“If you’re looking for something to be brave about, consider fine arts.” Robert Frost
The Division of Visual and Performing Arts is home to the dance, theater and music courses. Although the college offers a sampling of dance and theater courses, the majority of the courses offered in the performing arts are those in the Prescott campus music department. Curriculum is established for the entire district; however, the unique regions and differing facilities amongst the Yavapai College sites require delivery methods to differ by area. Therefore, this review will examine first the Prescott Campus Music Department. A separate portion of this review will provide the evaluation of other music, theater and dance course offerings district-wide.

Music Department.................................................................................................................. 2
    Recommendations & Action Plan

Dance and Theater................................................................................................. 20
    Recommendations & Action Plan

Appendix .....................................................................................................................
    Faculty Tables
    Required Tables

Dr. Breiling, string sectional
MUSIC DEPARTMENT: Introduction

The Mission of the Yavapai College Music Department is to provide quality music education to both university transfer students and life long learners. Regardless of course or location, the learning outcomes for the music program remain constant:

1. Articulate and utilize the components of music theory.
2. Develop and enhance public performance skills.
3. Exercise and exhibit quality musicianship.
4. Identify historical and contemporary examples of music.

The Prescott Campus Music Department has been an integral component of Yavapai College since its inception in 1969. Music classes were originally taught by one full-time faculty member. Performance classes included two choirs and a pep band. Private lessons were offered on a variety of instruments. Music Theory classes were offered for Music transfer students while Music Appreciation was provided for general education credit.

The Prescott Campus now employs two full-time professors, numerous part-time instructors, and is divided between the vocal and instrumental programs. Courses and private music lessons lay the foundation for a solid academic music education for both university transfer students and members of the life-long learning community. National and international choir tours and high school recruitment festivals provide educational activities for the students and marketing exposure for the college that reach well beyond the confines of the immediate Tri-city area.

In the past, the Prescott Campus Music Department at Yavapai College held a threefold mission. This mission included a commitment to provide quality music education to all interested students, engage in student recruitment, and serve as an arts resource for the community and region. Upon the completion of the 1999-2000 Program Review, the Prescott Campus Music Department narrowed its scope in order to work within the inherent restrictions of a department served by only two full-time faculty and limited financial resources.

In 2001, the Music Department evaluated their mission while composing the program outcomes assessment plan. The new mission is driven by excellence in education and omits the inclusion of student recruitment and service as an arts resource. Recruitment activities and public performances still occur yet they are no longer a focus of the program.

Dr. Fisher, Angelorum
MUSIC DEPARTMENT: Student Program Profile & Community Interest

STUDENT PROGRAM PROFILE:
Enrollment for the 2004-2005 academic year totaled 1100 registrations. Students who intend to transfer to a university are provided the solid foundation of the freshman and sophomore years in academic music education. Music theory, music appreciation, private music instruction, piano, and performance ensembles make up the required curriculum necessary to transfer into a music program at a four year institution. The educational experience of the transfer student is enriched by the intergenerational environment of the music department through the participation of continuing education students. Serving the life-long learning constituency of Yavapai County creates an atmosphere enhanced by different perspectives and varied experiences.

As the primary goal of the music department is to prepare students for university transfer, planning and financial management revolve around creating a schedule that meets the needs of the transfer students and accommodates the lifelong learners who make some ensembles possible. There are no entrance requirements for the music department save the audition for advanced performance ensembles and the prerequisite courses for upper division music theory. The curricula and our instructors meet the diverse interests and needs of our student population. We are a very popular and visible component of the Yavapai County community. Program growth is restricted or limited by the availability of fundamental and appropriate equipment and rehearsal space designed for the specific learning outcomes within the academic discipline of music. For example, the music department has only one large rehearsal hall in which to hold regularly scheduled ensemble courses. With only one such facility, which must also double as the storage facility for instruments and the music library, evening courses for large vocal ensembles must be scheduled off campus. With only one designated rehearsal hall for both vocal and instrumental disciplines at this time, growth and instruction are limited to the number of clock hours and physical space available in the hall.

