technology than a degree program, the department has brainstormed options to make this a possibility as well. The music

department has even had conversations with the business department about partnering to offer a music business certificate. The music department could also partner with the computer science department for the music technology degree. Until these plans are finalized, it will be difficult to fill the music technology courses. If the certificate or degree does not happen, it will be a lost opportunity. Jobs in the music technology and music business sectors are growing currently at a rate of seven percent annually according to the U.S. Bureau of Labor Statistics. We should jump on this opportunity to offer vocational training for this field sooner rather than later as it is not commonly offered at this point at institutions of higher learning or vocational training.

NOTE: The information for Data Tables required in Components B-E will be provided to the fullest extent possible by the Office of Institutional Effectiveness, Planning, and Research (IEPR). Data collection for faculty will be as of November 1 and student enrollment will be as of October 15 for students of the year prior to the submission of the report (follows IPEDS delineation). Programs **may** choose to update data beyond November 1 or October 15 of the year prior to the submission of the report. Data collection for student completion, GPA, and class size will end by June 30 of the year prior to the submission of the report. Programs may need to supplement the tables with information unavailable to IEPR. In such cases, programs **must** specify collection methods and dates (or date ranges). For example, faculty data are recorded at the department level and may not accurately reflect the program assignment. The program is encouraged to review faculty data and make adjustments according to program records. Please provide IEPR with any updated faculty data tables.

Data queries can be found in Earth Reports under Accreditation in the Program Review folder.

Component B - Faculty Characteristics and Qualifications

The following faculty classification definitions apply to the data exhibits in section B.

- Full-time faculty – faculty whose load is 100% of a full-time contract within the program/department
- Part-time faculty – faculty whose load is less than 100% of a full-time contract within the program/department

B.1 Faculty Qualifications:

Faculty listed below are those who taught courses for the program within the "2018/2019" academic year as well as those on the **Fall 2018** faculty roster from the Dean's office as of November 1st. (Insert rows as needed).

Faculty Qualifications			
Name of Faculty Member	Highest Degree Earned and Date of Acquisition (provided by dept.)	Institution of highest degree (provided by dept.)	Certifications, practices, specialties, etc. related to the discipline that illustrate qualifications
Full Time			
Klassen, Carolyn	Master of Music 8/25/1967	Emporia State University	
McAllister, James	Doctor of Philosophy in Music Education August 2012	University of Kansas	
Wright, John Clayton (Clay Wright)	Masters of Music Education 5/8/1984	University of Southern California	K-12 California Teaching Credential California Community College Credential
Part Time			
Brockmeier, Allen	Masters of Music	Kansas State University	
Carmichael, Renee	Masters of Music 6/10/2006	University of Washington	
Eldridge, Ronda	Masters of Music Education	California State University	
Fryberger, Vern	N/A	N/A	
Hands, Casey	Masters of Liberal Studies in Music 7/27/2018	Fort Hays State University	
Hesterman, Phillip	N/A	N/A	
Johnson, Christopher	Master of Professional Studies in Music 7/27/2018	Fort Hays State University	K-12 Kansas Teaching License in Music and Psychology
Johnson, Makenzi	Bachelor of Music 5/13/2011	Fort Hays State University	K-12 Kansas Teaching License in Music
Lowry, Joseph	Bachelor of Music 12/14/2001	Chadron State College	K-12 Kansas Teaching License in Music
Routon, Timothy	N/A	N/A	

B.2 Faculty Demographics:

Faculty Demographics						
	Full-time		Part-time		Total	
	Female	Male	Female	Male	Female	Male
Faculty who are	1	2	3	7	4	9
Race/Ethnicity Unknown (Or Decline to Identify)	0	0	0	2	0	0
White, non-Hispanic	1	2	3	5	4	7
Totals	1	2	3	7	4	9
Number of faculty with doctorate or other terminal degree	0	1	0	0	0	1
Number of faculty whose highest degree is a master's, but not a terminal master's	1	1	2	6	3	7
Number of faculty whose highest degree is a bachelor's	0	0	1	1	1	1

B.3 Faculty Scholarship

Provide, in tabular or report format, a comprehensive record of faculty scholarship for the last 5 years. In addition to traditional scholarship, include faculty accomplishments that have enhanced the mission and quality of your program (e.g., discipline-related service, awards and recognitions, honors, significant leadership in the discipline, etc.).

Please find our scholarship attached as Appendix E: Music Department Scholarship.

B.4 Department Scholarship Analysis

State the goals previously set by your program for scholarship production (previous review). Analyze whether goals were met and the factors that contributed to goal attainment. What changes or modifications are necessary in light of this analysis?

The primary goal for scholarship since the last program review was for Casey Hands, CJ Johnson, and Joseph Lowry to be in compliance with HLC requirements to have the required master's degree for their respective area study. Since the last review Casey Hands and CJ Johnson have completed the required degrees and Joseph Lowry is in the process of completing his masters. Clay Wright was hired with the required master's degree

B.5 Analysis of Faculty Qualifications

From the evidence available, evaluate the qualifications and contributions of your faculty toward fulfilling the mission of the program. Comment on the composition of your faculty in terms of diversity. Identify gaps in preparation, expertise, or scholarly production that need to be filled.

Casey Hands and Christopher Johnson did not teach General Education courses until required credentials had been met. Prior to his employment at GCCC, Christopher Johnson had four years of teaching experience in the public schools and holds a teaching license in K-12 music. Joseph Lowry also holds a K-12 Music Teaching License with three years in public school education and is in the process of completing his Masters Degree in Music. Joseph teaches keyboard and piano courses, jazz ensembles, and non-traditional ensembles. He will meet Higher learning Commission credential qualifications in the spring of 2020.

Clay Wright possesses a Master's Degree in Music Education from the University of Southern California. He also holds a license to teach Community College music in California. Clay will retire after Spring 2019. This is a position the college needs to replace with a qualified choral instructor. While all musicians have musical skill, each musical medium has its own set of methods and credentials to consider. Absorbing this position will result in instrumental teachers without the experience or education to teach choir at the collegiate level. In order for this program to thrive and earn the trust of area music teachers to send their students to our choral program, a true choral instructor needs to be hired to fill this position upon Clay's retirement. There are area teachers who hold Masters Degrees in choral conducting and who have strong reputations in this area. Hiring one of these prospects would help boost recruiting in the area immediately.

B.6 Full-Time Faculty Workload

For each of the past 5 years, report full-time faculty workload distribution based on the categories identified below. Include units assigned as overload. (get from your Dean's office).

Faculty Workload (over past 5 years, ending Academic Year 2016-17)										
Name of Full-Time Faculty	Semester Credit Hours					Administrative and other types of assignments in dept. (e.g., Division Leader, program review, other dept. tasks)				
Academic Year	13-14	14-15	15-16	16-17	17-18	13-14	14-15	15-16	16-17	17-18
Klassen, Carolyn	193	0	0	0	0					
Wright, John	294	281	303	371	483					
McAllister, James	284	351	0	0	0					

B.6.1 Analysis of Faculty Workload

In what ways does faculty workload contribute to or detract from faculty ability to work effectively in the program?

The faculty to staff ratio in the program has dramatically shifted over the past five years. Where there used to be three full time faculty in the department, there is now only one full time faculty. It is imperative that with the departure of this faculty member following the Spring 2019 semester that the position be filled with faculty. The number of staff members with instructional duties has increased. While, the number of people working in the department has increased, it has only been on the staff and adjunct side.

Staff members Casey Hands and Christopher Johnson have completed their Master's Degrees in accordance with Higher Learning Commission regulations, but the completion of the degrees to meet qualifications did not move these individuals over to faculty status. However, these staff members, do not receive additional stipends for duties outside of instruction like a member of faculty would, nor do they receive protection and job security that faculty receive through the negotiated agreement. This affects morale, confuses the employee's job expectations, and allows the college to add large workload requests onto the "job duty" description of said staff members without the benefit of stipend or increased wages. Using staff members to carry out the duties of the music department could affect their credibility among their colleagues. The inability for current staff instructors to teach more than 12 credit hours per semester limits the opportunities we can give students, causes scheduling limitations, and changes teaching assignments of staff instructors each semester as a result of the ebb and flow of enrollment

Staff members Joseph Lowry, Casey Hands, and Christopher Johnson, along with faculty member Clay Wright, have increased enrollment in the program. The band program has increased almost 400% and music major classes are full for the first time in more than ten years. The staff's ability to achieve this, given the faculty to staff ratio, along with Casey and Christopher's completed degree programs should qualify them to be transitioned to faculty status.

The remaining full time staff members are willing to be flexible going forward, but it is paramount that we be included in the planning of restructuring the music department following Clay's retirement.

B.7 Percentage of courses taught by each faculty classification

The following table includes the percentage of credit bearing courses taught by program faculty (by classification) during the five most recent years for which data are available.

Percentage of Courses Taught by Faculty					
Faculty Classification (as of 11/1)	2013-14	2014-15	2015-16	2016-17	2017-18
Full-Time	82.65	73.12	31.68	20.66	21.68
Part-time	17.35	26.88	68.32	79.34	78.32
TOTAL	100%	100%	100%	100%	100%

B.8 Student Faculty Ratio

The following table includes student to faculty ratios for the 5 most recent years. The ratios provided are based on the number of students enrolled in the program and the faculty assigned to teach in the program. Programs that offer courses in which students from outside the program often enroll (e.g., general studies courses), may wish to include additional data such as the average number of students per course taught by program faculty.

