1.0: Program Data and Resource Repository

1.1: Program Summary

Provide narrative regarding your program (including information for any options or tracks), its nature, unique characteristics, goals, etc. Please limit to one page. It is appropriate to include the catalog description.

Narrative:

The Associate of Arts Degree in Music is a two-year program designed to transfer towards a bachelor’s degree at a 4 year institution giving students the opportunity to matriculate at the junior level. The associate degree at ICC fulfills requirements needed for the first 2 years of any bachelor's of music degree including: Music Education, Music Performance, Music Business, Music Therapy, and Music Ministry or Worship. Our courses align with our top transfer schools: Pittsburg State University, Emporia State University, Kansas State University, and Missouri Southern State University. The music program is multi-faceted in that, we offer academic courses as well as those aimed towards individual and group performances. The program's performing ensembles attract a wide variety of students regardless of their individual program of study.
1.2: Quantitative and Qualitative Data

All programs are provided with the most recent three years of data by the Office of Institutional Research (IR) as well as three-year budget data provided by the Business Office. The budget data will typically be available in mid-September after final reconciliation of the previous fiscal year.

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

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

Additional data may also be available for reporting by the Office of Institutional Research, as applicable. Requests for additional data must be made through the Data Request link on the website.

Narrative:

Attached is the data provided by the Office of Institutional Research.

Evidence:

- [MUE Assessment Data AY 2017](#)
- [FA Annual Budget Report FY 2016-2017 (Program Review PDF)](#)
- [MUE Sections AY17](#)
- [MUE Sections AY16](#)
MUE Assessment Data AY 2017

Number of Faculty:
3 full time (J. Rutherford, M. Carter, M. Rutherford)
9 part time (M. Torkelson, R. Craig, J. Kleinert, D. Farthing, J. Hamlin, M. Congdon, L. Annable, R. Sweaney, Warlop)

Enrollment & Student credit hours by Faculty type:
Full time: 120 total credit hours taught, with 566 total student enrollments
Part time: 33 credit hours taught, 104 total student enrollments

Average Class size:
6.29 students in Face-to-Face classes
15.8 students in online classes
6.77 students across all MUE courses

Completion rates:
99.49% face-to-face
94.94% online
98.95% all MUE courses

Pass rates (D or better):
92.86% face-to-face
69.33% online
90.02% all MUE courses

Number of Majors: 15 (8 returned Fall 2017)

Degrees Awarded: 0
MUE Assessment Data AY 2016

**Number of Faculty:**

2 full time (M. Rutherford, J. Rutherford)

7 part time (R. Craig, J. Hamlin, M. Torkelson, M. Congdon, L. Annable, R. Sweaney)

**Enrollment & Student credit hours by Faculty type:**

Full time: 79 total credit hours taught, with 360 total student enrollments

Part time: 30 credit hours taught, 98 total student enrollments

**Average Class size:**

6.06 students in Face-to-Face classes

15.33 students in online classes

6.45 students across all MUE courses

**Completion rates:**

97.09% face-to-face

97.83% online

97.16% all MUE courses

**Pass rates (D or better):**

92.5% face-to-face

75.55% online

90.79% all MUE courses

**Number of Majors:** 10 (4 returned Fall 2016)

**Degrees Awarded:** 2
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*INDEPENDENCE COMMUNITY COLLEGE*

*Fine Arts*

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2.0: STUDENT SUCCESS

2.1: DEFINE STUDENT SUCCESS

Provide a definition of how student success is defined by the program. *(See Resource C in manual)*

Narrative:

Students majoring in the music program are expected to:

1. Students will be able to interpret and apply musical notation in performance.
2. Students will be able to interpret and apply musical notation in the analysis of musical scores.
3. Students will be able to perform with artistry and sensitivity.
4. Students will be able to demonstrate responsibility to performance groups.

Evidence:

* Music Program Outcomes linked to Course Outcomes
Music Course Outcomes linked to Program Outcomes

Program Outcomes:
PO1: Student will be able to interpret and apply musical notation in performance.
PO2: Student will be able to interpret and apply musical notation in the analysis of musical scores.
PO3: Students will be able to perform with artistry and sensitivity.
PO4: Students will be able to demonstrate responsibility to performance groups.

Courses Outcomes:

Music Appreciation -06MUE1303
1. Identify and describe the elements of melody, harmony, pitch, rhythm, timbre, texture, form, and dynamics. (PO2)
2. Identify the expressive qualities of the elements of music through listening experiences. (PO2)
3. Describe the general characteristics of musical genres and the relationship to their cultural/historical settings. (PO3)
4. Demonstrate knowledge of musical artists, composers, and compositions related to the context of the course. (PO3)
5. Critically evaluate the role of music in their lives. (PO3)

Sight Singing I – 06MUE1142
1. Identify the basic elements of music (PO1)
2. Distinguish major scales aurally (PO1)
3. Reproduce major scales vocally (PO1)
4. Distinguish minor scales aurally (PO1)
5. Reproduce minor scales vocally (PO1)
6. Distinguish intervals aurally (PO1)
7. Reproduce intervals vocally (PO1)
8. Read and perform rhythms in simple and compound meter (PO2)

Sight Singing II – 06MUE1152
1. The student will demonstrate an understanding of basic music theory concepts and the musicianship skills necessary to sing more complex diatonic melodies. (PO1)
2. Perform rhythms at sight. (PO1)
3. Recognize melodic and harmonic intervals, the four triad types, and simple progressions. (PO2)
4. Analyze and notate rhythms and melodies by ear. (PO1)

Sight Singing III – 06MUE2142
1. Identify twelve intervals both ascending and descending. (PO1)
2. Identify major and minor scales. (PO1)
3. Identify chromatic and non-harmonic tones. (PO1)
4. Identify secondary dominant chords. (PO1)
5. Identify modulations. (PO1)
6. Reproduce 2-part dictation. (PO2)
7. Identify intricate rhythms. (PO1)
8. Identify medieval modes. (PO2)

Sight Singing IV – 06MUE2152
1. Identify all intervals including compound intervals. (PO1)
2. Reproduce more difficult rhythmic patterns. (PO1)
3. Identify and reproduce hemiolas and changing meter signatures. (PO1)
4. Identify chromatic intervals. (PO1)
5. Identify remote modulations. (PO1)
6. Compose melodies representative of 20th century techniques. (PO1)
7. Understand musical terms and foreign words used in music. (PO2)

Music Theory I – 06MUE1093
1. Notate rhythmic patterns in common simple and compound meters (duple, triple, and quadruple). (PO2)
2. Identify and write simple and compound intervals, diatonic triads and seventh chords in all positions, and in treble, bass, alto, and tenor clef. (PO2)
3. Demonstrate fluency in the construction of all major and minor scales and key signatures. (PO2)
4. Analyze and construct chords using Roman numerals and figured bass. (PO2)
5. Demonstrate the integration of common-practice diatonic harmonic and voice-leading principles, including the use of passing and neighboring tones. (PO2)

Music Theory II – 06MUE1113
1. Compose a four-part chorale using figured bass involving diatonic and some chromatic harmony. (PO2)
2. Analyze simple harmonic progressions involving diatonic and some chromatic harmony. (PO2)
3. Identify errors in melodies, harmonies, and rhythms. (PO2)
4. Identify basic forms in music. (PO2)
5. Identify and compose secondary and leading tone chords. (PO2)

Music Theory III – 06MUE2093
1. Apply advanced principles of part writing when writing 4 part – chorales. (PO2)
2. Identify various forms of modulation during an analysis of written music. (PO2)
3. Identify chromatic harmony and extended structures. (PO2)
4. Identify and construct non diatonic chords such as borrowed chords, altered chords, Neapolitan chords, and other augmented sixth chords. (PO2)
5. Identify chromatic harmony and extended structures. (PO2)
6. Identify chromatic harmony and extended structures. (PO2)
7. Identify and apply enharmonic spelling. (PO2)
8. Identify modulation to foreign keys during analysis of written music. (PO2)
Music Theory IV – 06MUE 2103
1. Identify counterpoint treatment of dominant harmony sequence and expanded tonality. (PO2)
2. Identify Impressionism scales and chord structure and parallelism. (PO2)
3. Identify pandiatoncism rhythm and meter set theory, the twelve-tone technique, tonal serialization, and aleatory chance music. (PO2)

Applied Music- Voice for Music Majors-06MUE1122
1. Produce a free ringing tone coordinated with deep full breaths, legato phrasing, and clear enunciation. (PO3)
2. Identify specific artistic and technical goals and efficiently address these in practice. Students will polish critical listening skills, self-discipline and ability to concentrate. (PO3)
3. Analyze musical scores. (PO1, PO2)
4. Perform literature with integrity and vibrancy. (PO3)
5. Perform in Master classes and for a Recital or Final Lesson Performance. (PO3)

Applied Music – Piano for Music Majors -06MUE1062
1. Demonstrate Keyboard Technique – all major and minor pentachords, one octave major scales. (PO3)
2. Demonstrate Keyboard Harmony – I-V-I progression in keys up to three sharps and flats, harmonize a given melody to chord roots, play all major root position chords. (PO3)
3. Demonstrate Transposition – transpose basic melodies to selected keys. (PO3)
4. Perform by Memory Repertoire – at the level of the first half of the textbook. (PO3)
5. Sight-read -pieces on the level of the first half of the textbook. (PO3)

Applied Music- Instrumental for Music Majors -06MUE1112
1. Demonstrate improvement or mastery of the given appropriate playing techniques. (PO1, PO3)
2. Demonstrate knowledge and understanding of the style, composer, and characteristics of each work studied. (PO2, PO3)
3. Express artistic and musical messages through performance. (PO3)
4. Demonstrate the ability to perform in lessons one or more compositions from a variety of traditional or jazz styles suited to the student’s ability that he or she has not previously studied. (PO1, PO3)

Women’s Chorus-06MUE1341
1. Perform musical concepts through choral rehearsals/concerts. (PO1, PO3, PO4)
2. Identify and practice musical vocabulary and vocal parts. (PO1, PO4)
3. Utilize and improve Ear Training & Sight-Reading skills. (PO1, PO4)
4. Criticize music both objectively and subjectively. (PO2, PO3)
5. Identify musical influences in vocal repertory. (PO2)
6. Analyze musical performances is written and spoken conversations. (PO3, PO4)

Men’s Chorus-06MUE1701
1. Perform musical concepts through choral rehearsals/concerts. (PO1, PO3, PO4)
2. Identify and practice musical vocabulary and vocal parts. (PO1, PO4)
3. Utilize and improve Ear Training & Sight-Reading skills. (PO1, PO4)
4. Criticize music both objectively and subjectively. (PO2, PO3)
5. Identify musical influences in vocal repertory. (PO2)
6. Analyze musical performances is written and spoken conversations. (PO3, PO4)

Chamber Singers-06MUE1141
1. Perform musical concepts through choral rehearsals/concerts. (PO1, PO3, PO4)
2. Identify and practice musical vocabulary and vocal parts. (PO1, PO4)
3. Utilize and improve Ear Training & Sight-Reading skills. (PO1, PO4)
4. Criticize music both objectively and subjectively. (PO2, PO3)
5. Identify musical influences in vocal repertory. (PO2)
6. Analyze musical performances is written and spoken conversations. (PO3, PO4)

Athletic Band – 06MUE1211
1. Develop proficiency in instrumental performance. (PO1, PO3)
2. Develop team skills and the ability to contribute to an ensemble. (PO4)
3. Develop a heightened awareness of performance quality and necessary skills for presentation effectiveness. (PO1, PO3, PO4)
4. Show understanding of balance, pitch, blend and overall concept of acceptable sound for an instrumental ensemble. (PO1, PO3)

Jazz Band -06MUE1401
1. Perform standard repertoire appropriate to their performance area as members of ensembles. (PO1, PO3)
2. Demonstrate the ability to successfully contribute in a cooperative learning environment. (PO4)
3. Demonstrate the ability to perform a variety of music with attention to several musical factors, including style, articulation, dynamics, blend and balance, intonation, rhythm, and phrasing. (PO1, PO3, PO4)
4. Demonstrate knowledge of different jazz genres and the means to express themselves artistically. (PO1, PO3)

Concert Band -06MUE1001
1. Perform standard repertoire appropriate to their performance area as members of ensembles. (PO1, PO3)
2. Demonstrate the ability to successfully contribute in a cooperative learning environment. (PO1, PO3, PO4)
3. Demonstrate the ability to perform a variety of music with attention to several musical factors, including style, articulation, dynamics, blend and balance, intonation, rhythm, and phrasing. (PO1, PO3, PO4)
4. Understand and interpret compositions from a variety of cultural and historical backgrounds. (PO3)
2.2: ACHIEVE/PROMOTE STUDENT SUCCESS

Describe how the program achieves and promotes student success.

Narrative:

Students in our program work along side faculty and peers to develop skills relating to our student learning outcomes and our course offerings reflect this. The courses offered in our program are chosen because of their relevance in the field and their transferability. The music faculty stays up-to-date in current trends in their respective fields, and maintains contact with the schools to which students commonly transfer. In addition, our program also coordinates with other programs (eg. the theater program) to give our students exposure and opportunity in related fields.
3.0: ASSESSMENT OF STUDENT LEARNING OUTCOMES

3.1: REFLECTION ON PROGRAM/COURSE OUTCOMES

Provide a narrative reflection on the assessment of program curriculum. Please provide an individual chart for student learning outcomes at both program and course level. Once the chart has been completed by the program, it can be updated in each cycle to reflect changes in assessment initiatives.

