

## **AGENDA/MEETING MINUTES**

**January 4, 2016**

**10:00 a.m.**

**Lake Worth Campus**

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**Music Cluster (HU 127)**

### **ITEM 1. Spring Enrollment.**

Discussion: Michael MacMullen reported that our Spring 2016 enrollment numbers for music classes are generally down just a bit. One of the first issues we will need to address within a few days is whether to continue with two sections of MUT 1242L (Sight Singing II) or to revert to a single section. Currently, there is a total of 20-21 students enrolled in the two sections together. That is just about the point where we would normally have two sections in order to have an adequate opportunity to have students do a reasonable amount of individual sight singing in class. We decided to watch the enrollment and make a decision soon.

Data/data source: Palm Beach State College registration roster for MUT 1242L, Spring, 2016.

Action: None.

### **ITEM 2. Equalizing the number of possible repeats in an ensemble class and the applied area.**

Discussion: Michael MacMullen informed us that in classes which are repeatable for credit, namely the music ensembles and private (applied) lessons, the cap on the number of times they may be repeated is not the same in every case. Because a related ensemble (MUN xxxx) is a co-requisite for applied lessons, the cap on repeatability for ensembles needs to be at least as high as it is for applied lessons.

Data/data source:

Action: Michael will check with Kathy Gamble to identify the current cap on repeatability for all of these courses, then will report back to us.

### **ITEM 3. Broken equipment in HU 116.**

Discussion: David asked if we could get rid of the broken chairs and any other broken equipment which has accumulated in the front corner of HU 116. Associate Dean Vernon Grant asked us to see Sylvia DeJesus to fill out a form for the removal of broken equipment.

Data/data source:

Action: Allen said he would see Sylvia about this.

### **ITEM 4. Student Requests to take Music Theory II (MUT 1112) without MUT 1242L (Sight Singing II).**

Discussion: These courses are co-requisites, as are the music theory and sight singing courses for levels I, III, and IV. Occasional exceptions are made. We have received requests from three students to take MUT 1112 without taking MUT 1242L.

Data/data source:

Action: Allen will meet with Rafael Sanchez Tuesday, Jan. 5, to administer an exemption test for MUT 1241L. Michael will write a note allowing Pauline (Lina) Hutchinson Smith to withdraw from MUT 1242L but remain in MUT 1112. Lina already has a degree, but is taking music courses for personal improvement. The faculty will meet with Jennifer Samuel to discuss further her situation before making a decision.

#### **ITEM 5. Recital Seminar Guidelines for Student Performance.**

Discussion: Michael expressed a need to revise the breakdown of the 25% of a student's grade in applied music which comes from the student's Recital Seminar performance. Because the faculty ensure that a student who needs to be accompanied is accompanied, and because the faculty make arrangements for this, it seems inappropriate to continue to award 5% of this grade to a student for arranging for an accompanist.

Data/data source: APPLIED LESSON GRADE SHEET – 20112

Action: We decided that for student performers who need an accompanist (typically vocalists and wind-instrument players), the 25% should be broken down as follows:

Performing on the assigned date:	5%	(*6%)
Submitting program information on time:	5%	(*7%)
Stage etiquette:	5%	(*6%)
Appropriate dress:	5%	(*6%)
Practicing with the accompanist:	5%	(*0%)

(\*Percentages in parentheses, with asterisks, indicate the weight for these categories for student performers whose music does not call for an accompanist, including, but not necessarily limited to, solo piano, classical guitar, marimba, or those performing an *a cappella* composition or étude.) Allen will work on constructing a detailed rubric showing point deductions from these totals, and the rubric will be discussed and refined, if necessary, at a later meeting.

#### **ITEM 6. Grading Criteria for Ensemble Classes**

Discussion: Currently (and traditionally), grading for most music ensembles is based primarily on attendance, although some directors do factor in additional evaluations of various types. Michael indicated that he feels it would be good to have a uniform policy that some type of performance-related criteria would be good to include. We discussed how this could work in various ensembles, as well as potential difficulties in some ensembles.

Data/data source:

Action: We decided, that in principle, some type of performance related criterion should be a part of the grading for all music ensembles, but that the particular type of evaluation and weight in determining the overall grade should be left to the individual instructor. We expect to revisit this topic in the future.