Student: Faculty Ratio					
Academic Year	2013-14	2014-15	2015-16	2016-17	2017-18
# of Full-Time Faculty	3	2	1	1	1
# of Part-time	3	4	5	7	10
FTE Faculty	4	4	3	4	5
# of Full-Time Students	5	9	5	11	10
# of Part-Time Students	4	6	3	4	10
FTE Student	6.33	11	6	12.33	13.33
FTE Student: FTE Faculty Ratio*	6.33 : 4	11 : 3.33	6 : 2.67	12.33 : 3.33	13.33 : 4.33

*Full-time equivalent (FTE) is calculated using the following formula:

$$\text{Total \# Full-Time Faculty (or Students)} + \text{One-third Total \# Part-Time Faculty (or Students)}$$

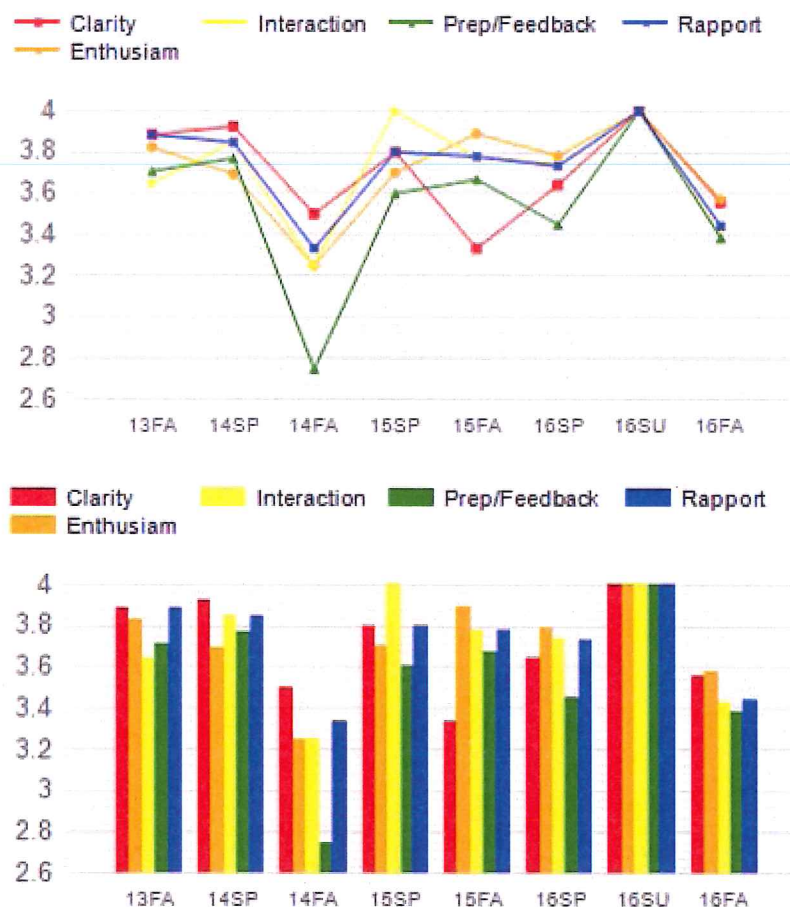
B.8.1 Analysis of Faculty Distribution

Comment on the adequacy or number of full-time vs. part-time faculty and the ability to deliver quality education.

Since 2015, the ratio of faculty to students has become more efficient. This is because of increased enrollment, even though the college enrollment numbers are down in the past year. While GCCC's enrollment is down more than 10%, the band program's enrollment has increased since Spring 2018. Despite this growth, the department staffing continues to trend in the direction of favoring part time adjunct staff. Since adding staff members as adjunct instructors in 2016, the program has more than doubled. The current number of employees in the department seems to be appropriate, as the program continues to grow. It will be important to move qualified staff members over to faculty roles and to replace the choral position to keep the program growing, especially considering that the choral program has the most growth potential in the future. Not filling this position will likely have a negative impact on growth in the music program at a time where GCCC enrollment is trending downward. Adding an orchestra faculty member and orchestra program also gives the department an ability to grow.

B.9 Summary of Teaching Effectiveness

The following figure includes data derived from student end of course evaluations for the program.



B.10 Other Evidence of Faculty Effectiveness

Programs may provide additional evidence (not anecdote) of faculty effectiveness.

Data shows that the programs numbers have increased exponentially. Faculty/staff instructors have improved retention rates both between semesters, between academic years, and during the course of a semester.

B.11 Analysis of Teaching Effectiveness

Using the data above, as well as other pieces of available evidence, evaluate the effectiveness of faculty in the classroom. When applicable, include an analysis of faculty effectiveness across delivery system (e.g., outreach locations, online, etc.).

According to the charts from B.9, the department's highest TEVAL scores are in clarity and rapport. This reflects the faculty and staff emphasis on rapport and relationships with students. The lowest scores from this data are consistently in the feedback category, but these scores have improved from fall 2014. Data from TEVALs pushed staff to make a conscious effort to provide better feedback on Canvas. The Canvas platform is a profound improvement over using BusterWeb for grades and feedback on assignments.

This data only reflects information through 2016. It is difficult to analyze the effectiveness of the newest staff members without data that runs past fall 2016.

B.12 Faculty Summary Analysis

Based on evidence and responses provided above, provide a summary analysis of the quality and quantity of faculty associated with the program. Discuss how workload, course distribution, or other considerations impact the ability of the program to deliver excellent teaching to students. Identify resources, mentoring programs, or other services provided or made available by the department to ensure that faculty are developed professionally (this may include release time or funds provided to faculty for curricular and professional development). What changes, if any, should be implemented to ensure faculty effectiveness? Identify any needs related to faculty that impact delivery of a high-quality program.

The data will show that the music department is doing more with less faculty leadership and we believe there will be consistent growth in the future. We believe it is in the best interest of the college to increase the amount of faculty positions, decrease the number of staff positions, replace the choral position, and consider adding an orchestral program. These decisions will allow a strong and growing program to continue to grow into the future.

Component C - Quality of Curriculum and Student Learning

C.1 Curriculum Structure

Provide a brief overview of the course offerings and degree requirements of your program. To what degree does the program curriculum align with other comparable programs at other institutions and exemplify best practices for the discipline? Describe the process used by faculty to ensure the program is current and competitive.

The GCCC music program and its degree requirements mirror all Kansas four year institutions. We regularly check to see what changes might be made in other degree programs, and have especially gathered information as the KBOR 60/120 credit hour degree requirements have been handed down. Most four year programs work to weed out music majors. Given our opportunity to grow, our recent successes, increased enrollment, improved quality, and smaller class sizes make us competitive when we recruit students. Christopher Johnson provides 4 hours per week of scheduled tutoring with music theory students across all levels. Joseph Lowry devotes additional time each week to Rock Ensemble students in addition to the scheduled rehearsal in order to provide one on one instruction. Casey Hands meets with students outside scheduled class time and office hours regularly each week to accommodate their educational needs. This is on top of the office hour requirement, demonstrating that we are serious about doing our best to get our students through these difficult courses. This is a selling point for our program when we recruit. We also have uniquely qualified instructors to teach these music major courses, where many community colleges have such small departments that lack the diversity to provide excellence in all the facets of a successful music program. We highly emphasize to our potential future students that we are a “seeder,” not a “weeder,” and that we bend over backwards to help students who need extra assistance to make it through such rigorous coursework.

C.2 Assessment of Student Learning

Attach your program’s most updated overall Annual Assessment Plans (Appendix C) and Annual Assessment Reports since your last program review (Appendix D). Briefly describe the direct and indirect measures your program uses to assess student learning. Analyze how well students are demonstrating each learning outcome within the program. If there is a culminating project in the program, include an objective evaluation of a sample of these products since undertaking the last program review. Use a rubric or other criteria to support your assessment of the culminating projects, and analyze the results of this evaluation. Specify the areas where students are not meeting expected levels of competency and provide an analysis of possible explanations for these results.

Since 2011 there has been a lack of the following: short, medium or long term strategic planning, tracking of student success and retention, institutional financial strategic planning.

In 2012, A campus-wide initiative to change our delivery methods to a Hybrid system was introduced and implemented. There was no institution-wide tracking or assessment of student success and retention as a result of this change. In addition, there was not an initial, concerted effort to train faculty in best practices for Hybrid delivery.

By 2013 there was no longer internal infrastructure in place to asses, review, or track student success from an institutional perspective.

Beginning in 2017, the college started making a concerted effort to review, track, and asses student data in a meaningful way. Compared with standards prior to 2011, current practices are much more robust and data driven.

Program courses were not affected by Hybrid delivery, since we continue to contact students for 90 hrs/semester.

C.3 Curriculum Map of Program Student Learning Outcomes

Paste your program's curriculum map below or attach as an appendix.

Program: Music		Course to Program Map				
Program Outcomes: Upon completion of the program, graduates will be able to...	Essential Skills	analyze and create music using music theory at a sophomore level	demonstrate an ability to perform on piano harmonic and technical skills at a sophomore level	discuss the cultural and historical origins of selected music literature	apply sight singing, sight reading, and melodic, harmonic, and rhythmic dictation skills at a sophomore level	perform a varied repertoire on an instrument or voice at a sophomore level
Courses						
MUSC 111: Class Piano I	1,2,3,4,5	IR	IRA	IR	IR	RA
MUSC 112: Class Piano II	1,2,3,4,5	R	IR	IR	IR	RA
MUSC 254: Class Piano III	1,2,3,4,5	RA	RA	RA	IRA	RA
MUSC 255: Class Piano IV	1,2,3,4,5	RMA	RMA	RA	RMA	RMA
MUSC 120: Band I	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 121: Band II	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 210: Band III	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 211: Band IV	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 124: Jazz Ensemble I	1,2,3,4,5	I		I	I	I
MUSC 125: Jazz Ensemble II	1,2,3,4,5	IR		IR	IR	IR
MUSC 218: Jazz Ensemble III	1,2,3,4,5	IRM		IRM	IRM	IRM
MUSC 219: Jazz Ensemble IV	1,2,3,4,5	IRMA		IRMA	IRMA	IRMA
MUSC 150: Music Theory I	1,2,3,4,5	IRA	IR	I	IR	IR
MUSC 151: Music Theory II	1,2,3,4,5	IRA	R	IR	IR	IR
MUSC 250: Music Theory III	1,2,3,4,5	IRA	IR	IRA	IR	IR
MUSC 251: Music Theory IV	1,2,3,4,5	IRMA	IR	IRA	IR	IR
MUSC 152: Aural Skills I	1,2,3,5	I		I	I	I
MUSC 153: Aural Skills II	1,2,3,5	IRA		IR	IRA	IR
MUSC 252 Aural Skills III	1,2,3,4,5	IRMA		IRM	IRMA	IRM
MUSC 253: Aural Skills IV	1,2,3,4,5	IRMA		IRMA	IRMA	IRM
MUSC 158: Percussion Ensemble I	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 163: Percussion Ensemble II	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 208: Percussion Ensemble III	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 227: Percussion Ensemble IV	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 159: Woodwind Ensemble I	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 164: Woodwind Ensemble II	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 209: Woodwind Ensemble III	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 228: Woodwind Ensemble IV	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 157: Brass Ensemble I	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 162: Brass Ensemble II	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 207: Brass Ensemble III	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 226: Brass Ensemble IV	1,2,3,4,5	IRA		IRA	IR	IRMA
MUSC 1021: Private Instruction I	1,2,3,4,5	I		I	I	I
MUSC 1031: Private Instruction II	1,2,3,4,5	IR		IR	IR	IR
MUSC 2031: Private Instruction III	1,2,3,4,5	IR		IR	IR	IRA
MUSC 2041: Private Instruction IV	1,2,3,4,5	IRMA		IRM	IRMA	IRMA
MUSC 130: Choir I	1,2,3,4,5	IR		IR	IRA	IRMA
MUSC 131: Choir II	1,2,3,4,5	IR		IR	IRA	IRMA
MUSC 212: Choir III	1,2,3,4,5	IR		IR	IRA	IRMA

MUSC 213: Choir IV	1,2,3,4,5	IR		IR	IRA	IRMA
MUSC 132: Vocal Ensemble I	1,2,3,4,5	IR		IR	IRA	IRMA
MUSC 133: Vocal Ensemble II	1,2,3,4,5	IR		IR	IRA	IRMA
MUSC 214: Vocal Ensemble III	1,2,3,4,5	IR		IR	IRA	IRMA
MUSC 215: Vocal Ensemble IV	1,2,3,4,5	IR		IR	IRA	IRMA
MUSC 1001: Voice Private Instruction I	1,2,3,4,5	I			I	I
MUSC 1011: Voice Private Instruction II	1,2,3,4,5	IR			IR	IRA
MUSC 2011: Voice Private Instruction III	1,2,3,4,5	IR			IR	IRA
MUSC 2021: Voice Private Instruction IV	1,2,3,4,5	IRM			IRM	IRMA

Mapping	
I	Introduced
R	Reinforced
M	Mastered
A	Assessed/Artifact
Essential Skills	
1	written communication
2	oral communication
3	critical thinking
4	cultural diversity
5	social responsibility

C.4 Assessment of Curricular Effectiveness

Using your program's curriculum map and the evidence collected from the assessment of student learning, outline your program's intended steps for improving student learning. Include any proposed changes to the curriculum that may be necessary.