Narrative:

The music faculty have participated in collecting assessment data since 2014 by following the assessment plan instituted by the college. Through use of the system Tk20, MUE course outcomes have been tracked through several different student assessment tools. In the 2015-2017 cycle we collected student learning assessment data for our general education course: Music Appreciation. We have also linked the course data to several music program outcomes as well as the institutional outcomes. In additional to this we also collected data for eight other courses. These include Music Theory I, II, III, and IV as well as Sightsinging I, II, III, and IV. These courses are the core courses in the music program of study. Along with course level data we have linked those courses to the music program outcomes and institutional outcomes. Students have easily mastered the outcomes where data was collected. Currently there are 23 different courses being taught in the music program. The shear numbers of courses along with turnover in the academic leadership resulted in several courses where data was not collected during the 2015-2017 cycle. The remainder of our courses, which include applied music courses and performing ensembles, have been added for data collection in the 2017-2019 assessment cycle. This has resulted in all courses collecting data through at least one assessment tool.

Evidence:

- Music Program Outcomes linked to Course Outcomes
Music Course Outcomes linked to Program Outcomes

Program Outcomes:
PO1: Student will be able to interpret and apply musical notation in performance.
PO2: Student will be able to interpret and apply musical notation in the analysis of musical scores.
PO3: Students will be able to perform with artistry and sensitivity.
PO4: Students will be able to demonstrate responsibility to performance groups.

Courses Outcomes:

Music Appreciation - 06MUE1303
1. Identify and describe the elements of melody, harmony, pitch, rhythm, timbre, texture, form, and dynamics. (PO2)
2. Identify the expressive qualities of the elements of music through listening experiences. (PO2)
3. Describe the general characteristics of musical genres and the relationship to their cultural/historical settings. (PO3)
4. Demonstrate knowledge of musical artists, composers, and compositions related to the context of the course. (PO3)
5. Critically evaluate the role of music in their lives. (PO3)

Sight Singing I – 06MUE1142
1. Identify the basic elements of music (PO1)
2. Distinguish major scales aurally (PO1)
3. Reproduce major scales vocally (PO1)
4. Distinguish minor scales aurally (PO1)
5. Reproduce minor scales vocally (PO1)
6. Distinguish intervals aurally (PO1)
7. Reproduce intervals vocally (PO1)
8. Read and perform rhythms in simple and compound meter (PO2)

Sight Singing II – 06MUE1152
1. The student will demonstrate an understanding of basic music theory concepts and the musicianship skills necessary to sing more complex diatonic melodies. (PO1)
2. Perform rhythms at sight. (PO1)
3. Recognize melodic and harmonic intervals, the four triad types, and simple progressions. (PO2)
4. Analyze and notate rhythms and melodies by ear. (PO1)

Sight Singing III - 06MUE2142
1. Identify twelve intervals both ascending and descending. (PO1)
2. Identify major and minor scales. (PO1)
3. Identify chromatic and non-harmonic tones. (PO1)
4. Identify secondary dominant chords. (PO1)
5. Identify modulations. (PO1)
6. Reproduce 2-part dictation. (PO2)
7. Identify intricate rhythms. (PO1)
8. Identify medieval modes. (PO2)

Sight Singing IV -06MUE2152
1. Identify all intervals including compound intervals. (PO1)
2. Reproduce more difficult rhythmic patterns. (PO1)
3. Identify and reproduce hemiolas and changing meter signatures. (PO1)
4. Identify chromatic intervals. (PO1)
5. Identify remote modulations. (PO1)
6. Compose melodies representative of 20th century techniques. (PO1)
7. Understand musical terms and foreign words used in music. (PO2)

Music Theory I-06MUE1093
1. Notate rhythmic patterns in common simple and compound meters (duple, triple, and quadruple). (PO2)
2. Identify and write simple and compound intervals, diatonic triads and seventh chords in all positions, and in treble, bass, alto, and tenor clef. (PO2)
3. Demonstrate fluency in the construction of all major and minor scales and key signatures. (PO2)
4. Analyze and construct chords using Roman numerals and figured bass. (PO2)
5. Demonstrate the integration of common-practice diatonic harmonic and voice-leading principles, including the use of passing and neighboring tones. (PO2)

Music Theory II – 06MUE1113
1. Compose a four-part chorale using figured bass involving diatonic and some chromatic harmony. (PO2)
2. Analyze simple harmonic progressions involving diatonic and some chromatic harmony. (PO2)
3. Identify errors in melodies, harmonies, and rhythms. (PO2)
4. Identify basic forms in music. (PO2)
5. Identify and compose secondary and leading tone chords. (PO2)

Music Theory III-06MUE2093
1. Apply advanced principles of part writing when writing 4 part –chorales. (PO2)
2. Identify various forms of modulation during an analysis of written music. (PO2)
3. Identify chromatic harmony and extended structures. (PO2)
4. Identify and construct non diatonic chords such as borrowed chords, altered chords, Neapolitan chords, and other augmented sixth chords. (PO2)
5. Identify chromatic harmony and extended structures. (PO2)
6. Identify chromatic harmony and extended structures. (PO2)
7. Identify and apply enharmonic spelling. (PO2)
8. Identify modulation to foreign keys during analysis of written music. (PO2)
Music Theory IV – 06MUE 2103
1. Identify counterpoint treatment of dominant harmony sequence and expanded tonality. (PO2)
2. Identify Impressionism scales and chord structure and parallelism. (PO2)
3. Identify pandiatonicism rhythm and meter set theory, the twelve-tone technique, tonal serialization, and aleatory chance music. (PO2)

Applied Music- Voice for Music Majors-06MUE1122
1. Produce a free ringing tone coordinated with deep full breaths, legato phrasing, and clear enunciation. (PO3)
2. Identify specific artistic and technical goals and efficiently address these in practice. Students will polish critical listening skills, self-discipline and ability to concentrate. (PO3)
3. Analyze musical scores. (PO1, PO2)
4. Perform literature with integrity and vibrancy. (PO3)
5. Perform in Master classes and for a Recital or Final Lesson Performance. (PO3)

Applied Music – Piano for Music Majors -06MUE1062
1. Demonstrate Keyboard Technique – all major and minor pentachords, one octave major scales. (PO3)
2. Demonstrate Keyboard Harmony – I-V-I progression in keys up to three sharps and flats, harmonize a given melody to chord roots, play all major root position chords. (PO3)
3. Demonstrate Transposition – transpose basic melodies to selected keys. (PO3)
4. Perform by Memory Repertoire – at the level of the first half of the textbook. (PO3)
5. Sight-read -pieces on the level of the first half of the textbook. (PO3)

Applied Music- Instrumental for Music Majors -06MUE1112
1. Demonstrate improvement or mastery of the given appropriate playing techniques. (PO1, PO3)
2. Demonstrate knowledge and understanding of the style, composer, and characteristics of each work studied. (PO2,PO3)
3. Express artistic and musical messages through performance. (PO3)
4. Demonstrate the ability to perform in lessons one or more compositions from a variety of traditional or jazz styles suited to the student’s ability that he or she has not previously studied. (PO1, PO3)

Women’s Chorus-06MUE1341
1. Perform musical concepts through choral rehearsals/concerts. (PO1, PO3,PO4)
2. Identify and practice musical vocabulary and vocal parts. (PO1, PO4)
3. Utilize and improve Ear Training & Sight-Reading skills. (PO1, PO4)
4. Criticize music both objectively and subjectively. (PO2, PO3)
5. Identify musical influences in vocal repertory. (PO2)
6. Analyze musical performances is written and spoken conversations. (PO3, PO4)

Men’s Chorus-06MUE1701
1. Perform musical concepts through choral rehearsals/concerts. (PO1, PO3,PO4)
2. Identify and practice musical vocabulary and vocal parts. (PO1, PO4)
3. Utilize and improve Ear Training & Sight-Reading skills. (PO1, PO4)
4. Criticize music both objectively and subjectively. (PO2, PO3)
5. Identify musical influences in vocal repertory. (PO2)
6. Analyze musical performances is written and spoken conversations. (PO3, PO4)

Chamber Singers-06MUE1141
1. Perform musical concepts through choral rehearsals/concerts. (PO1, PO3, PO4)
2. Identify and practice musical vocabulary and vocal parts. (PO1, PO4)
3. Utilize and improve Ear Training & Sight-Reading skills. (PO1, PO4)
4. Criticize music both objectively and subjectively. (PO2, PO3)
5. Identify musical influences in vocal repertory. (PO2)
6. Analyze musical performances is written and spoken conversations. (PO3, PO4)

Athletic Band – 06MUE1211
1. Develop proficiency in instrumental performance. (PO1, PO3)
2. Develop team skills and the ability to contribute to an ensemble. (PO4)
3. Develop a heightened awareness of performance quality and necessary skills for presentation effectiveness. (PO1, PO3, PO4)
4. Show understanding of balance, pitch, blend and overall concept of acceptable sound for an instrumental ensemble. (PO1, PO3)

Jazz Band -06MUE1401
1. Perform standard repertoire appropriate to their performance area as members of ensembles. (PO1, PO3)
2. Demonstrate the ability to successfully contribute in a cooperative learning environment. (PO4)
3. Demonstrate the ability to perform a variety of music with attention to several musical factors, including style, articulation, dynamics, blend and balance, intonation, rhythm, and phrasing. (PO1, PO3, PO4)
4. Demonstrate knowledge of different jazz genres and the means to express themselves artistically. (PO1, PO3)

Concert Band -06MUE1001
1. Perform standard repertoire appropriate to their performance area as members of ensembles. (PO1, PO3)
2. Demonstrate the ability to successfully contribute in a cooperative learning environment. (PO1, PO3, PO4)
3. Demonstrate the ability to perform a variety of music with attention to several musical factors, including style, articulation, dynamics, blend and balance, intonation, rhythm, and phrasing. (PO1, PO3, PO4)
4. Understand and interpret compositions from a variety of cultural and historical backgrounds. (PO3)
3.2: SIGNIFICANT ASSESSMENT FINDINGS

Provide a narrative overview of the program's significant student learning outcomes assessment findings, any associated impact on curriculum, as well as any ongoing assessment plans. The program may attach data charts, assessment reports or other relevant materials. (See Appendix 2 for ICC SLO's and Resource C- for more information.)

Narrative:

Because of data collection and reflection of student learning in MUE classes, faculty have changed classroom activities, assessment tools, delivery method of materials, etc. to improve student learning. While not all courses collected data in the 2015-2017 cycle, the culture of assessment practices and knowledge of good assessment practices have been instituted in our program and will continue to improve in the 2017-2019. In courses where data was collected, students routinely exceeded the measure for each outcome. In the 2015-2017 cycle, assessment data was collected for Music Appreciation, Sight singing I-IV, and Music Theory I-IV. Additional measures and outcomes will be added to data collection for this courses in the 2017-2019 cycle. Applied music courses along with performing ensembles have been added to our current cycle (2017-2019) which means all courses currently are in the assessment plan.

Evidence:

- [Music Courses and Program Assessment data 2015-2017](#)
Music Program Outcomes:

O1: **Student will be able to interpret and apply musical notation in performance.**
M1 - Sight Singing I – course outcome/measures listed below
M2- Sight Singing II – course outcomes/measures listed below
M3-Sight Singing III – course outcomes/measures listed below
M4- Sight Singing IV- course outcomes/measures listed below

Results: Students completed all the assessment well over the 70% goal and mastered several outcomes for the course.

M5- Applied Lessons/Final Jury Assessment (added in 2017-2019 cycle)

O2: **Student will be able to interpret and apply musical notation in the analysis of musical scores.**
M1-Music Theory I – course outcome/measures listed below
M2- Music Theory II – course outcomes/measures listed below
M3-Music Theory III – course outcomes/measures listed below
M4- Music Theory IV- course outcomes/measures listed below

Results: Students completed all the rhythm assignments well over the 70% goal and mastered outcomes various for the course.

O3: **Students will be able to perform with artistry and sensitivity.**
M1 – Applied Lesson/Final Jury (part of the 2017-2019 cycle)

O4: **Students will be able to demonstrate responsibility to performance groups.**
M1- All Students will achieve 80% or higher Attendance rate in ensemble courses. (part of the 20172019 cycle)
Specific Course Outcome Data: Summer 2015-Spring 2017

Music Theory I - 06MUE1093 Outcome:
1. The student will be able to notate rhythmic patterns in common simple and compound meters (duple, triple, and quadruple).

Measures:
No. 1: 70% or higher grade on the Chapter 2 test over Rhythm in Music. Test is uploaded below.
All students received a 70% or higher grade on the Chapter 2 test
No. 2: Completion of assigned chapter 2 self-tests at a 70% or higher grade.
All students received a 70% or higher on self-test home works
No. 3: Completion of assigned work focusing on rhythm in the computer program Musation at a 70% or higher grade. Musation is a computer program contained in the cloud that we have access to in the Fine Arts Computer Lab.
All students in the course completed Musation work with a 70% or higher.

Results:
Course taught Fall 2015/Fall 2016
Students completed all the rhythm assignments well over the 70% goal and mastered outcome number 1 for the course.
Because we used 3 different types of assessments, (homework, computer work, and a test) the concepts were reinforced. Along with reinforcement the assessments were differentiated so many learning styles were accommodated.