COMMUNITY INTEREST:
The Prescott Campus Music Department serves the citizens of Yavapai County by providing educational opportunities for any interested community member. Statistics provided by Institutional Research indicate that close to seventy-two percent of the students registered in music classes for the last five years take courses for continuing education. Sixty percent of those students are women. Close to Seventy-seven percent of all students taking music classes in the last five years have been part-time. Currently, we do not have a Music Emphasis in our AFA degree program, nor do we have the means to directly designate music transfer students. However, we do know that thirty percent of students taking music classes have long-term goals in music or transfer degree programs.
CURRICULUM ANALYSIS:

The Prescott campus Music Department program offers a foundation in music instruction. The majority of music courses are taught by two full-time instructors. Music Theory, Piano Class, Music Appreciation and performance ensembles make up the foundation of the transfer program and are enjoyed by life long learning community. All theory and instrumental ensembles are taught or conducted by Dr. Roy Breiling, Director of Instrumental Music. Theory courses are taught both in-house for the lower levels and on-line for the upper level courses. Ensembles meet four nights a week for one rehearsal per week.

Piano Class, Music Appreciation and most of the choral ensembles are taught or conducted by Dr. Will Fisher, Director of Vocal Music programs. Piano courses are also quite popular with the community. Music Appreciation supports the General Education program as an Arts and Humanities option and is a required course for music transfer students. Four sections of Music appreciation successfully make each semester with the load being shared by Dr. Fisher and a part-time faculty member, Dr. David Dolatowski. For private music instruction, students are paired with the appropriate instructor.

With extremely limited offerings in music, very little of the curriculum has required modification. Upon the completion of this review, courses that have not successfully made for the past five years and/or courses that no longer serve the needs of articulation or degree requirements will be deleted from the course bank.

Performing arts courses are intrinsically student centered as they require experiential learning activities in each class meeting. Demonstration and student centered learning activities predominate the instructional delivery methods. Lecture and on-line delivery do occur in the academic foundations courses such as Music Theory and Music Appreciation. The primary assessment measure in performing arts courses is the adjudication or performance critique. Performances are recorded and viewed by the class and instructor, and evaluated using performance rubrics specifically designed for particular skills.

Strengths
- The current process used to review curriculum includes student and instructor evaluations and communication with the college curriculum committee, assessment coordinator, and the Arizona Art Articulation Task Force.
- Yavapai College music classes offer experienced and professional instruction to all residents of Yavapai County interested in fine arts education. The program provides an opportunity to learn from an extensive and growing music library and opportunities in a professional performance hall.
- The curriculum provides courses unified by the foundational requirements of a fine arts education in music.
- Inter generational communities learn from one another.

Concerns
- Open enrollment policy in performance ensembles occasionally leads to the registration of individuals directed to music courses as personal therapy. The needs of these community members may infringe upon the instruction of others.
- Seen as a social activity rather than a learning activity, some life-long learners’ lack of commitment can affect the educational opportunity of degree seeking students.
- There is a need for Music Technology courses and instructional space.

Recommendations
- Develop closer relationship with ADA coordinator to make sure demands and accommodations for particular students are reasonable.
CURRICULUM ANALYSIS: Transfer Program/Articulation

TRANSFER PROGRAM/ARTICULATION:

Strengths

- The current process used to review curriculum includes student and instructor evaluations and communication with the college curriculum committee, student outcomes assessment data, and the Arizona Music Articulation task force.
- The performing arts course schedules are prepared in two year periods to ensure that transfer students may complete their first two years in music.
- Prescott Campus Music Department offers experienced and professional instruction to all residents of Yavapai County interested in fine arts education.
- The program provides opportunities to learn from a growing music library and performance opportunities in a professional performance hall.
- The curriculum provides courses unified by the foundational requirements of a fine arts education in music.
- Experienced full-time and adjunct faculty teach music appreciation courses accepted as a humanities option for AGEC Degree.
- Experienced full-time and part-time faculty teach all aspects of the music program which articulate to four year institutions.
- Inter generational communities learn from one another and enhance the learning environment.
- Full-time faculty members attend yearly articulation task force meetings to determine changes in university fine arts programs that affect the transferability of YC general education and fine arts courses. The faculty works with the college counseling and advising office to determine what adjustments must be made in the music program to accommodate transfer students.
- Yavapai College Music program provides an affordable and accessible educational opportunity for those average students who want to pursue an education in music but have neither the resources not the level of proficiency to enter a four year institution.