The music department has changed SLOs to reflect the SLOs agreed upon at the KCOG conference in Music Theory and Music History and Appreciation courses. The old SLOs had poor scope and sequence. Renee Carmichael has been instrumental in developing course materials based on these new SLOs for Music History and Appreciation, and Christopher Johnson has implemented a new scope and sequence and textbook to better reflect changing philosophies in teaching Music Theory across the state. Some schools follow a model where Music Theory, Piano, and Aural Skills are combined into larger class blocks. This practice has gone in and out of vogue over the decades. We have considered trying a block model to streamline instruction across these courses. All three (Group Piano, Music Theory, and Aural Skills) teach the same material applied in different ways and with different mediums. There are pros and cons to splitting these like we currently do and for blocking them together like some colleges and universities do. However, most colleges in Kansas split these classes, meaning transferability may be affected if we use a different model. We are conducting research on this possibility before we make any changes, should we choose to.

C.5 Assessment of Diversity in the Curriculum

Describe and evaluate your program's efforts to create a culture of diversity through the curriculum. In what ways is your program being intentional about embedding diversity-related issues in the curriculum?

The GCCC Choir and College singers perform literature in different languages and of different cultures. Music in Italian, Latin, Spanish, French, and German have been rehearsed and performed in concerts. The "Today's Music class includes Black American Music as well as Latin American music from Brazil, Argentina, Cuba, Mexico, and the Bahamas.

The Instrumental Music Program currently offers Friday evenings in the spring to practice Mariachi Music with local Mariachi expert and retired music teacher, Mike Quilling. This is a developing program and idea. Christopher Johnson also completed his Master's degree thesis on the topic of Banda (a Mexican dance music) and is working to arrange Banda music for an official Banda program on campus. Given that this genre

is popular in our local hispanic population, we hope this will be an effective recruiting and outreach tool. This may even be the first official Banda program to exist in any United States' school. The research has not found any evidence of such programs existing elsewhere. Mariachi and Banda programs may also offer grant opportunities for the college and music department. We need to seek direction from administration on how to begin, fund, and implement such programs effectively.

The GCCC Rock Ensemble provides students of all backgrounds the opportunity to express themselves via a wide variety of pop music subgenres from various regions of the world.

The GCCC Concert Band and Wind Ensemble perform music from a diverse array of cultural and historical perspectives. Each piece of music presented is rife with opportunity to discuss historical and cultural significance as pertains to interpretation and performance.

The GCCC Jazz Ensembles also experience music from a diverse cultural and historical perspective.

C.6 Use of Continuous Assessment for Educational Effectiveness

Describe and evaluate the process that your program uses to annually evaluate the quality of curriculum and to assess student learning. Document how your program has used its assessment findings to impact area decisions. In what ways is this process effective toward making effective educational decisions? In what ways should the process change?

The music program, as well as the other programs at GCCC, completes an annual program review as well as individual course reviews. These documents are uploaded into Canvas, our learning management system, and reviewed from there by SLAT and the administration of the college. From there, decisions can be made regarding purchases of equipment, classroom usage, need for faculty, and so on. The current process has only recently been put into place and its effectiveness has yet to be seen.

Component D: Student Enrollment and Success

D.1 Student Enrollment

The following table includes fall enrollment data disaggregated by gender and ethnicity for the five most recent years. The ethnicity categories are based on IPEDS requirements. Therefore, International (non-resident alien) students will only be reported in this category regardless of their ethnicity.

As of Fall Census	2013-14		2014-15		2015-16		2016-17		2017-18		Totals
	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	
Non-resident (International)	0	0	0	0	0	0	0	0	0	0	0
Asian	0	0	0	0	0	0	0	0	0	0	0
Black, non-Hispanic	0	0	0	0	0	0	0	3	0	0	3
Hispanic	0	5	2	4	2	4	2	5	6	6	36
American Indian or Alaska Native	0	0	0	0	0	0	0	0	0	0	0
Native Hawaiian / Other Pacific Islander	0	0	0	0	0	0	0	0	0	0	0
Two or more races	0	0	0	0	0	0	0	1	0	1	2
Race/ethnicity Unknown	0	0	0	0	0	0	0	0	0	0	0
White, non-Hispanic	3	2	3	4	1	2	2	3	5	1	26
Totals	3	7	5	8	3	6	4	9	11	11	67

D.2 Recruitment and Enrollment

Using the evidence provided, discuss your program's enrollment trends over the past five years, including any trends related to diversity. What events are happening within the profession, local or broader community that might explain enrollment trends? What does evidence suggest might be future enrollment trends for your area over the next 3-5 years? What, if any, changes to recruitment strategies would benefit the program so that it attracts a sufficient number of students who are a good fit?

The following are four categories of recruitment strategies that have been identified by the current faculty:

1. Outreach to High School
2. Event hosting on campus
3. Networking with area music program teachers
4. Social Media
5. Creative scholarship solutions

High School Outreach

High school outreach and spending time in other classrooms is perhaps the most important thing that we do. More than 5 years ago, this was a weakness of the GCCC music program. We regularly hear comments from area teachers that the faculty didn't used to spend much time in their classrooms, and when they did, it was sometimes an unpleasant experience. We now have a group of music faculty and staff who have spent time in the public schools and who know how to connect with the kind of students that are in area high school music classrooms. We must get into classrooms to develop relationships with both students and teachers and to give a glimpse of our programs. Simply "recruiting" by judging at contests is not recruiting, is not building relationships, and is not putting our best foot forward.

Over the past five years, the Music Department has increased the number of schools we have visited, as well as the frequency with which those schools receive visits. Early in the school year, the music department visits schools to plant the seed for recruiting upperclassmen. During the visits, we give a short presentation about our

program and its opportunities. We also give our contact information and collect contact information from interested students. During the spring semester, the music department visits area schools multiple times to assist music programs' preparation for contest. Teachers welcome the assistance and it is a great way to get in front of students to show them a glimpse of how we run our program. There are ample opportunities to help schools with both small group contests and large group contests. The hosting schools usually allow us a few minutes at the end of rehearsals to give a short presentation about our program and invite seniors to talk to us after class. This is how we attract a majority of our students. It allows us to get to know student names and faces before they arrive on campus.

Event Hosting

The music department provides opportunities for students to visit campus. We host recruits for lessons at no cost if the student is preparing for honor ensembles and contest. We also host the Jazz Festival and SWKS All-Star Big Band, where area high schools bring jazz bands to be cliniced by our faculty, staff, and guest artists. Because this event's attendance has dwindled, and because our honorarium account has been reduced, we took a break from hosting this event in 2018 to re-evaluate what other events might attract more students. In 2018, the music department replaced the jazz festival with a fine arts signing day for students to finish their application and enrollment processes, as well as to offer an opportunity for publicity about their scholarship awards. This event was successful and is one we would like to continue.

The college hosts a Discovery Day. The first year of Discovery day, which combined the previously established Fine Arts day with Explorations Day, was a challenge because of the lack of breakout sessions. Because most of the students in our program are not music majors, but study in other disciplines, students tended to choose to visit their chosen major's department for a breakout session. This is positive for the students and for the programs of study, but it limits opportunities for other scholarship activities on campus to see these students. During the final Fine Arts day, we signed over twenty students. The first Discovery Day only brought us 8 signings. However, the second Discovery Day, in the fall of 2018, was more successful, bringing us 15 new signings. This may have been due to the new format, allowing more breakout sessions for the students' diverse interests. We hope the format from fall 2018 will be what is used in the future.

In addition to the recruiting events above, the music department also hosts music contests on the GCCC campus. For these events, we provide our facilities, our equipment, and our faculty to help run these league and state events. These are not events that allow us to recruit students, but having them on campus is still beneficial. Hosting the event allows us to network with area teachers, who give advice to their students about where to study music. It also allows us to scope out extraordinary talents during their performances. The GWAC league seems to prefer using our facilities lately over other regional sites but our ability to book the entire Fine Arts Building has been limited due to repurposing of some of the space in the facility for non-music programs. When hosting the GWAC league festival in the spring of 2018 we received complaints from directors about the festival performance rooms being spread between multiple buildings. If we cannot host the contest in one building in the future, our facility may fall out of favor with GWAC, moving them to Dodge City Community College, Seward County Community College, or Colby Community College. These contests bring several hundred students to campus and serve as a great way to identify and attract quality students from quality programs. If possible, with months of advanced notice, we need to access to the classrooms and theater in the Fine Arts' building (minus the Art Rooms). We hope that with enough advanced notice and effective communication that we can find a temporary space for the classes in the Fine Arts building for that one day per year we tend to host these festivals. 2019 is an odd year because we have been asked to host two of these contests, but this is unlikely to happen in the future.

We have ideas to add events on campus in the future. We are exploring how to bring the Jazz Festival back with the kind of numbers it used to have. This may not happen because the number of jazz programs in the area are dwindling. We are exploring the idea of hosting an honor band audition prep day, much like what Dodge City Community College does for choir students. We also hope to bring more students to campus for performance opportunities, including a Band Day during football and basketball season, and to participate and/or watch our concerts.

Networking with Area Music Teachers

One of the most important concerns for recruiting is our relationship with area music teachers. Area music teachers who know and trust us and our work are more apt to suggest GCCC to their students. The time we spend in music classrooms are for building rapport with prospective students and also to develop a rapport and trust with the teachers we visit. Complimenting their work, giving them assistance, and getting to know them in the classrooms allows us to develop relationships with them outside of the classroom. We connect with these teachers in Garden City's Municipal Band in the summers. We invite them to our homes to discuss music, their programs, and our programs. We try to connect with them on a personal level in order to help them and also to learn from them.

The current choral director has built relationships with the area high school teachers as well. Clay Wright has a working relationship with the current Garden City High School Choral Director. Mr. Wright has had Ms. Baldwin perform in Vespers concerts at the college, and he in turn has performed with the men's chorus during the Christmas program at the high school. Mr. Wright has also helped adjudicate and select singers for the modern show choir at the high school with the current director as well as the past high school choral director. Mr. Wright also sings in the church choir that Ms. Baldwin directs, as well as acts as substitute accompanist and director for that choir, when needed. Mr. Wright has also worked with the directors from Holcomb High School and Lakin High School at the high schools and at the First United Methodist Church, where Mr. Boller works and where the Lakin High School choral director have participated in Christmas programs. Mr. Wright also worked with the former Lakin High School Choral director to help their choir prepare for contests and festivals.