Music Theory II - 06MUE1103

Outcome:
2. The student will be able to identify various forms of modulation during an analysis of written music.

Measures:
No. 1: 70% of students will achieve a 70% of higher grade on the Chapter 18 over Modulation. Test is uploaded below.
All students received a 70% or higher grade on the Chapter 18 test
No. 2: Completion of assigned chapter 18 self-tests at a 70% or higher grade. All students received a 70% or higher on self-test home works.

No. 3: Completion of assigned work focusing on modulation in the Musation at a 70% or higher grade. Musation is a computer program contained in the cloud that we have access to in the Fine Arts Computer Lab.

All students in the course completed Musation work with a 70% or higher.

Results:
Course taught Spring 2016/Spring 2017

Students completed all the rhythm assignments well over the 70% goal and mastered outcome number 2 for the course.

Because we used 3 different types of assessments, (homework, computer work, and a test) the concepts were reinforced. Along with reinforcement the assessments were differentiated so many learning styles were accommodated.

Music Theory III - 06MUE2093

Outcome:
2. The student will be able to identify various forms of modulation during an analysis of written music.

Measures:
No. 1: 70% of students will achieve a 70% of higher grade on the Chapter 18 over Modulation. Test is uploaded below.

All students received a 70% or higher grade on the Chapter 18 test

No. 2: Completion of assigned chapter 18 self-tests at a 70% or higher grade. All students received a 70% or higher on self-test home works

No. 3: Completion of assigned work focusing on modulation in the Musation at a 70% or higher grade. Musation is a computer program contained in the cloud that we have access to in the Fine Arts Computer Lab.

All students in the course completed Musation work with a 70% or higher.

Results:
Course taught Fall 2015/Fall 2016

Students completed all the rhythm assignments well over the 70% goal and mastered outcome number 2 for the course.
Because we used 3 different types of assessments, (homework, computer work, and a test) the concepts were reinforced. Along with reinforcement the assessments were differentiated so many learning styles were accommodated.

**Music Theory IV 06MUE2103 Outcome**

1. The student will be able to identify Counterpoint Treatment of Dominant Harmony Sequence and Expanded Tonality **Measures:**
   No. 1: 70% of students will receive a 70% or higher on the Chapter 24 workbook/homework assignments.
   All students scored a 70% or higher on the Chapter 24 workbook/homework assignments.
   No. 2: 70% of students will receive a 70% or higher on the Chapter 24 test.
   All students scored a 70% or higher on the Chapter 24 test.

**Results:**
Course taught Spring 2016/Spring 2017
Students completed all the rhythm assignments well over the 70% goal and mastered outcome number 4 for the course.
Because we used 3 different types of assessments, (homework, computer work, and a test) the concepts were reinforced. Along with reinforcement the assessments were differentiated so many learning styles were accommodated.

**Sight Singing I - 06MUE1142**

**Outcome:**
2. The student will be able to distinguish major scales aurally.

**Measures:**
No. 1: 70% or higher grade on the written test over Major Scales. Test is uploaded below.
All students received a 70% or higher grade on the Major Scales test.
No. 2: 70 % or higher grade of assigned work on major scale recognition in the computer program Auralia at a 70% or higher grade. Auralia is a computer program contained in the cloud that we have access to in the Fine Arts Computer Lab.
All students in the course completed Auralia work with a 70% or higher.
Results:

No. 1
Fall 2015: Students completed all the major scale test well over the 70% goal and mastered outcome number 2 for the course. (89%)

Fall 2016: Students completed all the major scale test well over the 70% goal and mastered outcome number 2 for the course. (92%)

No. 2
Fall 2015: Students completed all the major scale auralia assignments well over the 70% goal and mastered outcome number 2 for the course. (82%)

Fall 2016: Students completed all the major scale auralia assignments well over the 70% goal and mastered outcome number 2 for the course. (91%)

Because we used 2 different types of assessments, computer work, and a test) the concepts were reinforced. Along with reinforcement the assessments were differentiated so many learning styles were accommodated.

Sight Singing II -06MUE1152

Outcome:
3. The student will be able to recognize melodic and harmonic intervals, the four triad types, and simple progressions.

Measures:
No. 1: 70% of Students will achieve a 70% or higher on Test #3 of the semester covering all simple melodic and harmonic intervals, the four triad types, and simple progressions.

No. 2: 70% of Students will achieve a 70% or higher on auralia computer homework assignment over Level 7 simple intervals.

Results:
No. 1: Fall 2015: Students completed interval test well over the 70% goal and mastered outcome number 2 for the course. (89%)

Fall 2016: Students completed interval test well over the 70% goal and mastered outcome number 2 for the course. (92%)
No. 2: Fall 2015: Students completed all the interval auralia assignments well over the 70% goal and mastered outcome number 2 for the course. (82%)

Fall 2016: Students completed all the interval auralia assignments well over the 70% goal and mastered outcome number 2 for the course. (91%)

Students completed all the interval assignments well over the 70% goal and mastered outcome number 2 for the course.

Because we used 2 different types of assessments, (computer work, and a test) the concepts were reinforced. Along with reinforcement the assessments were differentiated so different learning styles were accommodated.

Sight Singing III -06-MUE-2142

Summer 2015- Spring 2017

Outcome: Identify major and minor scales
Measure:
No 1: 70% of the students will achieve a 70% or better on the aural scales quiz. Document to be uploaded.
No. 2: 70% of Students will achieve a 70% or higher on auralia computer homework assignment over Level 4.

Results:
No. 1: Fall 2015: Students completed scale quiz well over the 70% goal and mastered outcome number 2 for the course. (88%)
Fall 2016: Students completed scale quiz well over the 70% goal and mastered outcome number 2 for the course. (90%)
No. 2: Fall 2015: Students completed all the scales assignments well over the 70% goal and mastered outcome number 2 for the course. (84%)
Fall 2016: Students completed all the scales assignments well over the 70% goal and mastered outcome number 2 for the course. (89%)

Students completed all the interval assignments well over the 70% goal and mastered outcome number 2 for the course.

Because we used 2 different types of assessments, (computer work, and a test) the concepts were reinforced. Along with reinforcement
Sighting Singing IV-06MUE

**Outcome:** Identify all intervals including compound intervals.

**Measure:**

No 1: 70% of the students will achieve a 70% or better on the aural interval test. Document to be uploaded.

No. 2: 70% of Students will achieve a 70% or higher on auralia computer homework assignment over Intervals Level 17.

**Results:**

No. 1: Fall 2015: Students completed interval test well over the 70% goal and mastered outcome number 2 for the course. (76%)

Fall 2016: Students completed interval test well over the 70% goal and mastered outcome number 2 for the course. (83%)

No. 2: Fall 2015: Students completed the auralia homework well over the 70% goal and mastered outcome number 2 for the course. (82%)

Fall 2016: Students completed the auralia homework well over the 70% goal and mastered outcome number 2 for the course. (86%)

Students completed all the interval assignments well over the 70% goal and mastered outcome number 2 for the course.

Because we used 2 different types of assessments, (computer work, and a test) the concepts were reinforced. Along with reinforcement...
Music Appreciation (06-MUE-1303)

Outcome: Demonstrate knowledge of musical artists, composers, and compositions related to the context of the course.

Measure: No. 1:

70% of students will receive a 70% or higher on the following assignment: Students will prepare a 10 minute class presentation about a composer from classical western music. They should include biographical information, genres composed, contributions to the field,

70% of students will receive a 70% or higher on the following assignment: Students will prepare a 10 minute class presentation about a composer from classical western music. They should include biographical information, genres composed, and contributions to the field, detail 2 important works with a brief analysis, and other relevant information. A rubric addresses 10 categories was used.

Results:
Summer 2015 – no data
Fall 2015-91%
Spring 2016 -84%
Summer 2016- no data
Fall 2016- 84%
Spring 2017 -90%

These courses will be added in the 2017-2019 assessment cycle:

Choral Ensembles

Chorale (06MUE1021)

Outcome: Perform musical concepts through choral rehearsals/concepts

Measure: The choir will achieve a rating of excellent or better on the choral performance rubric provided below.

Chamber Singers (06MUE1141)

Outcome: Expand knowledge of all musical concepts through performance practices

Measure: The choir will achieve a rating of excellent or better on the choral performance rubric provided below.
Men’s Chorus (06MUE1701)

**Outcome:** Perform musical concepts through choral rehearsals/concepts

**Measure:** The choir will achieve a rating of excellent or better on the choral performance rubric provided below.

Women’s Chorus (06MUE1341)

**Outcome:** Perform musical concepts through choral rehearsals/concepts

**Measure:** The choir will achieve a rating of excellent or better on the choral performance rubric provided below.

**Instrumental Ensembles**

**Athletic Band (06MUE 1211)**

**Outcome:** Perform musical concepts through band rehearsals/concerts

**Measure:** The band will achieve a rating of excellent or better on the band performance rubric provided below.

**Concert Band (06MUE1001)**

**Outcome:** Perform musical concepts through band rehearsals/concerts

**Measure:** The band will achieve a rating of excellent or better on the band performance rubric provided below.

**Jazz Band (06MUE1401)**

**Outcome:** Perform musical concepts through band rehearsals/concerts

**Measure:** The band will achieve a rating of excellent or better on the band performance rubric provided below.

**Private/Solo Music Lessons**

**Applied Music Voice/Instrumental/Piano for Music Majors (06MUE1121,1062,1122)**

**Outcome:** Perform in Master classes and for a Recital or Final Lesson Performance

**Measure:** 70% of students will receive a 70% or higher on the performance rubric/
3.3: ONGOING ASSESSMENT PLANS

Describe ongoing assessment plans and attach any new assessment progress reports for the current or past academic year.

Narrative:

The music program will continue to add courses to document assessment. The current program review reflects a few courses where significant assessment documentation exists. By the AY2018-2019 all MUE courses will collect at least two assessment pieces. The music program recently adopted new standardized rubrics for all performing ensembles as well as individual applied music courses. Data and assessment plans for the 2017-2019 has been included as evidence.
4.0: EXTERNAL CONSTITUENCY AND SIGNIFICANT TRENDS

External Constituency and Significant Trends - An important component of maintaining a superior program lies in awareness and understanding of other possible factors that may impact the program and/or student outcomes. After consideration of these other factors, program faculty should document the relevant information within this section. As applicable, this should include the following. (See Resource B for more information and other examples of external constituencies that may apply to both career and transfer programs.)

4.1: PROGRAM ADVISORY COMMITTEE

Please list or attach all Advisory member's Name/Title/Organization/Length of Service on committee; note the Committee Chair with an asterisk (*).
Upload meeting minutes from the previous spring and fall semesters.

Narrative:

Not applicable in the Music Program.
4.2: SPECIALIZED ACCREDITATION

Include the following information: Accrediting Agency title, abbreviation, ICC contact; Agency contact, Date of Last Visit, Reaffirmation, Next Visit, FY Projected Accreditation Budget.

Upload the most recent self-study and site visit documents.

Upload agency correspondence which confirm accreditation status.

**Narrative:**

Not applicable in the Music Program.
4.3: OTHER

See Resource B for examples of external constituencies that may apply.

Narrative:

Due to Independence Community College's current accreditation through the Higher Learning Commission, the Music Program is also accredited. Of the Music courses offered in Independence Community College, Music Appreciation and Music Theory I are listed on Kansas Board of Regents' Transfer Course Matrix.
5.0: CURRICULUM REFLECTION

5.1: REFLECTION ON CURRENT CURRICULUM

Provide a narrative reflection that describes the program’s curriculum holistically. The following are prompts formulated to guide thinking/reflection on curriculum. While presented in question form, the intent of the prompts is to stimulate thought and it is not expected that programs specifically answer each and every question.

· Is the curriculum of the program appropriate to the breadth, depth, and level of the discipline?
· How does this program transfer to four-year universities? (give specific examples)
· What types of jobs can students get after being in your program? (Please use state and national data)
· How dynamic is the curriculum? When was the last reform or overhaul?
· In the wake of globalization, how “internationalized” is the curriculum?
· How does the program assess diversity?
· Does the program have any community-based learning components in the curriculum?

Narrative:

Is the curriculum of the program appropriate to the breadth, depth, and level of the discipline?

The nature of the program is designed to mirror the general requirements of students entering into a four year college for music. The first two years of a music degree contain very little major specific classes, most specialized classes for any specific music major occur in the third and fourth year of instruction. The load for the first two years as a music major include the acquisition of general music knowledge in Music Theory, sight reading, aural skills, heavy ensemble work and private instruction on a primary instrument. ICC meets or exceeds the requirements for the first two years of a music major at other four year Kansas institutions. The breadth and depth of is appropriate for the first two years of a music major.

How does this program transfer to four-year universities? (give specific examples)

Our high achieving students typically have no transfer issues moving course work from our institution to another. At times a placement test is required to receive all of the theory and sight singing credits offered at ICC as only Theory 1 and Sight Singing 1 have completed the KCOG process.

We are currently finalizing a 2+2 program with K-State for seamless transfer and are engaging other colleges to form similar agreements. We lack two class for our K-State 2+2 program that is currently not part of the four semester plan. K-State requires all Music Majors to take statistics in the first two years of instruction and a World Music course.

*See Transfer equivalency for K-State document available in evidence section.