Concerns

- Yavapai College Prescott Campus music program does not offer a Music Emphasis for their Associate of Fine Arts degree program. Student attending YC for two years in music do not feel the same sense of direction, community or completion as those students afforded the opportunity to complete other degrees.
- Division of Visual and Performing Arts can not track as effectively the success and completion of music students without documentation of graduation.
- Division is missing the opportunity to provide a unique population of students the opportunity to complete a two year music degree and then set up shop as local private music lesson providers.

Recommendations

- Establish a Music Emphasis for the AFA degree at Yavapai College for students interested in pursuing either a terminal degree in Music or a BFA at a four year institution.
- Continue to communicate with area high schools to encourage interested students and promote new degree emphasis.
- Continue to communicate with the three state universities and nation-wide music institutions to maintain smooth articulation.
- Explore ways to maximize students’ experiences at YC to fully prepare them for upper division courses.
- Explore methods to incorporate entrepreneurial skills and ideas for independent economic development as components of AFA degree.
## PROPOSED ASSOCIATE OF FINE ARTS DEGREE: MUSIC EMPHASIS

Locations Offered: Prescott and Verde Campuses  
Total Credits: 70 credit hours

General Education: Arizona General Education Curriculum (AGEC-A): 35

### Core Requirements: 27

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 101</td>
<td>Private Music I</td>
</tr>
<tr>
<td>MUS 102</td>
<td>Private Music II</td>
</tr>
<tr>
<td>MUS 103</td>
<td>Piano Class I</td>
</tr>
<tr>
<td>MUS 104</td>
<td>Piano Class II</td>
</tr>
<tr>
<td>MUS 131</td>
<td>Basic Integrated Theory I</td>
</tr>
<tr>
<td>MUS 132</td>
<td>Basic Integrated Theory II</td>
</tr>
<tr>
<td>MUS 201</td>
<td>Private Music III</td>
</tr>
<tr>
<td>MUS 202</td>
<td>Private Music IV</td>
</tr>
<tr>
<td>MUS 203</td>
<td>Piano Class III</td>
</tr>
<tr>
<td>MUS 204</td>
<td>Piano Class IV</td>
</tr>
<tr>
<td>MUS 231</td>
<td>Advanced Integrated Theory I</td>
</tr>
<tr>
<td>MUS 232</td>
<td>Advanced Integrated Theory II</td>
</tr>
<tr>
<td>MUS 240</td>
<td>Music Appreciation</td>
</tr>
</tbody>
</table>

Subtotal: 27

### Support Courses: 8

Complete eight credits at the 100 level or higher from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 105</td>
<td>Voice Class I</td>
</tr>
<tr>
<td>MUS 106</td>
<td>Voice Class II</td>
</tr>
<tr>
<td>MUS 107</td>
<td>Guitar Class I</td>
</tr>
<tr>
<td>MUS 108</td>
<td>Guitar Class II</td>
</tr>
<tr>
<td>MUS 111</td>
<td>Symphonic Band</td>
</tr>
<tr>
<td>MUS 112</td>
<td>Jazz/Rock Ensemble</td>
</tr>
<tr>
<td>MUS 113</td>
<td>Big Band</td>
</tr>
<tr>
<td>MUS 117</td>
<td>Symphony Orchestra</td>
</tr>
<tr>
<td>MUS 222</td>
<td>Chamber Singers</td>
</tr>
<tr>
<td>MUS 223</td>
<td>Vocal Ensemble</td>
</tr>
<tr>
<td>MUS 224</td>
<td>Master Chorale</td>
</tr>
<tr>
<td>MUS 225</td>
<td>Community Chorale</td>
</tr>
<tr>
<td>MUS 226</td>
<td>Chamber Choir</td>
</tr>
<tr>
<td>MUS 227</td>
<td>Women's Chorale</td>
</tr>
</tbody>
</table>