Social Media/Website

Social Media has been an effective tool for spreading information about our program. The music department has its own page on Facebook with pictures, videos, and event information. The Bands also have their own public page. In the future, we would like to expand our social media presence on Twitter, Instagram, and any other new social media tools that might be developed in the future. Staying on top of the use of new social media platforms may give us a leg up over other schools. A college website that allows us to provide department specific information that is easily accessible would help with the recruitment of new students. The college website should serve as one of the first locations for potential students to gain information about the program as well as be a tool for our department to collect information from potential students through a prospective member form.

Creative Scholarship Solutions

The last couple years has seen our scholarship budgets cut. In order to deal with smaller amounts of scholarship money, we have reworked our system for awarding scholarships. The department used to give out books and tuition scholarships, but decided in favor of dollar amount specific scholarships to better control and monitor the amount of money we awarded. The bands lost the ability to give stipends to students for pep band. Most universities and colleges give a stipend from the athletic budget to pay students for their time at basketball and football games. This was the case at GCCC until the spring of 2017. To deal with the loss of scholarship money and the loss of stipend money, the department cut a books and tuition scholarship back to base cash scholarship with additional cash incentive to those who auditioned and won a spot in a smaller select pep band. This worked well because we offered less money to students, but we no longer required all band students to put in time with the pep band unless they auditioned and won a spot, in which case, they received more scholarship money. We also regularly evaluate our instrumentation needs for the upcoming year and award extra money to students who play high need instruments and who have high musical accolades in high school.

D.3 Student Fit with Program Mission

Using the student data provided, analyze the quality of students typically enrolled in the program. What are the student qualities sought by the program and to what degree do students and graduates exemplify those qualities? What changes, if any, are desired in the type of student enrolled in the program?

We seek quality musicians and creatives, which in the current academic system, outside leagues and state contests and honor bands, are hard to test, making our ability to host contests and preparatory events even more important. Non-linear thinking is a trait that is highly valued in business and the hard sciences. At this time, the only change to our student type would be the addition of non traditional students. Our Mariachi and Banda programs, when implemented, will occur in the evenings to allow non-traditional students to attend, if they have

the interest and time after work. There is plenty of room to include non-traditional students in ensemble courses, but our current ensemble schedule has most ensemble classes occurring during the afternoon, making it hard for those who work during the day to attend. While community colleges traditionally offer their ensemble courses in the evenings out of necessity (because they need the numbers and experienced players), we have the numbers and quality to be able to offer ensemble courses during the afternoon. We have adjusted the time of current ensembles to allow students who are shared with other programs the opportunity to participate. This is to allow our students to work evening jobs, if needed. In order to accommodate community members' participation in concerts, we schedule two evening rehearsals per semester in the weeks leading up to concerts to give community members an opportunity to prepare and participate with us. Finding non-traditional students who are interested in joining our programs as music majors has proven to be a more difficult task. We need to determine if these kinds of potential non-traditional students exist, and if so, develop a plan to attract them.

Rock Ensemble serves a dual purpose. First, for those students pursuing music technology coursework, Rock Ensemble provides a "lab" setting in which students receive hands-on training with equipment discussed in Audio Engineering. The second purpose of Rock Ensemble is to allow for participation in an ensemble that is not the traditional wind-band or choir by students who might otherwise overlook an opportunity to play music. Perhaps other ensembles such as Mariachi, Banda, Electronic, and Drum Circle would broaden the reach of not only current and future GCCC students, but members of the community at large.

D.4 Student Organizations

Identify and describe any national professional, honorary, other student organizations and/or activities sponsored by the department or faculty members in the program which enrich a student's educational experience.

We do not currently offer any outside organizations through our program, but are in serious discussion to require and assist our students in joining the National Association for Music Education (collegiate) which is a standard organization for music majors at other colleges and universities to be a part of and be actively involved in.

D.5 Student Assistance

Describe any special assistance or services provided by the department for your students (e.g., grants, scholarships, assistantships, tutorial help, job placement, advising and career planning, and awards), and in particular any services provided by the department for students with special needs, which facilitate student success.

We offer generous scholarships to every student that participates in our large musical ensembles with the requirement that they also participate in an additional music ensemble. Additionally we advise and career plan with our students in order to aid in their success here at GCCC as well as help them to transfer to a four year program to complete their Bachelor's degree in music. We don't currently offer assistance to students with special needs, but have worked closely with our accommodations department to get them assistance if it is required.

D.6 Student and Alumni Achievement

Since the last program review, how have current students and/or alumni exemplified the mission and purpose of the program? In addition to discussing data produced above, this may include achieving influential positions, engaging in service or practice, acquiring advanced degrees or other significant scholarly accomplishments.

As our program grows, we send more successful students into universities and workplaces. We are excited to see the kind of success stories that generate from the much larger population of music majors and scholarship recipients that we have recently built. We look forward to sharing those in the future. For the time being, looking at the limited feedback from the smaller department that existed in the past, we are provided with less opportunity to share the massive amount of positive success stories happening to our students. We have gathered information from a cross section of our students who are doing exciting things with their lives post-GCCC. Past students from

the music major program, technical programs, and other academic programs shared their information with us, including how the music program helped them succeed. This information is shared in Appendix F.

The GCCC instrumental and vocal students are privy to on-site visits from Kansas and out of state music instructors from various higher education institutions. Most of these events are performances with opportunities for our students to connect with transfer schools, informally audition, and receive information about the visiting music programs. Recent visiting programs include Chadron State College Jazz, Fort Hays State University instrumental program, Emporia State Woodwind Trio, Kansas Wesleyan University Choir and Band Director, Mid-America Nazarene Band Director, and Oklahoma Panhandle State University Music faculty.

GCCC Marching Band students receive instruction from guests each year preceding the official start of the school year. Brandon Worf, GCCC Graduate has been attending GCCC Marching Band Camp as the drumline instructor since the 2016 season. Tiffany Throup, a USD #457 Special Educator was brought in to instruct the flag line beginning in 2017.

The Kansas Intercollegiate Honor Band takes place in conjunction with the Kansas Music Education Association In-service and Workshop on a bi-annual basis. Five current GCCC instrumental music students participated in the event in 2019, and twelve students attended in 2017, and two students participated 2015. Students who are not selected to participate in this auditioned group are encouraged to attend the In-service and Workshop as members of Collegiate National Association for Music Education, to learn about music education from National and Kansas educators. KMEA In-service is also host to performing groups from educational institutions at all levels in Kansas by audition process. GCCC Wind Ensemble is working towards auditioning to perform at this event.

GCCC Choir students have participated in select clinics, concerts and workshops facilitated by Bethany College in Lindsborg, Kansas within the last five years.

There are several nationally recognized jazz festivals hosted at sites such as Friends University in Wichita and University of Northern Colorado in Greeley, Colorado. It is currently in discussion to attend and participate in one or more of these events as logistics allow.

D.7 GPA Trend Analysis by Ethnicity

Data in the following table reflect the cumulative GPAs of students in the program compared to the overall institution (excluding new students without a GPA), disaggregated by ethnicity, for the five most recent years of fall enrollment. Fall enrollment data is a snapshot of enrollment as of Fall census.

GPA Trend										
	2013-14		2014-15		2015-16		2016-17		2017-18	
	Average GPA in major/program	GCCC Avg	Avg GPA in program	GCCC Avg	Average GPA in major/program	GCCC Avg	Average GPA in major/program	GCCC Avg	Average GPA in major/program	GCCC Avg
Non-resident (International)	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Asian	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Black, non-Hispanic	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	2.971	2.388
Hispanic	2.792	2.759	3.014	2.734	3.059	2.813	3.126	2.777	3.260	2.834
American Indian or Alaska Native	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Native Hawaiian / Other Pacific Islander	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Two or more races	n/a	n/a	n/a	n/a	n/a	n/a	3.189	3.037	3.083	2.864
Race/ethnicity Unknown	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
White, non-Hispanic	3.324	3.118	1.956	3.083	3.541	3.173	2.408	3.196	3.403	3.145
Female	3.476	2.969	2.555	2.972	3.330	3.063	3.305	3.063	3.394	3.036
Male	2.879	2.850	2.375	2.800	3.164	2.856	2.655	2.821	3.109	2.783

D.8 Completions Analysis by Ethnicity

The completions table includes program completers disaggregated by gender and ethnicity for the five most recent completion cycles. A completion cycle includes graduates from the program between July 1st and June 30th of each year. The ethnicity categories are based on IPEDS requirements. Therefore, International (non-resident alien) students will only be reported in this category regardless of their ethnicity.

Student Diversity—Completions										
	2013-14		2014-15		2015-16		2016-17		2017-18	
	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male
Non-resident (International)	0	0	0	0	0	0	0	0	0	0
Asian	0	0	0	0	0	0	0	0	0	0
Black, non-Hispanic	0	0	0	0	0	0	0	0	0	0
Hispanic	1	0	0	0	0	1	0	0	0	1
American Indian or Alaska Native	0	0	0	0	0	0	0	0	0	0
Native Hawaiian / Other Pacific Islander	0	0	0	0	0	0	0	0	0	0
Two or more races	0	0	0	0	0	0	0	0	0	0
Race/ethnicity Unknown	0	0	0	0	0	0	0	0	0	0
White, non-Hispanic	0	1	0	0	1	0	0	0	1	0

*Data are based on past federal IPEDS reports. Whenever possible, programs should rely on the official IPEDS data. Given past variations in data collection report dates (e.g., inclusion of summer graduations), however, programs may supplement and elaborate on this exhibit with data they have kept internally.

D.9 Evidence of Successful Completion

The following tables provide year-to-year retention rates, graduation rates, and time-to-degree rates for the five most recent year's data. Retention and graduation rate tables include individual year counts and percentages as well as five-year averages of counts and percentages. The time-to-degree table includes the number of completers within the completion cycle and the median time to completion in years. A completion cycle includes graduates from the program between July 1st and June 30th of each year. Programs may provide other sources of data or evidence to demonstrate student success; please specify time frames used in this analysis.