* See Transfer equivalency for Pitt State document available in evidence section.

What types of jobs can students get after being in your program?

This program is not designed to provide job ready students at completion of an Associate’s
degree. Instead, this program is designed to provide all of the necessary experiences and classes required in the first two years of a general music degree. Students who enter this program are typically seeking a bachelor’s degree in a variety of music fields.

How dynamic is the curriculum? When was the last reform or overhaul?
The music degree program is very dynamic and adaptive. We have changed course descriptions and names to more closely meet the needs of our students. We have added additional courses to help students have a wide variety of options when exploring the music field. We have followed trends at other universities to help maintain a seamless level of transfer of our students. The program is in a constant state of improvement based on assessment and feedback from our students who transfer to other universities. Although small adjustments are made almost every year we have not had a major overhaul of the music program since 2012 in which the program was more closely aligned with four year university programs.

In the wake of globalization, how “internationalized” is the curriculum?
The program has not moved significantly towards an internationalized curriculum as most music degree programs in Kansas still follow a Western European tradition of music education. Cultural and international diversity occur in the individual ensembles offered at ICC. Music is selected that provide a wide breadth of exposure to other cultures, diverse backgrounds, genres, and languages.

How does the program assess diversity?
The program does not currently assess diversity but does strive to promote diversity in the choice of musical selections for ensemble work.

Does the program have any community-based learning components in the curriculum?
The music program serves the community at a variety of events. All ensembles have performed at community functions and private sponsored events. The instrumental and choral programs have ensembles that meet in the evening and are open to community members. These offerings allow us to enrich the lives of community members while supporting one of the core missions of our institution, promoting cultural enrichment through music.

Evidence:

- ICC/KState Course transfer
- Pitt State course transfer list
NOTE: Please see information below to understand how to read the report, transfer credit policies for K-State and other facts about how to get the best information regarding transfer courses to our university.

INDEPENDENCE COMMUNITY COLLEGE (KS)

<table>
<thead>
<tr>
<th>Kansas State University Courses</th>
<th>Transfer Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIOL 198 &amp; BIOL 201 PRINCIPLES OF BIOLOGY &amp; ORGANISMIC BIOLOGY</td>
<td>BIO 1005 &amp; BIO 1015 GEN BIOL &amp; BOTANY</td>
</tr>
<tr>
<td>BIOL 198 &amp; BIOL 201 PRINCIPLES OF BIOLOGY &amp; ORGANISMIC BIOLOGY</td>
<td>BIO 1005 &amp; BIO 1025 GEN BIOL &amp; ZOOLOGY</td>
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<tr>
<td>BIOL 198 PRINCIPLES OF BIOLOGY</td>
<td>BIO 1005 GEN BIOLOGY</td>
</tr>
<tr>
<td>BIOL 198 PRINCIPLES OF BIOLOGY</td>
<td>BIO 1115 BIOLOGY I:PRIN CELLULAR/MOLE</td>
</tr>
<tr>
<td>CHM 110 &amp; CHM 111 GENERAL CHEMISTRY &amp; GEN CHEM LAB</td>
<td>PHS 1015 GEN CHEMISTRY</td>
</tr>
<tr>
<td>COMM 106 PUBLIC SPEAKING 1</td>
<td>COM 1203 PUBLIC SPEAKING</td>
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<tr>
<td>ENGL 100 EXPOSITORY WRITING 1</td>
<td>ENG 1003 ENGLISH COMP I</td>
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<tr>
<td>ENGL 100 EXPOSITORY WRITING 1</td>
<td>ENG 1005 ENGLISH COMPOSITION I</td>
</tr>
<tr>
<td>ENGL 200 EXPOSITORY WRITING 2</td>
<td>ENG 1013 ENGLISH COMP II</td>
</tr>
<tr>
<td>ENGL 251 INTRO LITERATURE</td>
<td>ENG 1073 INTRO TO LIT (MODERN)</td>
</tr>
<tr>
<td>FSHS 110 INTRO HUMAN DEVELOMNT</td>
<td>BEH 2003 DEVELOPMENTAL PSYCHOLOGY</td>
</tr>
<tr>
<td>HIST 111 WORLD HIST TO 1450</td>
<td>HIS 1003 HISTORY OF EARLY CIVILIZATION</td>
</tr>
<tr>
<td>HIST 112 WORLD HIST FROM 1450</td>
<td>HIS 1013 HISTORY OF EARLY CIVILIZATION</td>
</tr>
<tr>
<td>HIST 200 TOP/HISTORY F &amp; S</td>
<td>HIS 1163 BLACK HISTORY</td>
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<tr>
<td>HIST 200 TOP/HISTORY F &amp; S</td>
<td>HIS 1173 KANSAS HISTORY</td>
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<tr>
<td>Course 1</td>
<td>Course 2</td>
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<tr>
<td>HIST 251</td>
<td>HIS 1023</td>
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<tr>
<td>HIST US TO 1877</td>
<td>US HISTORY TO 1877</td>
</tr>
<tr>
<td>HIST 252</td>
<td>HIS 1033</td>
</tr>
<tr>
<td>HIST US SINCE 1877</td>
<td>US HISTORY (1850-1930)</td>
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<tr>
<td>HIST 252</td>
<td>HIS 1063</td>
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<tr>
<td>HIST US SINCE 1877</td>
<td>US HISTORY II:1877 TO PRE</td>
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<td>MATH 010 &amp; MATH 100</td>
<td>MAT 1025</td>
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<td>INTERMEDIATE ALGEBRA &amp; COLLEGE ALGEBRA</td>
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<td>MATH 100</td>
<td>MAT 1023</td>
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<td>COLLEGE ALGEBRA</td>
<td>COLLEGE ALGEBRA</td>
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<tr>
<td>MUSIC210</td>
<td>MUE 1093</td>
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<tr>
<td>MUSIC THEORY 1</td>
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<td>MUSIC230</td>
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<td>MUSIC320</td>
<td>MUE 2093</td>
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<tr>
<td>MUSIC THEORY 3</td>
<td>MUSIC THEORY III</td>
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<tr>
<td>MUSIC360</td>
<td>MUE 2103</td>
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<td>MUSIC THEORY 4</td>
<td>MUSIC THEORY IV</td>
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<tr>
<td>PHILO100</td>
<td>SOC 2003</td>
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<td>INTRO PHILOSOPH PROB</td>
<td>INTRO TO PHILOSOPHY</td>
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<td>PHILO130</td>
<td>SOC 1073</td>
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<td>INTRO/MORAL PHILO</td>
<td>ETHICS</td>
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<tr>
<td>STAT 325</td>
<td>BUS 2043</td>
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<tr>
<td>INTRO TO STATISTICS</td>
<td>BUSINESS STATISTICS</td>
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<tr>
<td>STAT 325</td>
<td>MAT 1103</td>
</tr>
<tr>
<td>INTRO TO STATISTICS</td>
<td>ELEM STATS</td>
</tr>
</tbody>
</table>
Understanding the K-State Course Display

- A fully equivalent course will have the K-State course number and title listed
- Courses with equivalencies such as ACCTG-1**, MATH-2**, TRANS-1** are transferable, but must be evaluated by the K-State college/department of your intended major to see how they will be applied to your degree requirement. The application of these courses can change if you decide to switch your major and will be reevaluated by your new department at that time.
- Course listed as "no transfer" will not transfer to K-State (ONLY Exception is the Technology and Management program via K-State Polytechnic)
- Developmental courses below 100-level may transfer to K-State but are not applicable to any degree program.
- "Eval Pending" means the course evaluation is in progress.
- In order for courses to be transferable to K-State, a sequence of courses may be required to receive credit. This sequence can be different for various majors on our campus. Please confirm with an advisor or the department office at our campus to identify the requirements for your degree.
- If a course is not listed, please email tfradmit@k-state.edu. Provide as much detail as possible, so the course can be evaluated for transfer equivalency.

K-State Undergraduate Transfer Credit Policies

- Most academic credits from regionally accredited community colleges and universities are transferable to K-State. Up to half of the hours required for a K-State baccalaureate degree can be taken at a two-year college.
- Not all credits from an associate's degree may be applicable towards a bachelor's degree. Depending on previous coursework and major, additional freshman or sophomore level classes may be needed to fulfill degree and/or general education requirements.
- Transfer grades do not become part of your K-State grade point average but may be referenced for consideration into specific programs.
- A grade of "D" will transfer to K-State, but these courses may need to be retaken, depending on the major entered.
- At least 30 credit hours must be completed at K-State to earn a degree. Twenty of the last 30 hours should be resident K-State credit. Major field courses are usually completed in residence. Courses taken through the K-State Global Campus are considered resident credit.
- A minimum of 45 hours must be at a course level of 300 or higher.

Disclaimer

- This is not an official evaluation of your transfer work and should only be used as a guide. Course evaluations are date sensitive and do change over time. The results you will see are reflective of how the course is currently evaluated. To prompt an official evaluation you will need to apply for admission to K-State at http://www.k-state.edu/admissions/ and have official transcripts sent from each institution that you have enrolled or attempted coursework at.
- Information on this webpage is subject to change without notice and is continually updated.
- Equivalency of a course does not guarantee that the course will apply as transfer credit to your intended major.
- K-State attempts to maintain complete evaluations for the Kansas community colleges.
- If you change your major, courses will need to be reviewed again by your new department and/or college to determine how they will be used toward your degree.
- Course evaluations change for various reasons, so if questions arise regarding the evaluation of the course, please e-mail tfradmit@k-state.edu.
Liberal Studies
Associate of Arts

Program Description: The Associate of Arts in Liberal Studies is intended to enable students to complete the necessary general education electives at the freshman and sophomore level for students in pursuit of a Bachelor of Arts Degree.

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis &amp; Oral Communication (9 hours)</td>
<td>3</td>
</tr>
<tr>
<td>English Comp I (ENG 1003)</td>
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<tr>
<td>English Comp II (ENG 1013)</td>
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<td>Choose 1 of the following:</td>
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<tr>
<td>Public Speaking (COM 1203)</td>
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<tr>
<td>Interpersonal Communication (COM 1233)</td>
<td>3</td>
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<tr>
<td>Mathematics (3 hours)</td>
<td>3</td>
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<tr>
<td>College Algebra (MAT 1023)</td>
<td>3</td>
</tr>
<tr>
<td>Analytic Geometry &amp; Calculus I (MAT 1055)</td>
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<tr>
<td>Elementary Statistics (MAT 1103)</td>
<td>3</td>
</tr>
<tr>
<td>Plane Trigonometry (MAT 1093)</td>
<td>3</td>
</tr>
<tr>
<td>Sciences (6 hours) (Choose 1)</td>
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<tr>
<td>Natural Sciences</td>
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<tr>
<td>General Biology (Non-majors) (BIO 1005)</td>
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<tr>
<td>Biology I: Principles of Cellular and Molecular Biology (BIO 1115)</td>
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<tr>
<td>Physical Sciences</td>
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<tr>
<td>Chemistry for Non-majors (PHS 1015)</td>
<td>5</td>
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<tr>
<td>Chemistry I for Majors (PHS 1025)</td>
<td>5</td>
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<tr>
<td>Descriptive Astronomy (PHS 1085)</td>
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<td>Physical Science (PHS 1005)</td>
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<tr>
<td>College Physics (PHS 1055)</td>
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<tr>
<td>Fine Arts and Aesthetic Studies (9 hours)</td>
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<tr>
<td>Art Appreciation (AED 1043)</td>
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<tr>
<td>Drawing and Composition (AED 1023)</td>
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<td>Ceramics I (AED 2023)</td>
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<td>Painting I (AED 1033)</td>
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<td>Music Appreciation (MUE 1303)</td>
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<td>Music Theory I (MUE 1093)</td>
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<td>Creative Writing (ENG 2023)</td>
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<tr>
<td>Theatre Appreciation (THR 1013)</td>
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<tr>
<td>Acting I (THR 1023)</td>
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<tr>
<td>Stagecraft I (THR 1033)</td>
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<tr>
<td>Cultural Studies (3 hours)</td>
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<tr>
<td>Anthropology (SOC 1023)</td>
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<tr>
<td>French I, II (FRL 1005, 1015)</td>
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<tr>
<td>Spanish I, II, III (FRL 1025, 1035, 2035)</td>
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<tr>
<td>World Regional Geography (GEO 2013)</td>
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<tr>
<td>Intro to Race and Ethnic Relations (SOC 2113)</td>
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<tr>
<td>African American History (HIS 1163)</td>
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<tr>
<td>World History I (HIS 1003)</td>
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<tr>
<td>World History II (HIS 1013)</td>
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<tr>
<td>Health and Well-Being (4-6 hours)</td>
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<tr>
<td>Psychological</td>
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<tr>
<td>General Psychology (BEH 1003)</td>
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<tr>
<td>Developmental Psychology (BEH 2003)</td>
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<tr>
<td>Drugs and Behavior (BEH 2043)</td>
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<td>Physical</td>
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<td>Wellness Concepts (HPR 1401)</td>
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<td>Nutrition (BIO 2053)</td>
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<tr>
<td>Personal and Community Health (HEA 1053)</td>
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<tr>
<td>Environmental</td>
<td>1</td>
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<tr>
<td>College Success (ssc 1021)</td>
<td>1</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credit Hours</th>
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</thead>
<tbody>
<tr>
<td>Human Heritage (9 hours)</td>
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<tr>
<td>Select 1 from each of the following 3 categories:</td>
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<tr>
<td>History (1 course)</td>
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<tr>
<td>US History I (HIS 1023)</td>
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<tr>
<td>US History II (HIS 1063)</td>
<td>3</td>
</tr>
<tr>
<td>Literature (1 course)</td>
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<tr>
<td>Introduction to Literature (ENG 1073)</td>
<td>3</td>
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<tr>
<td>American Literature I (ENG 1083)</td>
<td>3</td>
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<tr>
<td>American Literature II (ENG 2113)</td>
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<tr>
<td>British Literature I (ENG 2123)</td>
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<tr>
<td>British Literature II (ENG 2133)</td>
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<tr>
<td>Topics in Literature (ENG 2151, 2152, 2153)</td>
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<tr>
<td>Philosophy and Religion (1 course)</td>
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<td>Introduction to Philosophy (PHI 2003)</td>
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<tr>
<td>Ethics (PHI 1073)</td>
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<tr>
<td>Logical and Classical Reasoning (PHI 2073)</td>
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</tr>
<tr>
<td>New Testament History (REL 1013)</td>
<td>3</td>
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<tr>
<td>Social Awareness (3 hours)</td>
<td>3</td>
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<tr>
<td>Introduction to Sociology (SOC 1003)</td>
<td>3</td>
</tr>
<tr>
<td>Social Problems (SOC 2023)</td>
<td>3</td>
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<tr>
<td>Political Awareness (3 hours)</td>
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<tr>
<td>American Government (POL 1023)</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Political Science (POL 1013)</td>
<td>3</td>
</tr>
<tr>
<td>Business and Technology (6 hours)</td>
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<tr>
<td>Personal Finance (BUS 1003)</td>
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<td>Financial Accounting (ACC 1043)</td>
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<tr>
<td>Introduction to Business (BUS 1093)</td>
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<tr>
<td>Computer Concepts &amp; Applications (CIT 1003)</td>
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<tr>
<td>Microeconomics (BUS 2023)</td>
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<tr>
<td>Macroeconomics (BUS 2033)</td>
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</tr>
</tbody>
</table>