Subtotal: 8
### CURRICULUM ANALYSIS: Instructional Delivery

<table>
<thead>
<tr>
<th>STRENGTHS</th>
<th>CONCERNS/RECOMMENDATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Student/learning centered instruction</strong></td>
<td>This is the key to outcomes acquisition in music education. Although other methods are performed, the majority of instructional delivery is provided by constant and continuous facilitation of students’ active participation in performance activities.</td>
</tr>
<tr>
<td><strong>Lectures</strong></td>
<td>Lectures are given to present Music Theory, Music Appreciation, and introduction to performance skills.</td>
</tr>
<tr>
<td><strong>In-class discussions</strong></td>
<td>In-class discussions are intrinsic to instructional communication and delivery. Students participate in many types of group discussions to develop their music vocabulary and communication skills, brainstorm, ask questions and find answers. There are sessions to review assignments and assess performance activities.</td>
</tr>
<tr>
<td><strong>Groups</strong></td>
<td>Groups provide students with the opportunity to work cooperatively on assignments. More rehearsal space is needed for ensemble sectionals.</td>
</tr>
<tr>
<td><strong>Television</strong></td>
<td>Video recordings of music performances provide students the opportunity to assess and evaluate their performances from the same perspective as the public. Video and audio recordings of concerts continue to be of poor quality. Record video directly to a computer (digital) for improved quality and editing capability.</td>
</tr>
<tr>
<td><strong>On-line courses</strong></td>
<td>Music Theory and Music Appreciation are currently offered as on-line options. Music files attached to the Blackboard online distribution system do not work on all computers. Ensure that Blackboard commits to cross-platform capabilities by Fall 2007.</td>
</tr>
<tr>
<td><strong>Field trips</strong></td>
<td>Traveling performances provide students with an excellent opportunity to gain experience and perform at other venues for other cultures. Increase traveling funds for large ensembles.</td>
</tr>
</tbody>
</table>
## CURRICULUM ANALYSIS: Instructional Delivery

<table>
<thead>
<tr>
<th>STRENGTHS</th>
<th>CONCERNS/ RECOMMENDATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Art Gallery</strong></td>
<td></td>
</tr>
<tr>
<td>Prescott Campus Art Gallery provides students with an additional and more intimate venue to perfect performance skills.</td>
<td></td>
</tr>
<tr>
<td><strong>Demonstrations</strong></td>
<td></td>
</tr>
<tr>
<td>Continuous demonstration is a fundamental component of the performing arts.</td>
<td></td>
</tr>
<tr>
<td><strong>Labs</strong></td>
<td></td>
</tr>
<tr>
<td>The music theory lab provides students with the most current music software for the acquisition of the fundamentals in music theory.</td>
<td>Increase budget for software upgrades.</td>
</tr>
<tr>
<td><strong>Guest Lecturers, Soloists, and Accompanists</strong></td>
<td></td>
</tr>
<tr>
<td>Guest performances provide students with a wide variety of educational perspectives within the realm of current aesthetics.</td>
<td>Increase budget for guest lecturers, soloists and accompanists.</td>
</tr>
</tbody>
</table>

Master Chorale rehearsal
CURRICULUM ANALYSIS: Assessment

ACADEMIC PROGRAM ASSESSMENT PLAN:
The mission of the Yavapai College Music Department is to provide quality music education to both university transfer students and life long learners. Regardless of course or location, the learning outcomes for the music program remain constant:

- Articulate and utilize the components of music theory.
- Develop and enhance public performance skills.
- Exercise and exhibit quality musicianship.
- Identify historical and contemporary examples of music.