D-9a Retention Rates

One-year retention rates (Fall to Fall)											
5-year average		Fall 2013		Fall 2014		Fall 2015		Fall 2016		Fall 2017	
# in Cohort	% retained	# in Cohort	% retained	# in Cohort	% retained	# in Cohort	% retained	# in Cohort	% retained	# in Cohort	% retained
67	50.75	10	50%	13	46.15	9	55.56	13	61.54	22	45.45

D-9b Graduation Rate (150% of time)

Program 3-year graduation rates												
5-year total			Entering cohorts Fall semester									
			2011		2012		2013		2014		2015	
			% graduated	# in cohort	% graduated	# in cohort	% graduated	# in cohort	% graduated	# in cohort	% graduated	# in cohort
20.83%	48	10	45.45%	11	60%	5	0%	10	0%	13	22.22%	9

D-9c Average semester credit hours for program graduates

Program Average Semester Credit Hours at Graduation														
Academic Year Graduates – Average Institutional and Transfer In Hours														
2013			2014			2015			2016			2017		
# Grad	Avg Inst SCH	Avg Tsf SCH	# Grad	Avg Inst SCH	Avg Tsf SCH	# Grad	Avg Inst SCH	Avg Tsf SCH	# Grad	Avg Inst SCH	Avg Tsf SCH	# Grad	Avg Inst SCH	Avg Tsf SCH
2	83.50	0.00	0	n/a	n/a	2	84.00	0.00	0	n/a	n/a	2	100.50	1.50

D-9d Program Graduates Time to Degree

Time to degree (Exiting cohort) (July 1 – June 30)									
2013-14		2014-15		2015-16		2016-17		2017-18	
Median Time (years)	# Graduated	Median Time	# Graduated	Median Time	# Graduated	Median Time	# Graduated	Median Time	# Graduated
2.50	2	0.00	0	1.50	2	0.00	0	1.00	2

Note: The time to degree cohorts are established at the time of graduation and are based on the students that graduated from the program within the year specified.

D.10 Retention and Student Success Analysis

Summarize and evaluate the effectiveness of the program's recruitment and retention efforts as it relates to enrolling and graduating students who fit the mission of the program. Identify any areas in need of improvement for producing successful students. In the analysis, address the following elements:

- What does the evidence from above data suggest regarding how well your program is producing successful students?
 - List specific events/activities that the program uses to increase student retention and degree completion.
 - Provide your best practices for tracking students who leave the program (without completing) and any follow up you may do with these students to determine why they have left.
 - Identify any areas in need of improvement for producing successful students.
-
- The program shows a drop off in the number and percentage of students successfully graduating in 2013 and 2014, but there is an uptick in those numbers in 2015. Retention rates from 2015 to the present are also trending upwards. Our numbers in our program have drastically improved from 2016 to 2018. It will take a couple years until the increased program numbers and improved retention is reflected in the graduation tables.
 - The music program has made a long list of changes and improvements to increase student retention and degree completion. The program uses on campus programs to its advantage, namely Student Support Services, and dropout detective. The addition of a fine arts retention coordinator to the music department has helped the music department track student needs and success dramatically. The next program review will reflect this. Students who struggle with music theory, the most difficult and foundational portion of the music degree, also have new tutoring opportunities available multiple times per week, provided by the music staff. We are also more intentional about meeting with students individually and as a group to communicate scholarship and FAFSA expectations. We find that a failure to retain scholarships and FAFSA assistants correlates with the number of students who successfully complete programs.
 - We currently do not have a specific program for reaching out to students who leave the program area aside from personal contact, and departmental social media, which does occur on a regular basis when possible.
 - It is possible to improve our communication with students that leave the cohort. The music department will need to look into this as a potential goal moving forward.

Component E: Academic Opportunities and Class Size

E.1 Instruction Type

The following table includes the number of students enrolled by instruction types available through your department/program. Please add any additional data as applicable.

Special Study Option	Number of Students Who Participated/Number of SCH Generated for each Study Option Offered by the Program									
	Academic Year 2013-14		Academic Year 2014-15		Academic Year 2015-16		Academic Year 2016-17		Academic Year 2017-18	
	# of students	Total SCH	# of students	Total SCH	# of students	Total SCH	# of students	Total SCH	# of students	Total SCH
Outreach program (aggregate)	0	0	0	0	0	0	0	0	0	0
Concurrent Enrollment (Outreach-HS)	0	0	0	0	0	0	0	0	0	0
Dual Credit Enrollment (Outreach-HS)	0	0	0	0	0	0	0	0	0	0
On-line courses-GCCC	15	45	10	30	8	24	5	15	107	321
On-line courses-EDUKAN	0	0	0	0	0	0	0	0	0	0
On-line courses-Contract	0	0	0	0	0	0	0	0	0	0
Face to Face courses	458	739	453	734	511	875	744	1265	873	1426
Internships/practica	0	0	0	0	0	0	0	0	0	0
Independent study, tutorials, or private instruction	0	0	0	0	0	0	0	0	0	0
Developmental courses	0	0	0	0	0	0	0	0	0	0

E.2 Class Size Analysis

Based on the definitions provided below, the following table includes student counts in each class-size category for the past 5 years. Data are reported for the number of *class sections* and *class subsections* offered in each class size category. For example, a lecture class with 100 students which also met at other times in 5 separate labs with 20 students each lab is counted once in the “100+” column in the Class Sections column and 5 times under the “20-29” column in the Class Subsections table

Class Sections: A class section is an organized course offered for credit, identified by discipline and number, meeting at a stated time or times in a classroom or similar setting, and not a subsection such as a laboratory or discussion session. Class sections are defined as any sections in which at least one degree-seeking student is enrolled for credit. The following class sections are excluded: distance learning classes and noncredit classes and individual instruction such as dissertation or thesis research, music instruction, independent studies, internships, tutoring sessions, practica, etc. Each class section is counted only once.

Class Subsections: A class subsection includes any subdivision of a course, such as laboratory, recitation, discussion, etc.; subsections that are supplementary in nature and are scheduled to meet separately from the lecture portion of the course. Subsections are defined further as any subdivision of courses in which degree-seeking students are enrolled for credit. The following class subsections are excluded: *noncredit* classes as well as individual instruction such as, music instruction, or one-to-one readings. Each class subsection is counted only once.

Class Size per Academic Year								
	9 or less	10-19	20-29	30-39	40-49	50-99	100+	Totals
2013-14 Class Sections	67	8	4	2	0	0	0	81
2013-14 Class Sub-Sections	4	0	0	0	0	0	0	90
2014-15 Class Sections	79	7	4	0	0	0	0	91
2014-15 Class Sub-Sections	3	0	0	0	0	0	0	118
2015-16 Class Sections	78	3	9	1	0	0	0	140
2015-16 Class Sub-Sections	3	0	0	0	0	0	0	4
2016-17 Class Sections	93	16	5	4	0	0	0	3
2016-17 Class Sub-Sections	3	0	0	0	0	0	0	3
2017-18 Class Sections	106	19	11	3	0	1	0	3
2017-18 Class Sub-Sections	3	0	0	0	0	0	0	3
Totals Across 5 Years	439	53	33	10	0	1	0	

E.3 Non-credit Courses

If your department offered **non-credit** courses during the past 5 academic years, please use the chart below to list the course(s) and the number of students who *completed* the course.

Non-credit Courses					
Academic Year	2013-14	2014-15	2015-16	2016-17	2017-18
Course	# of students completing	# of students completing	# of students completing	# of students completing	# of students completing
MUSC-000	5	12	8	11	15

E.4 Academic Opportunities and Class Size Analysis

Using the evidence provided in all exhibits above, discuss the trends in the program's class sizes and, if relevant, the impact on student learning and program effectiveness. Note, in particular, downward or upward trends in class size and provide justification for those trends. When possible, identify the impact of special study options and individualized instruction on program quality. Make certain you address, if appropriate, all off-campus and on-line courses and/or programs.

Many of our classes have enrollment below 9. While this trend has not changed, it has improved, but the data cannot reflect this yet. Our music major courses will always be towards the lower number, given that the classes are on freshman-sophomore rotations and given that our major specific courses have traditionally had a fraction of the enrollment our general education courses have. The courses with enrollment below 9 have actually grown,

despite this table's ability to show that data. Our music major courses used to have only 1-3 per class, but over the past three years, our music major courses have grown to almost 10 per class. Table D1 shows an increase in numbers in our program enrollment and tables D9A and D9B show improved retention in our program. The improved retention may be the biggest reason for the increased enrollment in the music program courses.

Some of our courses have very large enrollment, especially our ensemble courses. The band ensembles have grown to around 80 per semester. A stronger choral program will offer larger ensemble course numbers as well. Our ability to offer General Education courses also gives us an ability to offer larger classes. These courses generally have higher enrollment, but could not be offered in the past couple years because HLC credential requirements removed most of the music staff from being able to teach these. Now, Chris Johnson and Casey Hands have the credentials to teach these courses. Moving us over to faculty positions will also remove the cap on the number of credit hours we are allowed to teach, thus allowing us to offer courses with higher enrollment.

Component F - Student and Constituent Feedback

F.1 Student Feedback

Summarize available findings that relate to program quality from student surveys, focus groups, exit interviews or other student sources. Include their perceptions of how well the program met their needs, the program's strengths and weaknesses, and suggestions for improving the program. Describe the ongoing mechanisms that are in place to acquire and utilize student feedback regarding program quality. What changes need to be made to meaningfully incorporate students into the program review process?

See appendix F for student feedback

F.2 Alumni Feedback

Summarize the results from available alumni surveys, focus groups, or advisory committees as it relates to program quality. When possible, include data indicating how well the program met the alums' goals and expectations, how well they think the program prepared them for next steps professionally and academically, and any program changes they recommend.

See Appendix F for alumni statements about the effectiveness of our instruction to their current success.

F.3 Employer/Supervisor Feedback

Summarize the results from available surveys, job performance appraisals, intern or clinical supervisor evaluations, or other relevant data as it relates to student preparation or competence or program quality. Comment on the level of preparation given to students as a result of the program.

While TEVALs are a part of all GCCC courses, there have been semesters when we have been left off the list of faculty members that received their course evaluations.

While we have been observed in the past, only one observation in the past four years has produced any feedback from our supervisors. The feedback from the Fall 2018 walk-throughs have also not been sent to us.

We do prepare students to be professionals in their future endeavors. We do not, at this time, gather specific data after students leave the institution. A robust, inclusive alumni success area of the website along with continued communication with alumni institution-wide is needed.

F.4 Constituent Feedback Analysis

Analyze the program's overall effectiveness at utilizing student, alumni, and supervisor feedback as part of the assessment process. How well does the program solicit and respond to feedback, as well as communicate results of program review to its constituents, especially its current students?

There is not currently a process in place to determine constituent feedback. One of our goals going forward is to develop a way to collect feedback from constituents, students, and the community and utilize it to better the program.

Component G - Resources and Institutional Capacities

G.1 Information Literacy and Library Resources

Information literacy can be understood as the ability to "recognize when information is needed and...to locate, evaluate, and use effectively the needed information" (from the Association of College and Research Libraries). Describe the degree to which library and information resources are adequate and available for students and faculty members in your department (onsite and remotely). What level of support and instruction is available to students and faculty in the areas of technology and information literacy? Provide examples of how students are meeting information literacy competencies and discuss the level of competency exhibited by students in the program. What resources are needed for your program in this area?

The Library Resources and Information Literacy on this campus are adequate. Information is readily available for our students. More should be done to increase library/computer lab availability to our students.