**General Electives (6 hours)**

*Only 3 of the 6 hours may be activity or music courses*

Total: 60-62
5.2: DEGREE AND CERTIFICATE OFFERINGS OR SUPPORT

List what degrees and certificates are offered and/or describe how the program curriculum supports other degrees and/or certificates awarded by the college.

Narrative:

There are two major areas of focus for the Music program at Independence Community College. The first focus is to serve the needs of students pursuing their associates of Arts degree in music. The second focus is to provide students interested in music but not majoring in music an avenue to continue musical study. Scholarships are provided for those students pursuing other degrees at ICC for involvement in the music program. In this way, the music program brings in many students that populate other classes at ICC. We have supported every major on campus in the last eight years by providing scholarship funding and a support system for students. Music Appreciation and Music Theory 1 also provide necessary courses for several degree paths including the Liberal Studies degree. Music ensembles provide elective options for the Liberal Studies degree. (see highlights within attachment).

Evidence:
Elective Options for Liberal Studies

Evidence:

- Course and Elective options for the Liberal Studies degree
6.0: FACULTY SUCCESS

Before completing the Faculty Success sub-sections, the program should reflect on a program pedagogy of success that identifies activities (publications, presentations, awards, and service) that promote success and why these specific activities were chosen. This philosophy or statement of pedagogy should be used as a framework for structuring future activities based on measurable outcomes in other sections of the program review.

6.1: PROGRAM ACCOMPLISHMENTS

Please highlight noteworthy program accomplishments.

Narrative:

The music program has been able to expose students to major cultural events through travel to cities and major cultural centers both nationally and internationally. Funding has been self-generated, with little institutional money used. Through these trips, students are able to experience high quality performances and gain a better understanding of the world outside of Independence. The music program has also incorporated a new guitar fabrication course in conjunction with Fab Lab ICC. Students who enroll in the course are able to design and build their own guitar while incorporating S.T.E.M. education. Finally, the music program has increased its offerings in performance ensembles. The number of choirs offered has grown from two to four, while the number of bands has grown from two to three.
6.2: FACULTY ACCOMPLISHMENTS

Highlight noteworthy accomplishments of individual faculty.

Narrative:

The faculty in the music program have had several noteworthy accomplishments:

All three of the music faculty have been chosen as adjudicators for league, district, regional and state level music competitions sponsored by the Kansas High School Activities Association (KSHSAA). In addition the faculty members were selected to organize and host a 4A-3A-2A-1A KSHSAA regional music festival. The chair of the fine arts department was a featured soloist with the Puget Sound Concert Opera, was selected as the clinician for the Southeast Kansas Music Educators Association Elementary Honor Choir, served as the music director and producer for various Neewollah main stage productions, as well as winning the Independence Community College Spirit Award in 2015.

The vocal music professor has served as the music director for various Neewollah main stage productions as well as successfully organized and executed various student trips to New York City, Chicago, Mexico as well as many other places.

The instrumental music professor was selected as the featured soloist at the 2018 Dale Casteel Symphony of Winds Festival, was twice invited to be on the faculty of the Midwest Trumpet Festival, and performed multiple times with the Southeast Kansas Symphony. Both the chair of the Fine Arts Department and the Instrumental Music Professor are currently ABD on completion of their doctoral degrees.
6.3: INNOVATIVE RESEARCH, TEACHING, AND COMMUNITY SERVICE,

In this section the program should describe how faculty members are encouraged and engaged in promoting innovative research, teaching, and community service.

Narrative:

All three of the music program faculty are members of professional music associations including: the Kansas Music Educators Association, the Ohio Music Education Association, the Kansas Bandmasters Association, and the American Choral Directors Association. In addition, all three faculty have served as conductors with Mid-Continent Community Band.

The chair of the music department is the choral director at the First United Methodist Church in Independence, KS. He is also conducting research on shape note singing, bluegrass and other Appalachian music and their applications in the choral classroom.

The vocal music professor currently serves as the pianist/organist at the First United Methodist Church in Independence, KS. In addition, she serves as a pianist/accompanist in the Montgomery County area.

The instrumental music professor serves on the film and music team at Tyro Christian Church and is currently conducting research on Henry Brant’s Trumpet Concerto and Spatial Music. He is also applying for a grant to attend a guitar building institute to further the guitar building courses at Independence Community College.
7.0: PROGRAM PLANNING & DEVELOPMENT FOR STUDENT SUCCESS

7.1 Narrative Reflection on Qualitative and Quantitative Data and Trends

Thoughtful reflection on the available assessment data is key to effective and meaningful action planning. In this section provide a narrative reflection on trends observed in the data from section 1.0. (See Resource C)

Narrative:

In 2017, the total number of freshman and sophomore music majors was 15. The returning number was eight. We had zero complete the program; however, we did have several transfer into four year universities successfully without receiving a degree from ICC. In 2016, the total number of freshman and sophomore music majors was ten. The returning number was four and we had two complete associate degrees. There is no data available for 2015. Once again, although there is no concrete data, we have several students who have transferred and completed four year degrees in music. To increase completion and success rates, the college as a whole has instituted navigator positions, who will track students more closely with attendance, grades, and financial aid issues. We believe this will directly help our numbers increase.

Data about job outlook, median pay, number of jobs and employment change was obtained from the bureau of labor and statistics. See below:

### Music Directors and Composers

<table>
<thead>
<tr>
<th>2016 Median Pay</th>
<th>$50,110 per year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typical Entry-Level Education</td>
<td>Bachelor's degree</td>
</tr>
<tr>
<td>Work Experience in a Related Occupation</td>
<td>Less than 5 years</td>
</tr>
<tr>
<td>On-the-job Training</td>
<td>None</td>
</tr>
<tr>
<td>Number of Jobs, 2016</td>
<td>74,800</td>
</tr>
<tr>
<td>Job Outlook, 2016-26</td>
<td>6% (As fast as average)</td>
</tr>
<tr>
<td>Employment Change, 2016-26</td>
<td>4,300</td>
</tr>
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</table>

### High School Teachers

<table>
<thead>
<tr>
<th>2016 Median Pay</th>
<th>$58,030 per year</th>
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</thead>
<tbody>
<tr>
<td>Typical Entry-Level Education</td>
<td>Bachelor's degree</td>
</tr>
<tr>
<td>Work Experience in a Related Occupation</td>
<td>None</td>
</tr>
<tr>
<td>On-the-job Training</td>
<td>None</td>
</tr>
<tr>
<td>Number of Jobs, 2016</td>
<td>1,018,700</td>
</tr>
<tr>
<td>Job Outlook, 2016-26</td>
<td>8% (As fast as average)</td>
</tr>
<tr>
<td>Employment Change, 2016-26</td>
<td>76,800</td>
</tr>
</tbody>
</table>

Source: Department of the Labor, Bureau of Labor Statistics

Types of jobs in the music field:

- Music directors and composers need a bachelor’s degree in music theory, composition, or conducting.
- Music teachers in public schools need a bachelor’s degree in music education or a similar field and must meet other state certification or licensure requirements.
- Postsecondary art, drama, and music teachers need a master’s degree related to the subject they teach.
- Music therapist need a bachelor’s degree in music therapy and meet other state certification...
or licensure requirements. This field is new and there are limited income/employment data.

Evidence:

- [MUE Assessment Data](#)
MUE Assessment Data AY 2017

**Number of Faculty:**

3 full time (J. Rutherford, M. Carter, M. Rutherford)

9 part time (M. Torkelson, R. Craig, J. Kleinert, D. Farthing, J. Hamlin, M. Congdon, L. Annable, R. Sweaney, Warlop)

**Enrollment & Student credit hours by Faculty type:**

Full time: 120 total credit hours taught, with 566 total student enrollments

Part time: 33 credit hours taught, 104 total student enrollments

**Average Class size:**

6.29 students in Face-to-Face classes

15.8 students in online classes

6.77 students across all MUE courses

**Completion rates:**

99.49% face-to-face

94.94% online

98.95% all MUE courses

**Pass rates (D or better):**

92.86% face-to-face

69.33% online

90.02% all MUE courses

**Number of Majors:** 15 (8 returned Fall 2017)

**Degrees Awarded:** 0
MUE Assessment Data AY 2016

**Number of Faculty:**
2 full time (M. Rutherford, J. Rutherford)
7 part time (R. Craig, J. Hamlin, M. Torkelson, M. Congdon, L. Annable, R. Sweaney)

**Enrollment & Student credit hours by Faculty type:**
Full time: 79 total credit hours taught, with 360 total student enrollments
Part time: 30 credit hours taught, 98 total student enrollments

**Average Class size:**
6.06 students in Face-to-Face classes
15.33 students in online classes
6.45 students across all MUE courses

**Completion rates:**
97.09% face-to-face
97.83% online
97.16% all MUE courses

**Pass rates (D or better):**
92.5% face-to-face
75.55% online
90.79% all MUE courses

**Number of Majors:** 10 (4 returned Fall 2016)

**Degrees Awarded:** 2
7.2 Academic Program Vitality Reflection, Goals and Action Plans

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

Programs should use previous reflection and discussion as a basis for considering program indicators of demand, quality, and resource utilization and a program self-assessment of overall program vitality. (See Resource D for detailed descriptions of the vitality recommendation categories.)

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

Narrative:

It is the opinion of the program faculty that the Music program falls under Category 1 of the academic program vitality descriptions. The music department is integral to all other course programs at ICC as it brings in students pursuing degrees in a plethora of areas, provides support for students, scholarship dollars, and support for student organizations and activities. The music program has no cap to its potential growth placed on it by an outside entity. We are only limited by our facility space and the number of faculty required to maintain quality levels of instruction. Currently, we are not close to the capacity of either our facilities or our faculty member’s ability to provide quality instruction. Music students have benefited from faculty advisement and although some students choose not to complete their degree with ICC all who continue on have been accepted at four year institutions and received financial support and talent based awards. The nature of a music program can attract students who are only interested in a year of instruction or are more focused on the acquisition of a bachelor’s degree. The Music program shows a clear and consistent upward trend in music majors and student credit hour production. Qualitative indicators suggests high program quality and student outcomes in several cases. The evidence of this is in the recent increase of students returning to the area to hold jobs in the music field with local school districts. A prime example would be Erika Smith (Harris) who graduated from ICC, successfully transferred to MSSU and completed a Bachelor’s degree and has now returned to the area to become the IHS Choir Director. Another wonderful example would be Sherri Allen who attended ICC for a year and then successfully transferred to ESU, completed a degree in music and is now gainfully employed at Burlington Elementary school. The ICC music program has a 100% transfer rate of all music majors who have decided to pursue a degree at the next level. The following data was used in determining placement in Category 1 (see attachments)

Resource Utilization: See evidence attached.

1. Music program faculty will engage in increased professional development activities including adjudication, professional performance, clinician work, and active conference attendance.

2. Program faculty will build course articulation agreements with other KBOR institutions. Ideally, we will develop tracks to every major state institution in Kansas at the end of 5 years. Work can then begin on articulation agreements with private institutions in Kansas.

3. Program faculty will focus on growth in the music department and the newly created Musical theater degree track. The music department would like to see 10-15% growth annually for the next
5 years.