ASSESSMENT 1
Oral critique and class discussion of the performance activities. This on-going assessment during ensemble rehearsals is referred to as “Instant Assessment.” At this moment, conductors instantly make recommendations and adjustments during rehearsals. Performances are video recorded and reviewed. Performances are telecast on Access 13, local tri-city station.

ASSESSMENT 2
Ensemble and recital adjudication forms.

ASSESSMENT 3
Data collection from traditional assessment activities.
## CURRICULUM ANALYSIS: Assessment

### IN-CLASS ASSESSMENTS:

<table>
<thead>
<tr>
<th>STRENGTHS</th>
<th>CONCERNS/RECOMMENDATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performances</strong></td>
<td>Performances have been the assessment measure for performing artists since the establishment of the Academies. Therefore, participation in and the assessment of the musical performance are the primary assessment measure for the music department. Vocal and instrumental music ensembles perform two to four times a semester in the college performance hall. From the critical analysis of the recorded performance, students evaluate their performance in terms of their musicianship and public performance skills.</td>
</tr>
<tr>
<td><strong>Recitals</strong></td>
<td>The participation in and assessment of the musical performance is the primary assessment measure for the music department. Vocal and Instrumental private music students perform once a semester in the college rehearsal hall. From the critical analysis of the recorded performance students evaluate their performance in terms of their musicianship and public performance skills.</td>
</tr>
<tr>
<td><strong>Critiques</strong></td>
<td>Are the primary assessment measure in the fine arts.</td>
</tr>
<tr>
<td><strong>Traditional Assessment Activities</strong></td>
<td>Are utilized to assess vocabulary, methods, processes, theory and history acquisition.</td>
</tr>
</tbody>
</table>
### CURRICULUM ANALYSIS: Assessment

#### IN-CLASS ASSESSMENTS: continued

<table>
<thead>
<tr>
<th></th>
<th>STRENGTHS</th>
<th>CONCERNS/ RECOMMENDATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>Participation is essential in performance courses. Students participate in discussions, view demonstrations, compare work in progress with that of other students. As class time is actually rehearsal time, attendance and participation are paramount to skills acquisition and development.</td>
<td></td>
</tr>
<tr>
<td>Pre-and post-tests</td>
<td>Utilized in courses to establish vocabulary, methods, processes, principles, and elements of music theory and history.</td>
<td></td>
</tr>
<tr>
<td>Attendance/ active participation</td>
<td>Essential in music performance courses to participate in rehearsals, view demonstrations, and compare performances of other students. As class time is actually rehearsal time, attendance and participation is paramount to skills acquisition and development.</td>
<td></td>
</tr>
</tbody>
</table>

*Dr. Fisher, Vocal Ensemble*
PROCESS OF SELECTION, ORIENTATION, SUPERVISION, AND EVALUATION OF FACULTY

SELECTION: FULL-TIME FACULTY:
Dr. Will Fisher & Dr. Roy Breiling
Full-time: meet North Central Accreditation criteria/philosophical emphasis on life-long learning.
• Both hold terminal degrees in their respective disciplines.

Preferred qualifications include:
• Community college teaching experience in field of study, three years minimum.
• Strong professional portfolio.
• Proficient in discipline-specific instruments and literature.
• Application of skills outside the traditional classroom.
• College or community service.
• Ability to appreciate diversity and different learning styles.
• Willingness to work in flexible student-friendly formats.

SELECTION: ADJUNCT FACULTY:
Adjunct Faculty: meet North Central Accreditation criteria/philosophical emphasis on life-long learning.
• Undergraduate or graduate degree in related field of study.
• At least three years of professional performance or teaching experience.

Preferred qualifications include:
• Professional performance experience.
• Teaching experience with adult learners.