It would be great to see more acquisitions of music-related material in the library. This includes physical copies of music and documentaries and/or subscription services that allow access to classical and jazz music on demand.

G.2 Resource Analysis

Discuss the process used by program faculty to secure needed resources for the program. Include innovative strategies that have resulted in successful resource acquisition. Evaluate the program's effectiveness at securing necessary resources to ensure program quality. What systems or processes are working well, and what improvements could be made to make non-budgeted resource acquisition successful?

The music program is awarding annually a Finnup Foundation grant in an amount averaging \$10,000. These funds are used to update and maintain the Finnup Piano Lab. Additionally the program is compensated by the Kansas High School Activities Association for hosting a regional solo and small ensemble festival. This event generates an average of \$2000 annually. These funds are used to facilitate the festival each year and the profit is kept in a fundraising account that is used to pay registration and travel expenses for students who participate in the Kansas Intercollegiate Band and are also available to purchase equipment and provide additional scholarships for the music program.

G.3 Revenue and Expense Analysis

Insert program data from at least five academic years.

Academic Year	Revenue: Tuition/Fees, SCH, State	change from prior year	Expenses	change from prior year	Profit/Loss	Change in P/L from prior year
2013-14	97853	n/a	322202	n/a	-224349	n/a
2014-15	97165	-.70%	294324	-8.65%	-197159	-12.12%
2015-16	114736	18.08%	267195	-9.22%	-152459	-22.67%
2016-17	166739	45.32%	405552	51.78%	-238813	56.64%
2017-18	244150	46.43%	464737	14.59%	-220587	-7.63%

G.4 Analysis of Acquired Resources

Since the last program review, identify each major program resource acquisition and its direct or indirect impact on program growth or improved quality. Discussions of impact should include the measurable effect of acquisitions such as new faculty, staff, equipment, designated classroom/office space, non-budgeted monies, awarded grants, scholarships, and other acquisitions by the program or faculty on student learning, enrollment, retention, revenue or other program indicators of educational effectiveness. Justify the program's use of resources through this analysis. When appropriate, discuss resource acquisitions that did not positively impact the program.

Since the last review the music program has seen an increase in resources through fundraising opportunities. The

program has received donations as well as payment for performances at both private and public functions involving several of the performing ensembles including the jazz combo and the marching band which are new additions to the program in the last three years. It is the intent to continue and increase this trend as well as add more traditional fundraising methods.

The program has also seen an increase in the amount of endowed funds that are available annually. The department was able to raise over \$8,000 in the annual phonathon that is hosted by the endowment association. This is an amount that has seen a significant increase as participation by the music program students in this event has grown from less than five students five years ago to an average of 40 students annually. These funds are available to be used for additionally scholarships as well as equipment for the program.

The biggest changes in revenue, costs, and profit/loss occurred between the 2015-2016 and the 2016-2017 semesters. This is largely because the department was charged with beginning a marching band, which required extra funds to purchase the necessary equipment and additional staff. However, since the addition of the marching band, the following year showed an improvement in profit/loss. That trend is continuing. Enrollment and revenue have increased significantly. Naturally, numbers do not show the current year, but we suspect that the current year's numbers have improved significantly. Scholarship and student pep band stipend budgets were cut by approximately 40%, but our program enrollment remained steady, despite the cuts. The instrumental band classes have around 80 students at the beginning of the fall semester. In addition, should the current staff be moved to faculty positions, for which they are qualified, the cap on credit hours that we are allowed to teach will increase, freeing us up to teach more General Education courses that fill up classrooms, thus bringing in even more revenue for the college than the current situation allows.

The Finnup Piano Lab in the Pauline Joyce Fine Arts Building has been funded by the Finnup Foundation for the last 25 years, allowing for the purchase and upgrade of digital pianos, computer and periphery hardware and software for classroom instruction. The Finnup Foundation has awarded substantial amounts of money, upwards of \$10,000 annually. Music major enrollment has increased enough in the last several years to warrant discussion of allocating a larger classroom space for this lab. At most, sixteen students are able to work in the Lab at one time. If space were available, the capacity for each class would double as the system is capable of supporting up to thirty-two stations. Future consideration will be made as space becomes available for expanding the technology aspect of instruction to include a hard-wired recording facility.

G.5 Resource Allocation Relative to Capacity

Analyze trends in the program's operational budget as it relates to program enrollment, emerging needs, and program goals. Has the budget increased or decreased in proportionate response to program growth? Using evidence obtained from this review and other data, discuss your program's enrollment trends and/or revenue streams as it relates to non-budgetary resource allocation. In other words, if the program has reduced enrollment or income, what steps have been taken to correct resource allocations or expenses; if the program has increased in size or income, what resources or capacities are needed to meet new demand? What is the impact of budget changes on educational effectiveness? For each necessary capacity, rank order its importance relative to other needs and estimate its cost. Describe planned efforts to obtain funding for these needed capacities.

As seen in table G.3 the program's budget has increased as the program has grown, but not proportionally to the growth of the program. In the first year of the marching band, Fall 2016 the operating budget was not changed from the previous year and much of the equipment and supplies necessary for the marching band were purchased utilizing funds outside of the department. Since the inaugural year the budget has seen an increase specifically in the areas of instrument repair and scholarship, the most substantial increase being in scholarship. This however changed in the last year as the department saw a reduction of approximately 40% of scholarship funds available to begin the 2018/2019 academic year.

There is a need for an adequate Fine Arts Facility where all components of the music program can be housed collectively. Currently the choral program resides in the current fine arts building and the instrumental component is housed on the opposite side of campus in a remodeled facility. The performance venue for both components is still in the fine arts building. The instrumental music department has seen an increase in

expenses devoted specifically to instrument repair due to the necessity to move equipment between the instrumental music facility and the fine arts building. Specifically in the Fall of 2019 semester the program spent approximately \$2500 to repair a vibraphone that in a just a short time was damaged due to its being moved between the two facilities.

The music program would benefit greatly from a new/remodeled fine arts facility that allows all components to comfortably occupy one location.

We as a department are curious if the revenue and expense analysis takes into consideration revenue from students who take advantage of the colleges on campus housing options.

Summary Conclusions

Summarize the major findings of the program review as it relates to both the strengths of the program and areas in need of improvement. Include in this discussion any “intangibles” or assessments that you wish to discuss that were not requested in the Program Review Report. Make sure your conclusions are based on evidence.

STRENGTHS

1. The Music Program serves the greater community through public performances, providing performance and personal enrichment opportunities.
2. The Music Department has a history of responding to the mission of the college by producing productive members of society. Music major, non-music majors, and vocational students benefit from the music program and continue to succeed after completing their education at GCCC.
3. The Music Department is responsive to student needs and national trends in music education as evidenced by the addition of a music major seminar.
4. The Music Department has qualified faculty and staff who have earned the respect of regional music instructors and students through assistance and cooperation in high school classrooms and music festivals.
5. The Music Department works to recruit and retain high quality students through a structured and effective process, including technology and face to face interaction.
6. The Music Department has adapted to the demand for a more diverse music program, such as the addition of a marching band, non-traditional ensembles, and chamber ensembles.
7. The Music Department is in the process of developing a music technology/business certificate/degree option.
8. The Music Department understands the role of the community college to help students succeed at endeavors beyond the community college, emphasizing retention and one-on-one instruction.

WEAKNESSES

1. The Music Department would like to see an increase in full time faculty by moving qualified staff to faculty positions.
2. The Music Department would like to see an increase in funding and administrative direction for alternative course offering, specifically non-traditional ensembles.
3. The Music Department would like to see an improved website with regard to accessibility and functionality as it relates specifically to individual departments' ability to showcase strengths to and gather information from prospective students.
4. While the GCCC Music Department is strong academically and in outreach areas, we currently lack a strong communication tool that would help us know what kinds of programming would be of interest to the community moving forward. An initiative for gathering this information is needed.
5. The Music Department would like to see clear roles and duties, both instructional and non-instructional defined for all members of the department. The Music Department would like to see stipends awarded for co-curricular activities that happen outside of the classroom, including musical theater productions, technical operations, athletic related performances, and concert performances. Another acceptable solution would be a reduction in minimum load requirement for music faculty. If current music instruction staff become faculty, the additional duties outside of traditional instruction to consider are the following:
 1. Performance at athletic events: 180 hours a year outside of the 8-4 M-F work week for all three current instrumental instructors.
 2. Technical Theater Director: 75 hours a year outside of the 8-4 M-F work week.

3. Musical Theater Pit Director: 40 hours a year outside of the 8-4 M-F work week.
 4. Musical Theater Vocal Director: 60 hours a year outside of the 8-4 M-F work week.
 5. Marching Show Design: 40 hours a year in the summer, creating a show concept and design.
 6. Concerts and Community Performances: 20 hours per year outside of the 8-4 M-F work week for all music instructors.
6. The Music Department would like to see an updated or new Fine Arts facility that allows the entire music department to be housed in one location that includes adequate rehearsal, practice, and performance spaces.

Program Goals with Recommended Action Steps

Component Area	Specific Goal or Desired Outcome to Maintain or Improve Program Quality.	Activity or Strategies to Achieve Goal (include responsible person)	Proposed start and end dates	Progress Metrics and timeframe for measurement	Resource requirement (in-kind & direct)	Priority of Resource Allocation (High, Medium, Low.)	Anticipated Impact on Educational Effectiveness & relation to GCCC Skills
A - Mission and Context	Increase diversity of offerings in the music department A.2 offering of music technology certificate programs	Develop certificate curriculum /develop /interdisciplinary partnerships	2019-2020	2 years	\$10,000 (Finnup)	High	Diversity of program Increase in program offerings
B - Faculty Characteristics and Qualifications	Incorporate additional full time faculty in the program B.8.1	Transition instructional staff/ personnel to faculty	Fall 2019	Ongoing	Faculty Salary for qualified staff instructors based on qualifications and experience	High	Allows the program to have consistent instruction as well as attract better candidates for future positions
C - Quality of Curriculum and Student Learning	C.5 - Incorporate cultural diversity in the music program	Propose courses/clubs for alternative ensembles Ex. Mariachi/Banda	2019-2020	2 years	\$5,000 annually	High	Address cultural diversity through ensembles
D - Student Enrollment and Success	D.2 Improvement of college website accessibility and ability to provide and collect information through website	Incorporate department specific information and ability to collect information from potential students through use of a form	2019	1 year	Current market cost of running and maintaining an adequate website	High	Addresses accessibility to the colleges programs
E - Academic Opportunities and Class Size	Addition of Full time faculty E.4	Transition current qualified staff and adjunct instructors to faculty	Fall 2019	Ongoing	Salary commensurate with credentials and experience determined by the college	High	Consistent instruction
F - Student and Constituent Feedback	Create a means to collect student/constituent/Alumni feedback F.2 F.3	Develop tool, make it available to the respective classification of	2019	1 year	\$2,000	Medium	

		current/former/community individuals, process and implement information					
G - Resources and Institutional Capacities							
Summary Conclusions							

Appendix A

Program Goals with Recommended Action Steps—From Previous Review

Attach this document with your Program Review Report for Section A.2 above.