4. Program faculty will ensure that all core courses continue to transfer across the public schools in the State of Kansas by remaining actively engaged in the KCOG 2017-18 Comprehensive Review of AA Music Program

5. Increase public outreach/awareness of the music program to local communities.

Evidence:

- MUE Assessment Data AY 2017
- ICC Music Completers
MUE Assessment Data AY 2017

Number of Faculty:

3 full time (J. Rutherford, M. Carter, M. Rutherford)
9 part time (M. Torkelson, R. Craig, J. Kleinert, D. Farthing, J. Hamlin, M. Congdon, L. Annable, R. Sweaney, Warlop)

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94.94% online
98.95% all MUE courses

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92.86% face-to-face
69.33% online
90.02% all MUE courses

Number of Majors: 15 (8 returned Fall 2017)

Degrees Awarded: 0
MUE Assessment Data AY 2016

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2 full time (M. Rutherford, J. Rutherford)

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6.45 students across all MUE courses

**Completion rates:**

97.09% face-to-face

97.83% online

97.16% all MUE courses

**Pass rates (D or better):**

92.5% face-to-face

75.55% online

90.79% all MUE courses

**Number of Majors:** 10 (4 returned Fall 2016)

**Degrees Awarded:** 2
Students who have completed a Music degree or Liberal Studies degree and successfully transferred into a 4 year music program.

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ana Fornoza</td>
<td>Kansas State University</td>
<td>Music Education</td>
</tr>
<tr>
<td>Joshua Belt</td>
<td>Wichita State University</td>
<td>Engineering (although associate’s was music)</td>
</tr>
<tr>
<td>Elizabeth Brennan</td>
<td>Idaho State University</td>
<td>Music Performance</td>
</tr>
<tr>
<td>Ashley Kirk</td>
<td>Wichita State University</td>
<td>Music Education</td>
</tr>
<tr>
<td>Zachary Cooke</td>
<td>Delta State University</td>
<td>Music Education</td>
</tr>
<tr>
<td>Jill Jones</td>
<td>Drury University</td>
<td>Music Therapy</td>
</tr>
</tbody>
</table>

*** these students whereabouts/intentions were confirmed through firsthand feedback

*** a list is also available for previous years dating to 2010 of completers of ICC’s program or those who started our program and transferred early into music programs successfully.
7.3 Mission and Strategic Plan Alignment

In this section, indicate the ways in which the program’s offerings align with the ICC mission (Appendix 3). Also, in this section provide narrative on the ways that initiatives may be tied to the ICC Strategic Plan, KPI’s (Appendix 4) or Higher Learning Commission (HLC) accreditation AQIP categories (Appendix 1). It is not necessary to consider an example for each HLC category, but programs are encouraged to provide one or two examples of initiatives in their program that are noteworthy. These examples may be helpful and included in future campus reporting to HLC.

Narrative:

Music concerts and performances, which are held for the public multiple times throughout the semester, are a directly tied the ICC’s mission. (Appendix 3) Our performing ensembles provide cultural enrichment to the campus and community. Our performing ensembles are directly tied to the other music courses such as music theory and sight singing and promote academic excellence. Those core courses create more prepared and higher quality musicians which in turn creates better performing outcomes. The music performing groups also support ICC’s vision statement by providing "an exceptional educational experience by cultivating intellect and enhancing character in a student and community centered environment." (Appendix 3) Our concerts, musicals, recitals, athletic band performances, etc. bring the students and community together. The music faculty work hard to build a student centered product that entertains and enriches our community culturally. We have provided a consistent quality product that builds community rapport and trust with ICC directly. Successful performances by music groups also support our strategic goals/plan. (2. Improve the College’s relationship with the community.) Music faculty have consistently shown a commitment to the college’s core values (integrity, excellence, responsiveness, diversity, commitment) and encourage our students to do so as well. (Appendix 3) By committing to the student learning assessment data collection and making continuous assessment goals the music program has also demonstrated investment in AQIP categories one, two and four. (Appendix 1). Our program also satisfies the general education outcomes in the arts and humanities.

Evidence:

- Concert programs 2015-2017 evidence 7.3
Music Department Presents

Americana Band Concert

Featuring Music by Aaron Copland, George Gershwin, Leonard Bernstein, and more

Directed by Michelle Rutherford

William Inge Theater
ICC Main Campus
Thursday, April 28
7 p.m.

Free Admission
ICC Music Department Presents
Chorale & Chamber Singers Concert
Featuring a Community Orchestra
Directed by Eric Rutherford
Works include Schubert’s Mass in G and Haydn’s Te Deum

Sunday, May 1  2p.m.
First Presbyterian Church
201 S. 5th St., Independence, KS
Free Admission
Fine Arts Department Presents:

Fall Music Concert

Directors: Eric and Michelle Rutherford

October 18, 2015

2 pm

**Chorale**

Away from the Roll of the Sea  
Aurora Borealis  
The Cloths of Heaven  

Allister MacCillivray  
Amy F. Bernon  
Words by William Butler Yeats, Music by Victor Johnson

**Chamber Singers**

Lux Aurumque  
My Soul’s Been Anchored in De Lord  
The Ground  

Word by Edward Esch, Music by Eric Whitacre  
Arr. by Glenn L. Jones  
Ola Gjeilo

**Marching Band**

ICC Fight Song  
Happy  
Walking on Sunshine  
Everything is Awesome  
Seven Nation Army  
Denial Twist  
Let There Be Peace on Earth  

Soloist: Terri Barbera  

Theo C. Van Etten, Arr. Paul Yoder  
Pharrell Williams, Arr. Paul Murtha  
Arr. Ayatey Shabazz  
Arr. Ralph Ford  
Arr. Dallas C. Burke  
Arr. Dallas C. Burke  
Sy Miller and Jill Jackson
### Band Personnel

**Flute:**
- Courtney Hunter
- Rachael Rhodes
- Emily Waggoner
- Mandy Wells

**Clarinet:**
- Becky Burns
- Scott Gray
- Morgan Ray

**Alto Saxophone:**
- Chris Farmer
- Jaron Thompson

**Tenor Saxophone:**
- Codie Whatley
- Angela Thomas

**Trumpet:**
- Kevin Benton
- Christian Franco

**Mellophone:**
- Zoe McCollam
- Cheyenne Dixon

**Trombone:**
- Kylee McCoy
- Dareik Wandle

**Baritone Sax:**
- Dakota Kinsman

**Sousaphone:**
- Bridget Carson
- Jacob Williams

**Percussion:**
- Marcus Baker
- Zach Cooke
- Ashley Kirk
- Sarah Wark
- Rebecca Zimmerman

### Choir Personnel

**Sopranos:**
- Auxana Fay
- Keona Goodwin
- Courtney Hunter
- Ashley Kirk
- Kaitlyn Murdock
- Naxita Pairadee
- Rachel Robinson
- Savannah Skiler
- Paige Stair
- Natasha Thompson
- Lain Tucker

**Altos:**
- Ica Anderson
- Madison Bloomfield
- Kim Bryant
- Chelsea Hosier
- Marissa James
- Jill Jones
- Sarah Larkin
- Donna Newman
- Kayla Potthast
- Crystal Rodgers
- Jessica Turner
- Dawn Williams

**Tenors:**
- Christian Blacker
- Palmer Bolls
- Brendan Freeman
- Maurice House
- Baylee Robinson
- Ed Shaw
- Joshua Sherwood

**Bass:**
- Wayman Carter
- Dontavis Conyers
- Zach Cooke
- Christian Franco
- Scott Gray
- DJ Hickman
- Michael Keenan
- Joshua Miller
- Will Smith
- Codie Whatley

### Special Thanks to Harty
- Blacker, Janelle Null, Ben
- Corbett, Karen Carpenter, Terri
- Barbera, Dan Barwick, Lori
- Shaw and the ICC Foundation,
- Erin Shetton, Larry Annable, Don
- Farthing, Heather Mydosh,
- Marsha Hayes

### Plan to attend:
- ICC Concert Band- Sunday,
  Nov. 15 @ 2 pm – ICC West

- ICC Theater’s production- Three
  Sisters – Dec.4,5 @ 7 pm, Dec. 6 @2pm

- ICC Choral Ensembles Winter
  Concert- Dec. 8 @ 7 pm

Also ICC Fine Arts Department
will be hosting an official Tuba
Christmas event.
Music Department Presents:

Music Makes the World Go Round

Sunday, November 15, 2015

Featuring the ICC Concert Band

Under the direction of Michelle Rutherford

The Star Spangled Banner

John Stafford Smith
Arr. by Jack Stamp

American Folk Rhapsody No. 3

Clare Grundman

Two, Too British

Hugh M. Stuart

April in Paris

Words by E. Y. Harburg, Music by Vernon Duke,
Arr. by Richard Maltby

Shalom!

II. Hanerot Halalu and Bo’olam Haba

III. Mischenichnas Adar, Ani Purim and Yom Tov Lanu

Slavonic Folk Suite

I. Children’s Carol

II. Cathedral Chorus

Alfred Reed
Russian Choral and Overture
Adapted and Arranged by Merle J. Isaac
Based on Tchaikovsky’s Op. 39, No. 24 and Russian Folk Tunes

Gaelic Rhapsody
Elliot A. Del Borgo

Asian Folk Rhapsody
Arranged by Richard L. Saucedo

Caranaval in Sao Paulo
James Barnes
A Short Encore for Symphonic Band, Op. 102, No. 5

<table>
<thead>
<tr>
<th>Flute</th>
<th>Trumpet</th>
<th>Mark your Calendars for these upcoming ICC events:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Courtney Hunter</td>
<td>Terry Harper</td>
<td></td>
</tr>
<tr>
<td>Tonya Torkleson</td>
<td>Kevin Benton</td>
<td></td>
</tr>
<tr>
<td>Ashley Engbroten</td>
<td>Corbin Brannon</td>
<td></td>
</tr>
<tr>
<td>Rachael Rhodes</td>
<td>Evan Orr</td>
<td></td>
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<tr>
<td>Emily Waggoner</td>
<td>Christian Franco</td>
<td></td>
</tr>
<tr>
<td>Clarinet</td>
<td>French Horn</td>
<td></td>
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<tr>
<td>Don Farthing</td>
<td>Mark Torkleson</td>
<td></td>
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<tr>
<td>Katie Southworth</td>
<td>Cheyenne Dixon</td>
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<tr>
<td>Scott Gray</td>
<td>Zoe McCollem</td>
<td></td>
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<tr>
<td>Gayle Fossey</td>
<td>Trombone</td>
<td></td>
</tr>
<tr>
<td>Tiffany Allison</td>
<td>Kylee McCoy</td>
<td></td>
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<tr>
<td>Morgan Ray</td>
<td>Dareik Wandle</td>
<td></td>
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<tr>
<td>Bass Clarinet</td>
<td>Ethan Pope</td>
<td></td>
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<tr>
<td>Gloria Gray</td>
<td>Jonathan Coltrane</td>
<td></td>
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<tr>
<td>Christian Livingston</td>
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</table>

<table>
<thead>
<tr>
<th>Alto Saxophone</th>
<th>Baritone</th>
<th>Tues. Dec. 8 at 7 pm - Choral Concert @ ICC William Inge Theater</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alan McKenzie</td>
<td>Eric Rutherford</td>
<td></td>
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<tr>
<td>Jaron Thompson</td>
<td>Mathew Thornton</td>
<td></td>
</tr>
<tr>
<td>Emily Jabben</td>
<td>Tuba</td>
<td></td>
</tr>
<tr>
<td>Chris Farmer</td>
<td>Heather Mydosh</td>
<td></td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>Nathan Torkleson</td>
<td></td>
</tr>
<tr>
<td>Codie Whatley</td>
<td>Jacob Williams</td>
<td></td>
</tr>
<tr>
<td>Jeremiah Greenawalt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Angela Thomas</td>
<td>Percussion</td>
<td></td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td>Bridget Carson</td>
<td></td>
</tr>
<tr>
<td>Dakota Kinsman</td>
<td>Bruce Brooks</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Marcus Baker</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Roberto Barara</td>
<td></td>
</tr>
</tbody>
</table>

Winter Choral Music Concert
Director Eric Rutherford
Accompanist Michelle Rutherford and Sarah Johnston
December 7, 2015
7 pm

**Chorale**

*Come to the Water*  
Soloist: Ashley Kirk  
John Foley, SJ

*Adoramus Te*  
**Adoramus te, Christe,** We adore You, O Christ  
**Et benedicum tibi,** and we bless You,  
**Qui persanctamcrecum tuam redemisti mundum.** Because by Your holy cross You have redeemed the world.  
**Qui passus es pro nobis,** Domine, Lord, You who have suffered for us,  
**Domine, miserere nobis,** Lord, have mercy on us.  
Giovanni Pierluigi da Palestrina

*Sim Shalom*  
*Sim shalom tovah uvracha,* Grant peace, goodness and blessing  
*Chen vachesed verachamimi,* grace and kindness and compassion  
*Aleinu ve’ahl kol Yisrael,* upon us and upon all Israel,  
*Ve’ahl kol Yisrale amecha,* and upon all Israel, your people.  
Jewish folk song, Arranged by John Leavitt