ORIENTATION:

Full-Time Faculty
Full-time faculty participate in YC new faculty orientation activities. They meet with the Visual and Performing Arts Division Assistant Dean and other faculty in the program area to determine responsibilities, classroom space needs, and other instruction-related concerns. Division faculty assist as necessary in providing support for new faculty. Periodic review of concerns, successes, and new directions provides opportunities for individual expression in curriculum-building, while supporting collaborative and team-building activities to ensure an excellent learning experience for students in the program.

Adjunct Faculty
Adjunct faculty participate in orientation activities for new adjunct faculty. They meet with Division Assistant Dean, the full-time faculty, and other faculty in program area (as needed) to determine responsibilities, classroom space needs, and other instruction-related concerns. Program faculty assist as necessary in providing support for new faculty. Periodic review of concerns, successes, and new directions provides opportunities for individual expression in curriculum-building, while supporting collaborative and team-building activities to ensure an excellent learning experience for students in the program.

Strengths
• In general, orientation activities do an adequate job assisting new faculty. The Music Department works in a cooperative and collaborative mode. There is a strong sense of support for the two areas of the department, and experienced faculty are very willing to help new
instructors feel welcome and valued.

• Division and department meetings are required of adjunct faculty, thus providing a way for instructors to become familiar with the goals of the whole department as well as becoming a part of the team of instructors.

Concerns
• Participation in these activities is difficult for some adjunct faculty because of work schedules and other commitments.

SUPERVISION:
Full-time faculty report to the Visual and Performing Arts Division Assistant Dean to address needs, concerns, student complaints, and participation in college-wide professional activities. Adjunct faculty communicate with the full-time instructors to address needs, concerns, student complaints, and participation in division professional activities. Full-time faculty provide support and assistance with course curriculum, rehearsals, instructional guidelines, and conflict resolution as needed. However, all faculty report to the Visual and Performing Arts Division Assistant Dean.

Strengths
• Performance review meetings, division/department meetings, and individual conferences provide effective supervision of full-time faculty. The Division Assistant Dean fully supports the Music Department and values the expertise and input from the faculty.

Concerns
• In general, full-time faculty are able to address adjunct faculty needs to their satisfaction, but it is difficult to arrange meeting times because of class load for full-time faculty and professional work commitments for adjuncts. E-mail and telephone voice messaging provide effective avenues of communication. In-person meetings are arranged with adjunct faculty to address issues as needed.

EVALUATION:
Full-time faculty develop performance goals with the Visual and Performing Arts Division Assistant Dean; meet with the Division Assistant Dean to review progress; conduct and review the results of student evaluations; periodically review the effectiveness of the curriculum; discuss issues or concerns with the Division Assistant Dean; and determine needs and areas of growth. Adjunct faculty conduct and review the results of student evaluations; periodically review the effectiveness of the curriculum; meet with full-time instructors to address issues and resolve concerns, and to determine if changes need to be made in course syllabi or methods of delivering instruction. They participate in periodic in-class evaluation with full-time instructors.

Concerns
• Private Music instructors receive low pay and may not have degree qualifications.

Recommendations
• Increased number of Music Department meetings with the Division Assistant Dean may improve communication.
CONTRIBUTIONS TO COLLEGE/COMMUNITY: FULL-TIME INSTRUCTORS

Dr. Will Fisher, Vocal Music Director: Dr. Fisher oversees the vocal music concert series each year. He conducts the chamber choir that functions as the tour choir providing recruitment workshops every January to approximately five schools each year. The Angelorum performs at all Prescott and Verde Commencement ceremonies and provides six public relations programs per year. The Chamber Choir performs at Evening of Recognition. Additional activities which contributed to the College and Community in the promotion of the department and college were:

- College Honors Program Director
- 2001 World Festival of Women’s Singing in Seattle Washington
- 2003 Angelorum Concert, Jerome Arizona
- 2004 Angelorum Concert, Green Valley, Arizona
- 2005 Chamber Choir Concert, Verde Valley Choral Festival
- Angelorum Concert, Four Corners Choral Workshop, Flagstaff Arizona
- Angelorum performed 3 summer concerts in Prescott and Jerome, Arizona
- Angelorum toured Spain