Our previous review did not contain this component. We do not have program goals and action steps in place from the previous five years, but will be developing these going forward.

Appendix B*Administrative Response Sheet—From Previous Review*

Attach this document with your Program Review Report for Section A.2 above.

Appendix C

Annual Assessment Reports—Since Last Program Review

Attach the program’s Annual Reports for the last 5 years or since the last program review.

Appendix D

Strategic Plan and Status Reports Since Last Review

Attach the program’s Strategic Plan and Status Reports for the last 5 years or since the last program review.

Appendix E

Faculty Scholarship

Christopher Johnson

Education and Licensure

- Master of Professional Studies in Music Composition – Fort Hays State University, 2018
- Bachelor of Music Composition – Fort Hays State University, 2010
- Bachelor of Music Education – Fort Hays State University, 2009
- Licensure – K-12 Music, Psychology

Professional Experience

- Garden City Community College Coordinator of Marching Show Design, Fine Arts Retention, and Private Instruction - 2014-Present
- Coordinate recruiting and retention. Instruct and design materials for marching band. Teach Music Theory I-II, Aural Skills I-IV, Music History and Appreciation, Teach Jazz Band. Mentor Adjunct Music Faculty. Assist with GCCC Brass Choir and Woodwind Choir.
- Hope for Music Co-Owner and Operator 2014-2015
- Traveled to Western Kansas sites to give private instruction on brass, vocal, and keyboard. Provided special music to churches. Provided adjudication for festivals. Studio consisted of approximately 50 students.
- USD 482 Dighton Co-Band and Choir Director - 2010-2014
- Taught 5012 Instrumental Music, 7-12 Vocal Music, K-6 General Music, 9-12 Music Appreciation and Music Theory, Jazz Band, Psychology
- Western Kansas String Academy at Fort Hays State University – 2008-2010
- Taught Basic Music Skills (K-5), World Music (K-12), Indian Music (K-12), Private Guitar (K-3)

Performance Experience

- Garden City Municipal Band Principal Trombone/Tuba – 2015-Present
- Garden City Community College Brass Choir – 2016-Present
- Last Resort – 2011-Present
- Southwest Kansas All-Star Big Band – 2011-Present
- Julie Groom's Flatland Big Band – 2011 - Present
- FHSU Wind Ensemble – 2004-2010; Principal Trombone 2005-2006
- FHSU Marching Band 2003-2010; Drum Major 2008-2010
- FHSU Jazz I – 2005-2009
- FHSU Jazz II – 2003-2005
- FHSU Brass Choir – 2003-2009
- FHSU Symphony Orchestra – 2003-2009; Principal Trombone 2004-2006
- FHSU Concert Choir – 2003-2004
- FHSU Singers – 2003-2004; 2006-2007

Original Works and Arrangements

- **Until Next Time – for Mezzo-Soprano and Piano, in progress**
- **Grace – for Brass Choir, 2017**
- **Got Any Grapes – for Percussion Ensemble, 2016**
- **GCCC Alma Mater – for Band, 2016**
- **In Remembrance – for Band, 2011**
- **Ave Maria – for Trombone and Clarinet, 2010**
- **Hymnsong for a Hero – for Band, 2010**
- **Brasstinato – for Brass Quintet, 2009**
- **Raga for String Quartet, 2009**
- **Scary Movie – for Brass Quintet, 2009**
- **A Light Exists in Spring – for Choir, 2008**
- **2 Poems for an Odd Duet – for Bass Trombone and E-flat Clarinet, 2008**
- **Battle Canyon – for Band, 2008**
- **Clair de Lune – for Orchestra, 2007**

Original Works and Arrangements, Continued

- **Exodus – for Choir, Percussion, and Brass Quintet, 2006**
- **Clear – for Trombone, 2005**
- **OSRPG – for Brass Quintet, 2005**

Professional Accomplishments

- **GCCC Band growth of 30 students to 85 from 2015 – Present**
- **Selected to perform at the Kansas Music Educators Association Inservice Workshop with the Julie Groom Flatland Big Band - February 2019**
- **Commissions by the Southwest Regional Service Center (2007), Scott Community High School (2009), and Fort Hays State University Wind Ensemble (2010)**
- **Kansas Music Educator's Association Composition Competition Award Winner (2010)**
- **World Premier of Exodus at the Kansas Music Educator's Association In-Service Workshop (2007)**
- **State Fair Parade Marching: 2010-I rating, 2011-I- rating, 2012-I+ rating, 2013-I+ rating**
- **High Plains Marching Festival: 2010-1 rating, 2011-II rating, 2012-I rating (straight superiors), 2013-I rating**
- **State Large Group Festival: 2011-II rating, 2012-I rating (straight superior), 2013-I rating (straight superior); Choir: 2013-1 rating**
- **43 private student selections to SWKMEA Honor Band 2010-Present**
- **9 private students selected to SWKMEA Honor Choir 2011-Present**
- **7 private students selected to KMEA All-State Band 2012-2013**
- **4 Students selected to KMEA All-State Choir 2011-2013**
- **120+ Student vocal and instrumental soloists at Regional Solo and Ensemble Competition (including 2014 sign-up) 2011-Present**
- **50+ Vocal and Instrumental Small Ensembles at Regional Solo and Ensemble Competition (including 2014 sign-up) 2011-Present**
- **50+ Soloists Qualified for KSHSAA State Solo and Ensemble Competition 2011-2013**
- **14 vocal and Instrumental Ensembles Qualified for KSHSAA State Solo and Ensemble Competition 2011-2013**

Professional Service

- **KCOG Representative for Garden City Community College Music Department**
- **Host for KSHSAA and GWAC music festivals 2016-Present**
- **Middle School and High School Festival Adjudication 2012-Present**
- **Liberty League Middle School Mass Band Clinician 2016**
- **KMEA State Small Schools Co-Consultant 2012-2014**
- **KMEA State Advisory Board 2012-2014**
- **SWKMEA Jazz Chairperson 2011-2013**
- **2013 USD 482 Technology Committee 2012-2013**
- **2013 USD 482 Curriculum Committee 2012-2013**
- **Dighton Invitational Contest Host 2011-2013**
- **FHSU CMENC Chapter President 2006-2009**
- **CMENC State Board 2006-2009**

Professional Organizations

- **KANAAE – member since 2014**
- **Kansas Music Educators Association – member since 2010**
- **Served as Small School Representative on the State Board 2012 to 2014**
- **Served as SWKMEA Jazz Chairperson from 2011-2013**
- **National Association for Music Education (formerly MENC) – member since 2010**

Casey Hands

Education

Fort Hays State University, Hays, KS

August 2016 – August 2018

Master of Liberal Studies, Music

Kansas State University, Manhattan, KS

Graduate Coursework, Music Education

January 2014 – August 2014

Bachelor of Science, Political Science

May 2006

- **Kansas State University Marching Band: Member 2001 – 2002, 2005; Mellophone Section leader 2003 - 2004**

- **Kansas State University Concert Band: Member 2004 – 2006, 2007 – 2008**

Professional and Academic Employment

Garden City Community College

Garden City, KS

Director of Bands

August 2015 – Present

- **Serves as administrator of the instrumental music program**
- **Directs and coordinates the Garden City Community College Concert Band, Buster Marching Band, Brass Choir, and Woodwind Choir**
- **Supervises two full-time instrumental music instructors and three adjunct instructors**
- **Continues to grow band from thirty-nine students to sixty-one students and then to eighty-three students in the fall of 2017 with addition of marching band in fall 2016**
- **Orchestrated adding three courses to the line schedule: Brass Choir, Woodwind Choir, and Percussion Ensemble**
- **Arranged the hiring of two additional full time instructors and three adjunct instructors**
- **Adjudicated instrumental large group, small ensemble, and solo participants at the High**

Plains League Festival: February 2016, February 2017

- **Courses Taught: Music History and Appreciation, Brass Choir, Woodwind Choir, College Success, and individual high brass applied lessons**

Director of Athletic Bands**August 2013 – August 2015**

- **Recruited students for athletic bands and participation in GCCC instrumental music programs**

- **Coordinated and directed the GCCC Pep Band**

- **Grew band each year from twenty-nine students to thirty-five students**

- **Course Taught: Pep Band**

Adjunct Pep Band Coordinator**September 2012 – August 2013**

- **Coordinated and directed the GCCC Pep Band starting the year with eight students and ending with eighteen students participating in the ensemble**

- **Recruited students for the athletic band program**

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Honors and Distinctions**Garden City Community College****Garden City, KS****Maximum Effort Award****2016 – 2017**

- **Received honor for developing a community college marching band of 60 students in its inaugural year**

Gold in Excellence Award**2016 - 2017**

- **GCCC Student Government Award given to the year's outstanding student organization**

Buster Spirit Award

- **Given to student organization for outstanding performance and dedication**

Professional Activities**Conferences:**

- **Kansas Music Educators Workshop**

2015, 2016, 2017

- **Fourteen student participants in the Kansas Intercollegiate Band 2017**

- **Two student participants in the Kansas Intercollegiate Band 2015**

- **Other Professional Experience:**

- **Kansas State High School Activities Association Regional Solo and Small Ensemble Festival, Manager 2016 – Present**

- **Tuba Christmas Site Coordinator 2015 - Present**

- **Service to the Community:**

- **Garden City Municipal Band Board, Member**

Spring 2017 – Present

- **Garden City Community College Endowment Board, Member 2014 – 2017**

- **Ivanhoe Township Governing Board Member**

2010 - 2014

- **Professional Memberships:**

- **National Association for Music Educators, Member**

2014 – Present**Joseph Daniel Lowry**

- **1605 Old Manor Rd • Garden City, Kansas 67846 (620) 290-7279 •**

joseph.daniel.lowry@gmail.com**EDUCATION AND CERTIFICATION**

- **Fort Hays State University MLS Degree In Progress**

August 2017-present

- **Current Kansas Professional Teaching License: Music Pre K-12.**

Fort Hays State University

July 2010 – December 2011

- **Transition to Teaching Alternative Teaching Certification Coursework. GPA: 3.95/4.0**

- **Chadron State College**

August 1996 – May 2002

Bachelor of Arts in Commercial Music Business

Professional and Academic Employment

- **Coordinator of Jazz, Theory, and Music Technology, Theater Tech Director, Garden City Community College**

o **Courses taught: Jazz Ensemble I-IV, Applied Music Theory I-II, Audio Engineering I-II, Class Piano I-IV, Rock Ensemble I-IV, Applied Music Lessons: Keyboard I-IV Band I-IV, Accompany Choirs**

- **Home Private Piano and Guitar Lessons**

- **Band Instructor, Saint Dominic Catholic School**

o **Classes taught: Fifth Grade Band, Sixth Grade Band, After School Lessons**

- **Band and Music Instructor, Saint Dominic Catholic School**

o **Duties included teaching beginning band classes as well as general and liturgical music to elementary students, organizing singers for and playing piano accompaniment for weekday Masses, developing annual Christmas programs and year-end talent shows.**