#### **ITEM 7. General Ed Assessment Scenarios**

Discussion: Michael informed us that the subject-specific General Ed Assessments which were instituted two years ago {?} have not replaced the older system of assessment, in which

General Ed students are selected at random to work through a scenario related to a general education course. This scenario system is still being used, but faculty are now being asked to formulate specific questions based on common themes for each Division. For the Humanities General Ed courses, students will be asked to “identify meaning in the selected work by assessing the presence and purpose of the following artistic values, as applicable:

- pattern or repetition
- contrast
- balance
- color, timbre
- texture or arrangement of elements/instruments
- manipulation of time”

In general, we agreed that this seems reasonable, but is redundant with the detailed assessments that we have recently developed for our general ed music courses. We also agree that specific examples and questions will have to be formulated for each distinct discipline in the humanities. The part of this scenario-based assessment which does not make any sense whatever to us is that, according to our understanding, it will be administered randomly to any student, whether he has taken any general ed courses or not, and whether or not he has taken a general ed course toward which the particular assessment is geared. For example, a student who has not yet taken a literature course may indeed be given a scenario assessment for a literature general ed course, and a student who has taken theater appreciation may instead be given a scenario assessment for music appreciation or a physical science course. We agree that the results of this scenario assessment, if given in this manner, will have absolutely no validity, and that this manner of assessment constitutes a waste of time and resources.

Data/data source:

Action: We decided that even though we strongly disagree with the manner in which we understand this assessment will be administered, we would divide these “artistic values” among ourselves, and formulate specific questions related to short, specific musical examples, for a total of between ten and fifteen questions.

#### **ITEM 8. Plans for the Development of a PBSC Drumline.**

Discussion: President Ava Parker has, in various venues, communicated her desire for Palm Beach State College to develop a drumline. We believe that before this can happen, a detailed needs assessment of some type must be performed, and many issues must be addressed and resolved.

Data/data source:

Action: We discussed the possibility of a PBSC Drumline, and came up with this tentative outline of questions to be addressed:

- A. Mission? What is the specific purpose for a Drumline?
  1. When and where will it perform?
    - a. Basketball games?
    - b. Parades?
    - c. College activities?
    - d. Competitions?
- B. Director/Coach? Will it need more than one?
- C. Membership?
  1. Students only?
  2. Faculty/staff as members?
  3. Members from outside the College Family (“Ringers”)?

4. How many members are needed for a minimum/beginning level group? Moderate-level group target number? Maximum number for top-level group?
5. What are the beginning-level necessities in terms of which instruments (and how many of each) are required? What is the breakdown of required instruments for each size range as the group grows?
6. Audition Requirements? Will it be open to anyone who wishes to participate, regardless of ability?
7. How will potential members be recruited?
  - a. What are the incentives?
  - b. Will they be paid? If paid (as in a scholarship), how can we guarantee that they will stick with the group and do the necessary work?
  - c. Will this be a class, as in a musical ensemble with an MUN prefix?
    1. Positives: grades and class credits would motivate students to attend regularly and do well.
    2. Negatives: it would require development of a new course outline, course number, Curriculum Committee action, and hiring a faculty member. The state already penalizes students financially for excessive class credits.
  - d. Will this be an activity (but not a class)?
    1. Positives: it would not involve the negative effects of making it a class.
    2. Negatives: what would motivate students to attend and adequately prepare? How would the director/coach be paid? Payment along the lines of a club advisor would be sorely inadequate for the amount of time and work which this position would involve, and the expertise which it would require! There would probably be an issue involving the number of hours required per week and the federally mandated universal health care program (“Obamacare”).
8. Where will funds come from:
  - a. To purchase instruments?
  - b. To purchase uniforms?
  - c. To purchase props to be used to provide a theme for shows?
  - d. To pay directors/coaches? (Will there be a need for a drill designer/coach or other small-section coaches?)
  - e. To repair instruments?
  - f. To clean and maintain the uniforms?
  - g. To purchase the musical arrangements?
  - h. To pay for travel to performances and competitions?
9. When and where will the Drumline rehearse?
  - a. Major issues with noise and excessive sound levels need to be addressed:
    1. “Bleed-through” noise into other classrooms and administrative buildings.
    2. Sound baffling and minimization within the rehearsal space in order to prevent damage to the participants’ hearing.
  - b. If drill work (movement) is involved, the Drumline will need rehearsal space large enough to allow for this.
10. Where will the instruments, mallets, equipment, props, and outfits be stored? Can a new multi-purpose building be constructed on campus to provide adequate, climate-controlled storage for these items, as well as a large-scale, sound-absorbent rehearsal space which is large enough to simulate a basketball floor?

**OTHER. None.**

**Attendance:** David Gibble, Vernon Grant, Michael MacMullen, Allen Webber  
Submitted by:

Allen Webber  
Scribe

c. Minutes Distribution List