Dr. Roy Breiling, Instrumental Music Director: Dr. Breiling oversees the instrumental music concert series each year. His ensembles perform eight to ten programs for the public in the YC Performance Hall each year. Ensembles perform at community fund-raisers and college campus clean-up days, Evening of Recognition and other department related events. Additional activities which contributed to the College and Community in the promotion of the department and college were:

- Visited local high schools to promote music program.
- Attended local high school band and orchestra concerts.
- 2006, guest conductor, Northeast Regional Band festival with 11 attending high schools.
- Adjudicator, 2 or more regional and local festivals, annually.
- 2006, judge for the Sedona Jazz on the Rocks Scholarship auditions.
- Attend and participate in the AZ Music Educators’ State Convention annually.
- Music Memory concerts for area grade school students in cooperation with the Yavapai Symphony Association annually.
- Big Band I recorded 2 CDs, which have been reproduced for recruiting.
- Big Band I received “Superior” rating at NAU Jazz Festival.
- Fund raiser on Verde Campus - “Born To Jam”.

CONTRIBUTION TO COLLEGE/COMMUNITY: ADJUNCT FACULTY

In addition to providing instruction and service beyond the scope of the adjunct faculty job description, many of the adjunct faculty members in the Music Department participate in a variety of endeavors that benefit the students and college programs.

- Individual and group performances in local area.
- Private instructors encourage their students to participate in YC ensembles and to perform in the YC Performance Hall and at student recitals for the public.
- Jim Klein offers concert tours for the YC Master Chorale.
- Bonnie Shelley offers additional studio classes for private voice students.
ADMINISTRATIVE & SUPPORT PERSONNEL:

ADMINISTRATIVE PERSONNEL:
Demoree Anderson, Instructional Division Administrative Assistant, full-time OSA contract. Demoree holds an AAS degree in Graphic Design. She is responsible for the operations management of the division and hence the Music department. Her responsibilities include, but are not limited to, purchasing and budget supervision, purchasing support of all equipment, supervising the placement of all facilities requests, scheduling of courses, supporting all adjunct faculty, student and part-time employees, verifying and processing all payroll information, assisting students with registration issues, supervising textbook management, providing technical support for all adjuncts, supervising all division needs, and putting out fires when necessary.

Joy Sewell, Music Program Concert Coordinator and Music Office Assistant, part-time hourly contract, 19.75 hours per week. One year with Yavapai College in this role. She is responsible for recruiting and supervising a roster of volunteers to work as ushers and ticket-takers for YC Music Department concerts. Her responsibilities include contacting local merchants to promote concerts through display of advertising, distributing flyers on and off campus, writing and submitting press releases, and assisting with the production of music concert brochures. Joy also manages the Choral Music Library and provides support for the full and part-time music faculty.

Strengths
- Provides the division with consistent follow-through on all aspects of presenting music concerts for the college and the community.
- Increases public awareness of college activities.

Concerns
- Website is not updated frequently enough.
- Assistance with instrumental music library is needed, especially during the first week of classes and at mid-term.

Recommendations
- Purchase additional advertising.
- Prepare flyers and promotional brochures further in advance and use better quality paper.
- Update website regularly and list complete music concert schedule.
- Use website for student recruitment.

SUPPORT PERSONNEL: STUDENT WORKERS
Music Department student workers are allowed to work up to a maximum of 25 hours per week, although they work fewer hours since they are generally full-time music students. They assist with rehearsal room set-ups and break-downs for the various ensembles, provide open lab hours in the music computer lab, help sort and distribute sheet music at the beginning and end of each semester, and assist the full-time faculty as needed.

Strengths
- Music students are given opportunities to work closely with faculty and familiarize themselves with all aspects of creating performances.

Concerns
- Budget constraints limit the number of hours student workers may work.
- High turnover.