- **Band Instructor, Unified School District 457**

o **Duties included teaching band for seventh and eighth grade students, assisting the high school marching band, assisting instruction of fifth and sixth grade band, teaching Catholic school band classes.**

HONORS AND DISTINCTIONS

- **2014-2018 Annually applied and awarded grant funds in excess of \$10,000 to fund the Finnup Piano Lab equipment upgrades.**

Awards Received

- **1996 John Phillip Sousa Band Award recipient 1996 Orchestra Coordinator Award recipient**

PROFESSIONAL ACTIVITIES

Professional Performances

- **Pit Orchestra member for Garden City Community College production of The Boys from Syracuse April 2018 in Garden City, KS**

- **Adjudicator for Regional Solo and Ensemble Festival February 21, 2018 in Sublette, KS**

- **Pit Orchestra Director for Garden City Community College production of Little Shop of Horrors April 2017 in Garden City, KS**

- **Director of the Southwest Kansas Jazz All-Star Big Band March 6, 2017 in Garden City, KS**

- **Adjudicator for Regional Solo and Ensemble Festival February 22, 2017 in Sublette, KS**

- **Director of the Southwest Kansas Jazz All-Star Big Band March 4, 2016 in Garden City, KS**

KS

- **Pit Orchestra Director for Garden City Community College production of Schoolhouse Rock February 2016 in Garden City, KS**

Professional Memberships

- **National Association for Music Educators**
- **Kansas Music Education Association**
- **American Society of Composers, Authors, and Publishers**

Professional Development

- **Kansas Music Education Association In-Service and Workshop Annually, 2010-2018 in Wichita, KS**
- **Conn-Selmer Institute**
- **Annually, 2013-2018 in Mishawaka, IN**

Service to the Community

- **Keyboardist and Guitarist in local and regional jazz, rock, and country bands 2010-Present**
- **Pianist at Garden City Presbyterian Church in Garden City, KS (2015-Present) Conductor of Tuba Christmas concerts in Garden City, KS (2015-2017) Accompanist for Garden City High School soloists in Garden City, KS (2010-2016) Marketing Director for the Tumbleweed Festival in Garden City, KS (2012-2015)**

Appendix F

Student Success

In Appendix F, we outline the success of nine GCCC graduates from the music department. This is a cross section of music majors and non-majors across multiple fields, including traditional and technical programs. Recent former students sent resumes and statements about their current educational and vocational activities. The following students responded to requests to provide information about their activities following their graduation from GCCC.

Zach Booth (GCCC Music Major Graduate and Choir Member)

Statement from Zach:

“Since being at GCCC, I’ve had some great things come my way! Because of my hard work and dedication to music, I was accepted into CU Denver’s Vocal Music Program. Amazing musicians have graduated from there, one being widely known: The Fray. I plan on attending CU in the fall. I moved to Denver to have more opportunities. I play piano and sing outside on the public pianos on 16th St. Mall once every week. I have also done open mic’s and sing karaoke for fun. For now, I am working and traveling. I was able to go to Munich, Germany, and Chicago in the past 3 months! After CU, I am hoping to move to Germany and study European music in depth.”

Quinn (John) Palmer (GCCC Automotive Program Graduate and Band Member)

Statement from Quinn:

“I work at J&R Car and Truck Center in Scott City, Kansas currently. My plans for the future aren’t terribly thought out, but I have heard wind of a possible job opportunity in Great Bend in the near future and I may decide to pursue it if all of the stars align. I was one of the top students of my classes at the Automotive program in Garden City in a class of 6 or 7 students. When I finished the program, I had 11 ASE (Automotive Service Excellence) certifications. Since then, I have been working full time in the automotive industry at J&R working as a lube technician full time.

“The music program benefitted me significantly by giving me opportunity to be a part of an on campus community. I was a part of a group of people that all had the same collective goal, to sound the best we could. We went to a national championship by the request of the Athletic Director and represented GCCC well. The band program specifically helped me by giving me three mentors to seek help from with my life problems. The band program was what kept my sanity. Between the network of students and the incredible instructors, I had a place to myself and have help when I needed it.”

Heather Rundell (GCCC Music Major Graduate)

Heather graduated from GCCC in Spring 2018 with an Associates degree in Music. She is now a music major at Fort Hays State University, where she is being considered for a Drum Major position with the Fort Hays State University Marching Band. Her experience as a leader as a Residential Assistant is also helping Heather at Hays, where she works for Residential Life and is applying for a position as a Residential Assistant. While Heather works on her education in Hays, she is the McMIndes Hall Council President, a member of NAFME, the FHSU Marching Tigers, Wind Ensemble, Symphonic Winds, and Jazz II.

Kambra Dearden (GCCC Nursing Program Graduate)

Kambra earned his LPN at GCCC in 2018. Currently, she works as an LPN at Park Lane Nursing home, where she has transitioned from CNA to CMA to LPN from 2013 to the present date.

Statement from Kambra:

"I work as a fulltime LPN at the Ranch House and PRN at Park Lane Nursing Home. I have become more confident in myself as a person and a worker through my education. The GCCC band program assisted me to not only pay for college, but also to grow as a person and achieve a sense of pride for our school. That feeling helped encourage me to push further into my career. I wanted to seek that sense of pride again."

Kieron Henderson (GCCC Journalism Graduate)

Statement from Kieron:

"I currently work for Hearst Broadcasting as a Master Control Operator. My current plan is to work my way up in Hearst as an Engineer and branch out once I've placed myself in a decent position. I received the GCCC band peer award in 2015 and graduated from GCCC and The University of Kansas with a Bachelors of Science in Journalism. I benefited from the performance aspect of the GCCC band experience. Casey allowed me the opportunity to experiment with a Spider-Man themed performance, which quickly caught the attention of fans and administration. Following that opportunity and graduating from GCCC, I performed at the hillside sessions in Garden and I was also able to go to NYC and perform in a showcase upon a brief email exchange and recommendation from Havoc, from Mobb Deep. One of the songs performed at that showcase now has 100K plays on SoundCloud. I'd also say your program definitely gave me a confidence boost and most importantly a second chance after the way I ended my high school career and after leaving the GCCC football program."

Tajia Fairbanks (GCCC English Major Graduate)

Tajia Fairbanks is a graduate of the GCCC English Department. During her time studying English, Tajia was actively involved in the GCCC Music program, participating in the Marching Band, Symphonic Band, Pep Band, Jazz Band, and Concert Choir. She also was a certified advanced tutor at the GCCC Writing Center. She graduated with high honors and is currently studying Creative Writing at the University of Kansas, where she anticipates graduating in May 2020.

Sergio (Alex) Perez (GCCC Music Major Graduate)

Alex is a graduate of GCCC, earning an Associate in Art in Music. After his time at GCCC, he graduated from Fort Hays State University in 2018 with a Bachelor of Science in Information Networking and Telecommunications with a concentration in Digital Media Production and Journalism. Since graduating, he earned a user certification in AVID Pro Tools and gained useful experience and proficiency in Sony, JVC, Canon, Corel, Adobe, and PIXPRO 360 products. Currently, Alex works as a Multimedia Journalist with the Tiger Media Network. Prior to his time as a Multimedia Journalist, Alex worked as an undergraduate Research Assistant with the FHSU Department of Informatics.

Abismael Licon (GCCC Music Major Graduate)

Statement from Abismael:

“My name is Abismael Licon. I have an AA in Music and am currently working on my AS in Business Marketing. The music program at GCCC has been a tremendous opportunity that I have had in my life. As a second-generation immigrant from Mexico, growing up, the idea of going to college and having a “career” was very opaque to me. I did not have much direction in my life and anticipated on working concrete for the rest of my life. Through high school, teachers who saw a talent in me that I was unaware could lead me to any type of career, encouraged me to go to college and seek opportunities. Through a college visit to GCCC, I was able to see the music program display, and was completely awed by the energy and passion I was seeing. I then set up an appointment to enroll, with the fear of not knowing how school was going to be paid. My mom and I later came back to GCCC and met with Kurt Peterson from SSS, who guided me through the registration process. I felt very scared and vulnerable, as I remember feeling as I write this, because this was such a huge step for me. The registration was finished and as I was walked out the door, I became very emotional and began to cry. I remember a feeling of hope in a way I had never felt before.

“As school started, I became more and more excited about all the information I was learning, from music theory and aural skills, to piano. It was constant learning and growing. I then began to use everything I was learning in many different ways. I started a worship band at the church my Dad ministered and began teaching people from scratch. Within a matter of months, we began to play every Sunday. Our band got better and better as time went by. We began to get invitations to play at other churches and events. As that occurred, I got offered a job at Elevate Worship Internship, which is a Christian worship internship offered to teens and young adults in Lubbock, Texas. As a former intern, the things I was learning in college and the internship lead me to be prepared for the assistant director position which I was hired for. I worked there for three summers. I began to have some personal issues that eventually lead to me dropping out of school with only 2 credits left to graduate with my AA in Music. I took a year and a half off and worked at a tire shop in Johnson, Kansas, where I learned that I didn’t want to keep doing hard manual labor for the rest of my life, so I talked to the directors of the music program in attempt to go back to school. I was very humbled by the willingness and desire by the instructors to help me get back on track and going again. Not only did I go back to school, and finish my AA in Music, but I started an AS in Business Marketing as well. Still under the band scholarship, the

opportunities given to me by the music program have been unbelievable. It has given me yet another boost of hope and desire to become better. I am currently working at the Tire and Lube Express at Walmart to pay the bills, but am also constructing my own business of opening a music studio. My goal is to offer private guitar, bass, and drum lessons, along with music recording opportunities to the public. I also write and publish original songs along with performing locally and regionally. I am also under the process of producing an original EP album which will be released in early 2019. I have never been in a better place in my life, where I feel happy and have a deep desire to succeed with whatever it is I am doing with my life. A big thanks to the people who have crossed my life and have shared their knowledge and advice.”

Karla Romero (GCCC Nursing Program Graduate)

Karla is a graduate of the GCCC Nursing program and was a member of the GCCC Instrumental music program. She also attends National American University, where she is working to earn her BSN. Currently, she works at St. Catherine Hospital as a Registered Nurse. Her future plans include becoming a Nurse Practitioner.

Statement from Karla:

“I work at St. Catherine hospital in the intensive care unit. My plans are to further my education and become a nurse practitioner in the future. I am currently working on my BSN and hope to be done in the fall of 2019. At GCCC, I was a part of Phi Theta Kappa Honor Society. I also had the opportunity to be in the GCCC band program, which was a great way for me to be able to escape my other classwork for a while. I had such a great time performing for the pepe band. It also taught me responsibility and time management, an example begin when we traveled for games and had to find ways to finish all of my homework and make arrangements in my classes if I had to leave early. After a year of General Education courses, I was accepted into the nursing program and received my Registered Nursing license in 2017.”