*Dashing Through the Snow*  
James Peirpont, Arranged by John Leavitt

*Silent Night*  
Franz Gruber, Arranged by Hal Hopson

**Chamber Singers**

*City Called Heaven*  
Arranged by Josephine Poelinitz

*Coventry Carol*  
Traditional Carol, Arranged by Darmon Meader

*Ding-a Ding-a Ding*  
Greg Gilpin
Away in a Manger

Fruitcake

Give Me Your Stars to Hold Waters

William Kirkpatrick, Arranged by Mack Wilberg

Philip Hagemann & Penny Leka

Words by Sara Teasdale, Music by Richard

Choir Personnel

Sopranos:
Auxana Fay
Keona Goodwin
Courtney Hunter*
Ashley Kirk*
Kaitlyn Murdock*
Nakita Paradee
Rachel Robinson
Savanah Sickler*
Paige Stair*
Natasha Bartlett
Larin Tucker*
Terri Barbera*

Tenors:
Christian Blackert
Palmer Botts
Brendan Freeman*
Maurice House
Baylee Robinson
Ed Shaw*
Joshua Sherwood*
Bridget Carson*

Bass:
Wayman Carter
Donavis Coryors
Zach Cooke*
Christian Franco*
Scott Gray
DJ Hickman
Michael Keenan

Jessica Turner*
Dawn Williams
Jerusha Luker
Kansas Hall *

Joshua Miller
Will Smith
Codie Whatley*
Les McDowell*

* Denotes Chamber Singers

Special Thanks to Harty Blackert, Janelle Nulti, Ben Corbett, Karen Carpenter, Terri Barbera, Dan Barwick, Lori Shaw and the ICC Foundation, Larry Annable, Heather Mydosh

Mark your calendars now for the Children’s Disney Review and Tea
March 5 and 6, 2016 at 2pm
Contact Eric Rutherford 620-332-5436 for more info!
Spring Choral Concert

Directors: Michelle and Eric Rutherford

Accompanist: Sara Johnston

Chorale
Come to the Water
John Foley, SR

Weep O Mine Eyes
John Bennet

Sun and Moon (from Miss Saigon)
Claude- Michel Schönberg
Arr. Mac Huff

Hark! I Hear the Harps Eternal
Tune: Invitation, from Southern Harmony, 1854
Arr. Craig Carnahan

The Seal Lullaby
Eric Whitacre
Rudyard Kipling

Bound for Jubilee
Joyce Eilers

Turn the World Around
Harry Belafonte and Robert Freedman
Arr. Larry Farrow

Come to the Music
Joseph M. Martin

Instrumentalists: Courtney Hunter, Evan Johnson, and Codie Whatley
Chamber Singers

Fly to Paradise

Jamaican Market Place

Lullaby
Ballade to the Moon

Turkish March

Northern Lights

Good Night Dear Heart

Sopranos:
Jenny High*
Courtney Hunter*
Ashley Kirk*
Kiera Rook*
Bailey Vu Tran*
Terri Barbera*

Altos:
Hunter Cohee*
Jenusha Laker
Chelse Vanderford
Kansas Hall*
Keri Schnug
Madison Freeman*

Tenors:
Angel Stroble*
Kyler Brown*
Kevin London
Joshua Sherwood*
McKinley Songer*
Bridget Carson*
Evan Johnson
Miguel Rodriguez
Drew Noss

Bass:
Andrew DiBitetto*
Jonathan Ferm*
Joshua Miller

Eric Whitacre
Larry Farrow
Daniel Elder
W. A. Mozart
Arr. Greg Gilpin
Ola Gjeilo

Dan Forrest

Scott Gray
Codie Whatley*
Zachary Cooke*
Christian Blackert*

Mark your calendars for the following events!

Musical Theater: The Spitfire Grill
May 8 & 9 @ 7:30 pm
May 10 @ 2:30 pm

Music Department Solo and Ensemble Recital: Tuesday May 12 @ 7:30 pm

THANKS to the following:
Dan Barwick, ICC Foundation,
Janette Null, Presbyterian Church,
Alberta Smith
Music Department Presents:

Americana Music

Thursday, April 28, 2016 7 pm

Featuring the ICC Concert Band
Under the direction of Michelle Rutherford
Guest Conductor Don Farthing

The Star Spangled Banner
John Stafford Smith
Arr. by Jack Stamp

Home on the Range
Dan Kelly
Arr. By James Barnes and James S. Ralston

A Copland Tribute
Aaron Copland
Adapted by Clare Grundman

Last Full Measure
Arr. Michael Sweeney
*Gettysburg Remembrance – Girl I left Behind Me, When Johnny Comes Marching Home, and Johnny Has Gone for a Soldier, The Battle Cry of Freedom, and the Battle Hymn of the Republic*

Hands Across the Sea
John Phillip Sousa
Edited by Frederick Fennell
The Roaring Twenties
Arr. by Paul Jennings

Ain’t She Sweet, I’m Looking Over a Four Leaf Clover, Happy Days are Here Again, Charleston

Prairiesong
Carl Strommen

My Shepherd Will Supply My Need
Southern Harmony
Arr. Cindy Berry
Transcribed by Don Farthing

A Gershwin Portrait!
George Gershwin
Arr. by John Higgins

Swanee, Embraceable You, Rhapsody in Blue, Someone to Watch over Me, Fascinating Rhythm, Strike Up the Band, and I Got Rhythm

West Side Story Medley
Music by Leonard Bernstein
Lyrics by Stephen Sondheim. Arr. by Michael Sweeney
Prologue, Maria, Tonight, One Hand, One Heart, America, and Somewhere

Flute
Courtney Hunter
Jami Kleinert
Rachael Rhodes
Emily Waggoner
Eden Tuggle

Oboe
Laura Barwick

Clarinet
Don Farthing
Katie Southworth
Katie Capps
Scott Gray
Gayle Fossey
Tiffany Allison
Morgan Ray
Brennah Keplinger
Courtney Ingram

Bass Clarinet
Gloria Gray

Alto Saxophone
Alan McKenzie

Tenor Saxophone
Jeremiah Greenawalt
David Foraker

Baritone Saxophone
Codie Whately

Trumpet
Terry Harper
Kevin Benton
Corbin Brannen
Evan Orr
Christian Franco
Cameron Goodrich

French Horn
Zoe McCellam
Richard Harper
Sandy Jewers

Trombone
Mara Gusselman
Mark Dice
Simon Westhoff

Baritone
Eric Rutherford
Matthew Thornton

Tuba
Heather Mydosh
Keenan Bair
Jacob Williams

Percussion
Brygel Carson
Roberto Barrera
Rebecca Zimmerman
Sam Mates
Sarah Wark
Christian Livingston

Special Thanks: Don Farthing, Erin Shelton, Jamie Thompson, Brad Henderson, Janelle Null, Lori Shaw and ICC Foundation
ICC Fine Arts Coming Events
2016

- Nov. 12 After Orlando Theater Action
- Nov. 17 ICC Band Concert
- Nov. 20 ICC Jazz Band - Independence Holiday Parade 4pm
- Dec. 1-2 Spring Musical Auditions
- Dec. 2 ICC Jazz Band (Private Event)
- Dec. 3 Holiday Open House: Christmas Reading
- Dec. 4 ICC Choirs & Concert Band Holiday Concert 2pm
- Dec. 9-12 ICC Choir Tour

2017

- Jan. - Feb. Ceramics Exhibition - Indy Historical Museum
- Jan. 19-20 Spring Play Auditions
- Jan. 28 Collegiate 24Hr. Plays
- Mar. 9-12 Spring Theater Production
- Mar. 16-17 Playwright In Res. Readings
- Mar. 30 TEDxICC
- Apr. 19-22 36th William Inge Theater Festival
- Apr. 27 ICC Band Concert
- Apr. 30 Chorale Concert
- May 5-7 ICC Musical - Memorial Hall

Independence Community College
Fine Arts Department
presents...

Matt Carter, director
Michelle Rutherford, director
Thursday, November 17, 2016
7:00 pm
William Inge Theater
Concert Music Selections

*Mid-West Golden Jubilee Overture* by James Curnow

*Gaelic Rhapsody* by Elliot Del Borgo

*Torch of Liberty* by Karl L. King

*With Quiet Courage* by Larry Daehn

*English Folk Song Suite* by Ralph Vaughan Williams

*Mobbusters!* by David Holsinger

---

Audience Note

Help make the concert an enjoyable experience for everyone:
- Silence all electronic devices
- Refraining from flash photography
- Hold your applause until the director has broken stance

*Thank you and enjoy the concert!*

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ICC Concert Band Members

<table>
<thead>
<tr>
<th>Flute</th>
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<tr>
<td>Ashley Engbroten</td>
<td>Zoe McCollam</td>
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<td>Natasha Keenan</td>
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<td>Caitlin Shepard</td>
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<td>Amanda Wells</td>
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<td>Kylee McCoy</td>
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<td>Jeremiah Greenawalt</td>
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<td>William Greenawalt</td>
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ICC Music Department presents

Winter Music Concert

Directors: Eric Rutherford & Michelle Rutherford
Accompanist Michelle Rutherford and Sarah Johnston
December 4, 2016 at 2 pm
William Inge Theater
ICC Women's Chorus
Ring Silver Bells  Arr. Audrey Snyder
The Snow  By Edward Elgar
Violins: Jami Kleinert & Bridget Carson
Linus and Lucy  By Vince Guaraldi
& Roger Emerson
Breath of Heaven  By Chris Eaton & Amy Grant
Arr. Craig Courtney
Santa Baby  By Joan Javits, Phil Springer
& Tony Springer
Arr. Mac Huff

ICC Chorale
White Christmas  By Irving Berlin
Arr. Roy Ringwald
Hiney Mah Tov  Arr. Iris Levine
A Lullaby  By Ryan Murphy
String Ensemble lead by Jami Kleinert
Blizzard!  By Vicki Tucker Courtney
The Coventry Carol  Arr. Salli Terri
Silent Night  Arr. Ron Klusmeier
Soloist Savanah Sickler
Flute Duet: Jami Kleinert & Annette Craig

ICC Chamber Singers
Fum Fum Fantasy  Arr. Audrey Snyder
Away in a Manger  Arr. Mack Wilberg
Mozart Fa La La  Arr. Philip Kern
Noel Ayisyen  By Emile Desamours
Glow  By Eric Whitacre
Carol of the Bells  Arr. Jay Rouse
Soloist Courtlynn Rose
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<th>Soprano</th>
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<td>Savannah Sickler</td>
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<td>Leslie McDowell</td>
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<td>Josh Sherwood</td>
<td>Russell Jackson</td>
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<td>Bailey McMaster</td>
<td>Kimberly Bryant</td>
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<td>Caitlin Shepard</td>
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* Indicates members of Chamber Singers
# indicates members of Women's Chorus

**Audience Notes**

Welcome to the ICC Winter Music Concert, we are honored you have joined us. Everyone has worked diligently to prepare a moving and exciting concert.

At this time, please turn off your cell phones and any other devises that may cause a distraction.
No flash photograph.

Please keep in mind, the ICC music students are touring in Chicago this month and spend quality time together as an ensemble. Any donations or contributions to assist their experience is always appreciated.

Please see back of program for more ICC Fine Arts activities to plan for.
ICC Fine Arts Coming Events

2016
- May 12  After Orlando Theater Action
- May 17  ICC Band Concert
- May 19  ICC Jazz Band - Indy Holiday Parade
- Dec. 4  Conductor Auditions
- Dec. 9  ICC Fra - End of Year Event
- Dec. 3-4  Student play *The Tea Party*
- Dec. 4  ICC Holiday Music Concert 2pm
- Dec. 9-12  ICC Choir Tour

2017
- Jan. - Feb.  Ceramics Exhibit - Indy Historical Museum
- Jan. 19-20  *Dog Sees God* Auditions
- Jan. 28  Collegiate 24Hr. Plays
- Mar. 9-12  *Dog Sees God* Production
- Mar. 16-17  Playwright In Res. Readings
- Mar. 30  TEDxICC
- Apr. 19-22  36th William Inge Theater Festival
- Apr. 27  ICC Band Concert
- Apr. 30  Chorale Concert
- May 5-7  ICC Musical *Les Misérables*

Dr. Daniel Barwick, ICC President
Eric Rutherford, ICC Associate Dean of Fine Arts
Michelle Rutherford, ICC Music Professor
Matt Carter, ICC Music Professor
ICC Fine Arts Coming Events

2016

- Nov. 12  After Orlando Theater Action
- Nov. 17  ICC Band Concert
- Nov. 20  ICC Jazz Band - Independence Holiday Parade 4pm
- Dec. 1-2  Spring Musical Auditions
- Dec. 2  ICC Jazz Band (Private Event)
- Dec. 4  ICC Choirs & Concert Band Holiday Concert 2pm
- Dec. 9-12  ICC Choir Tour

2017

- Jan. - Feb.  Ceramics Exhibition - Indy Historical Museum
- Jan. 19-20  Dog Sees God Auditions
- Mar. 9-12  Dog Sees God Production
- Apr. 1  ICC High School Music Solo & Ensemble Festival
- Apr. 19-22  36th William Inge Theater Festival
- Apr. 27  ICC Band Concert
- Apr. 30  Chorale Concert

Independence Community College
Fine Arts Department
presents...

ICC Jazz Band

Dr. Daniel Barwick, ICC President
Eric Rutherford, ICC Associate Dean of Fine Arts
Michelle Rutherford, ICC Music Professor
Matt Carter, ICC Music Professor
Harty Blackert, ICC Technical Director
Terri Barbera, Executive Associate of Fine Arts

Matt Carter, Director
Wednesday, March 15, 2017
7:00 pm
William Inge Theater
Tonight's Concert

Hurricane Season
Written by Troy Andrews,
Arranged by John Wasson

Do Nothing 'Till You Hear From Me
Written by Duke Ellington
Arranged by Victor Lopez
featured vocalist: Terri Barbera

Dat Dere
Written by Bobby Timmons
Arranged by Erik Morales

A Child is Born
Written by Thad Jones
Arranged by John Denton

Chameleon
Written by Herbie Hancock
Arranged by Chris Sharp

Birdland
Written by Weather Report
Arranged by Rick Stitzel

Feeling Good
Written by Leslie Bricusse & Anthony Newley
Arranged by Roger Holmes
featured vocalist: Steven Franco

Sabor de Cuba
Written by Victor Lopez

Jazz Band Members

Alto Sax
A’Nessa Branscum
Alan McKenzie

Tenor Sax
Don Farthing
Jeremiah Greenawalt

Trumpet
Matthew Baker
Corbin Brannon

Trombone
Kylee McCoy
Donavon Monroy

Piano
Sarah Scovel

Bass
Sebastian Henderson

Percussion
Steven Franco
Riley Kessler
Terri Barbera
ICC Fine Arts Coming Events

2016

• Nov 12  After Orlando Theater Action
• Nov. 17  ICC Band Concert
• Nov. 20  ICC Jazz Band - Independence Holiday Parade 4pm
• Dec. 1-2 Spring Musical Auditions
• Dec. 2  ICC Jazz Band (Private Event)
• Dec. 3  Holiday Open House, Christmas Reading
• Dec. 4  ICC Choirs & Concert Band Holiday Concert 2pm
• Dec. 9-12 ICC Choir Tour

2017

• Jan. - Feb  Ceramics Exhibition - Indy Historical Museum
• Jan. 19-20  Spring Play Auditions
• Jan. 28  Collegiate 24-Hr. Plays
• Mar. 9-12  Spring Theater Production
• Mar. 16-17  Playwright In Res. Readings
• Mar. 30  TEDxICC
• Apr. 19-22  30th William Inge Theater Festival
• Apr. 27  ICC Band Concert
• Apr. 30  Chorale Concert
• May 6  ICC Commencement - Memorial Hall

Independence Community College
Fine Arts Department
presents...

ICC CONCERT & BAND

Matt Carter, Director
Thursday, April 27, 2017
7:00 pm
William Inge Theater
Tonight's Concert

Clarinet Choir

*Baroque Suite* by Haydn

*Loudounary Air* arr. Dale Casteel

*Pink Panther* by Henry Mancini, arr. Custer

Concert Band

*Reverberations* by Brian Balmages

*Second Suite in F* by Gustav Holst, ed. Fennell
  I - March
  II - Song Without Words: "I'll Love My Love"
  IV - Fantasia on the "Dargason"

*On a Hymnsong of Philip Bliss* by David R. Holsinger

*Army of the Nile* by Kenneth J. Alford, ed. Fennell

*Star Wars: The Force Awakens* by John Williams, arr. Michael Brown

Audience Note

Help make the concert an enjoyable experience for everyone:
- Silence all electronic devices
- Refraining from flash photography
- Hold your applause until the director has broken stance

*Thank you and enjoy the concert!*

ICC Concert Band Members

**Flute**
- Ashley Engbroten
- Janean Elmore
- Natoshia Keenan
- Jami Kleinert
- Emily Waggoner

**Clarinet**
- Megan Benning* (Denotes Clarinet Ensemble Member)
- A'Ness Branscum*
- Katie Capps
- Don Farthing*
- Ryan Nelson
- Sean Neyland*
- Roxana Santos
- Katic Southworth*
- Jacob Taylor

**Bass Clarinet**
- Bridget Carson*

**Alto Sax**
- Alan McKenzie
- Rebecca Timmons

**Tenor Sax**
- Jeremiah Greenaway

**Horn**
- Brittany Dennis
- Richard Harper
- Zoe McCollam

**Trumpet**
- Mileah Allen
- Corbin Brannon
- Mark Dice
- Evan Orr

**Trombone**
- Jonathon Coltrane
- Terry Harper
- Kylee McCoy

**Euphonium**
- Donavan Monroy
- Mathew Thornton

**Tuba**
- Sebastian Henderson+
- Heather Mydosh
- Jacob Williams

**Percussion**
- Steven Franco+
- Riley Kessler
- Samantha Mattes
- Cy Smith
- Becca Zimmerman

*Denotes Jazz Combo*
### Choral Personnel

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
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<tr>
<td>Samantha Mattes#</td>
<td>Shelby Cole#</td>
<td>Maurice Hauge*</td>
<td>Christian Blackert</td>
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<td>Courtlynn Rose*</td>
<td>Chelsea Hosier*#</td>
<td>Sebastian Cole**+</td>
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<td>Corbin Brannon**+</td>
<td>Mathew Thornton**+</td>
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<td>Sarah Scovel#</td>
<td>Madison Steenrod*</td>
<td>Jeremiah Greenawalt**+</td>
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*Denotes members of Chamber Singers  
# Denotes members of Women's Chorus  
+ Denotes members of Men's Chorus  

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Please silence cell phones and be mindful of any other distracting devices. We ask that you respect other audience members and the artists performing today, by removing any disruptive behaviors from the theater during the concert. If you can not follow this request, you may be asked to leave.

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**Take note**

- May 6 - ICC Commencement - Memorial Hall

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Independence

Dr. Daniel Barwick, President
Eric Rutherford, Associate Dean of Fine Arts
Michelle Rutherford, Music Professor
Matt Carter, Music Professor
Harty Blackert, Technical Director
Terri Barbera, Executive Associate of Fine Arts

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Independence Community College

### Chorale Concert

Spring 2017

---

Sunday April, 30: 2pm
William Inge Theater
CONCERT SELECTIONS

NOTE: Please join the Choirs in the Margarete Goheen Lobby for these first two selections.

WOMEN’S CHORUS - Conductor: Michelle Rutherford
Beati Omnes By Richard Ewer

CHAMBER SINGERS - Conductor: Eric Rutherford
Die Onze Vader by Zander Fick

WOMEN’S CHORUS - Conductor: Eric Rutherford
- Accompanist: Sarah Scovel
Music Down in My Soul
Arranged by Moses Hogan

Breaking Up is Hard to Do
Arranged by Roger Emerson

Come to Me My Love
By Kenneth Riggs

Shady Grove
Arranged by Tom Shelton
Instrumentalists: Bridget Carson, Eric Rutherford, Matt Carter

Parting Glass Arranged by Audrey Synder
Instrumentalists: Bridget Carson
Soloist: Taliyah England
Parting Glass sung in memory of Savannah Sicker

CHORALE - Conductor: Eric Rutherford
- Accompanist: Sarah Scovel

Bound for Jubilee
By Joyce Eileers

Aurora Borealis
By Amy F. Bernon
Soloist: Savdie Cole and Palmer Botts

MEN’S CHORUS - Conductor: Eric Rutherford
- Accompanist: Karen Knox

Down among the Dead Men
Arranged by Emily Crocker

In The Still Of The Night
Arranged by Ed Lojeski
Soloist: Sebastian Cole

Sixteen Tons
Arranged by Kirby Shaw

Stars I Shall Find
By Victor C. Johnson

CONCERT SELECTIONS CONTINUED

SELECTIONS FROM Les Misérables - Conductor: Eric Rutherford
by Alain Boublil and - Accompanist: Sarah Scovel
Claude-Michel Schonberg

1) Prologue - Men’s Ensemble, Brad Gray and Eric Rutherford

2) At the End of the Day - Full Cast

3) I Dreamed a Dream - Evangeline Blackert

12) Stars - Brad Gray

16) A Heart for of Love - Taliyah England and Christian Blackert

18) One Day More - Full Cast

19) On My Own - Jessica Turner

27) Café Song - Christian Blackert

30) Do You Hear the People Sing - Full Cast

CHAMBER SINGERS - Conductor: Eric Rutherford
- Accompanist: Michelle Rutherford

Ain’t No Windin’ in the Road
By Greg Gilpin
Soloist: Hannah Devine

Lacrymosa From Mozart’s Requiem
By Wolfgang Amadeus Mozart

The Cricket (El Grillo)
By Josquin Des Prez

And So it Goes
Words and Music by Billy Joel
Arranged by Bob Chilcott
Soloists Courtlynn Rose & Eric Rutherford

In Meeting We Are Blessed
By Troy Robertson

Special Thanks:
ICC Fine Arts Faculty & Staff and ICC Foundation
Spring Final Recital

May 9, 2017

7 pm

Students of Matt Carter, Don Farthing, Michelle Rutherford, and Eric Rutherford

Accompanist: Karen Knox and Michelle Rutherford

Zeus by Kevin Kaisershot

Donavon Monroy

Lasciatemi morire! By Claudio Monteverdi

Jill Jones

More Sweet is That Name by G.F. Handel

Widmug by Robert Schuman

Mathew Thornton

Contempora Suite by Gordon Young

A’Nessa Branscum

Ridente la Calma by Wolfgang Amadeus Mozart

Silently into the night by Clara Edwards

Taliyah England
Wayfaring Stranger       arr. by John Jacob Niles
Corbin Brannon

Sicilienne and Gigue      by G.F. Handel
Jeremiah Greenawalt

Home                    by Alan Menken
Jessica Turner

The Green Dog            by Herbert Kirgsley
Evangeline Blackert

Ah! Willow               arr. by H. Lane Wilson
Steven Franco

Sonatina, Op. 127 No. 4, Mvt. 1 and 2 by Franz Spindler
Jeremiah Greenawalt
8.0 Fiscal Resource Requests/Adjustments

8.1 Budget Requests/Adjustments

Based on program data review, planning and development for student success, complete the budget worksheet to identify proposed resource needs and adjustments. These worksheets will be available in October. (See Resource G for more details on possible items to include.)

Narrative:

Due to the growth, the music program requests at least $1,100 in additional contract wages to support the adjunct faculty needed for applied music lessons. The music program would also like an assigned recruiter focused on recruiting for the music department (and Fine Arts in general) at a cost of approximately $35,000 plus benefits. We are also requesting $2,000 for additional recruiting and promotional materials. Lifting the scholarship cap would allow the program to have the opportunity to grow un-hindered (increasing the total student population at Independence Community College (ICC)). The financial figure for this request is difficult to accurately assess, but can surely be figured at more than $20,000 in additional money. The addition of the new Musical Theater track will also incur additional expenses in the form of: sheet music ($500), additional teaching load ($550), contract wages for a dance instructor ($3,000), contract wages for stage management and set design ($2,000), money for an additional musical rights ($1,500), and rental of performance venue(s) ($5,000).

The music program also requests money for physical resources to accommodate additional growth: a recital hall and additional classroom space ($2,000,000), updated technology for the music lab ($6,000), an additional piano to accommodate a larger number of performance groups ($10,000), new performance clothing for the choirs ($3,000), essential instruments for the band ($20,000), and funding for the support of a marching band to include: new uniforms that match ICC's colors (our current uniforms are from a high school in Texas who's colors do not match ICC's) ($50,000), contract wages for a drumline instructor ($1,100), food/beverages for the band ($500), a trailer to transport instruments to and from venues ($5,000), scholarship/stipend funds for members of the band ($6,000), equipment/instrument repair ($2,000).
9.0 Program Planning and Development Participation

9.1 Faculty and Staff

Provide a brief narrative of how faculty and staff participated in the program review, planning and development process.

**Narrative:**

Collectively, the program faculty submitted data and reviewed the narratives to ensure that all had an opportunity to discuss any pertinent issues they felt represented the program's current standing. The music faculty collaborated as a team through this process dividing responsibilities and providing support to colleagues when required.
9.2 Dean and/or Administrative Designee Response

After review and reflection of the program review, planning and development, the Division Chair and CAO will complete the Summative Assessment form. The Division Chair and CAO’s response will be available to programs for review and discussion prior to beginning the next annual planning and development cycle.

Narrative:

Division Chair: I agree with the findings of the report. I have several concerns for the continued growth of the music program. Additional faculty have been hired to cover the growth of the program; however, no budgetary resources have followed these additions. New faculty members require financial support in the creation of new courses, performing ensembles, marketing materials, and recruitment resources to help increase enrollment. I would also strongly urge ICC to look at music as a possible location for increased recruitment. Music and Fine Arts in general is capable of significant enrollment gains if properly resourced. Faculty members make recruitment a priority while currently carrying full loads, most are on overload. It is unrealistic to look to music faculty members to increase enrollment beyond what has already been achieved. At its current level of support, the music department cannot continue to make significant gains in recruitment without sacrificing the quality of instruction from faculty members. The results of this report also fail to capture the full breadth of support provided to students in multiple fields of study and the positive impact the music program has as a recruiting and PR tool for the college. The music program continues to be a bright light of excellence in the Independence community. We spotlight ICC student successes and achievements. Furthermore, it is critical to have these content areas on campus given their overlap with the Liberal Studies and General Studies degree plans.

Program Review Committee: The PRC agrees with the findings of this review, and agree with Category 1: Potential Enhancement.

VPAA: I agree as well with the findings in this review and the category 1: Potential enhancement level. I think that Eric’s report above does speak to the needs of the program for continued growth, if that is what the Board of Trustees would like to see happen.