Recommendations
- Adjust funding.
- Initiate better selection process for student employees.
## PARTNERSHIPS & SUPPORT:

<table>
<thead>
<tr>
<th>STRENGTHS</th>
<th>CONCERNS/RECOMMENDATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance Hall</strong></td>
<td>Excellent support from Performance Hall staff.</td>
</tr>
<tr>
<td></td>
<td>Scheduling conflicts. Generally poor quality of audio and video recording of music concerts.</td>
</tr>
<tr>
<td><strong>Recruitment</strong></td>
<td>No support or activity from recruiting office. Additional proactive support is needed for setting up school visits, concerts, tours, etc.</td>
</tr>
<tr>
<td><strong>Design Services/Office of Public Information</strong></td>
<td>Difficult relationship with local newspaper. Need to find ways to improve communications with local publications and find new outlets. Additional advertising needs to be purchased.</td>
</tr>
<tr>
<td><strong>Admissions/registration</strong></td>
<td>Adequate</td>
</tr>
<tr>
<td></td>
<td>Incoming students do not always get accurate information on Music Programs.</td>
</tr>
<tr>
<td><strong>Business Office</strong></td>
<td>Adequate</td>
</tr>
<tr>
<td></td>
<td>Ever changing procedures in Business Office has made reimbursing professionals problematic.</td>
</tr>
<tr>
<td><strong>Campus Safety</strong></td>
<td>Adequate</td>
</tr>
<tr>
<td><strong>Counseling/Advising</strong></td>
<td>Adequate</td>
</tr>
<tr>
<td></td>
<td>Incoming students do not always get accurate information on Music Programs.</td>
</tr>
<tr>
<td><strong>Facilities Management</strong></td>
<td>Excellent support. Renovations to the rehearsal hall and piano lab were tremendous.</td>
</tr>
<tr>
<td><strong>Information Technology Services</strong></td>
<td>Excellent support.</td>
</tr>
</tbody>
</table>
ROO M 15-205 • MUSIC CLASSROOM

Strengths
• Accessible for students.

Concerns
• Needs a new piano.

Recommendations
• Replace with piano from rehearsal hall, 15-206.

ROO M 15-206 • MUSIC REHEARSAL HALL

Strengths
• Some problems were addressed in the rehearsal hall during the past five years. The inappropriately installed carpet was removed and replaced with a tile floor to provide the acoustics necessary for proper music instruction. Additional lighting was installed.

Concerns
• Changing the room set-up between instrumental and vocal rehearsals is problematic.
• Temperature regulation is difficult. Fans cannot be used during rehearsals due to blowing sheet music off of stands and creating noise/vibrations.
• Additional large rehearsal room is needed to accommodate sectionals and ensembles.
• Storage space for electronic equipment is very limited.
• Storage for large instruments is limited.
• Projector is inadequate.
• Audio speakers are located too high for proper listening.

Recommendations
• Lower audio speakers.
• Purchase new projector.
• Explore the possibility of additional rehearsal space.
• Piano from one of the practice rooms could be moved into 15-206 as a “back-up” when the Steinway is in use in the Performance Hall.

ROO M 15-206B • PERCUSSION ROOM

Concerns
• Room provides limited storage space.

ROO M 15-207 • PRIVATE PRACTICE ROOMS

Strengths
• Four soundproofed practice rooms are provided for student and private lesson use from 8:30 am - 10:00 pm daily.
• Adequate pianos.

Concerns
• Rooms are too small to comfortably accommodate private lessons and student practice with percussion instruments, large instruments such as cellos and tubas, and small ensemble groups.

Recommendations
• Improve soundproofing.
• Provide a separate percussion practice room.
**PRESCOTT CAMPUS: Facilites**

**ROOM 15-208 • MUSIC THEORY CLASSROOM**

**Strengths**
- Supported by the most current versions of digital music notation software and audio-visual instructional technology.
- Open lab hours support student learning.

**Concerns**
- This classroom must utilize desk chairs and tight quarters in order to serve a maximum of 15 students per semester in each music theory course.
- The lighting and ventilation are poor.

**Recommendations**
- Replace desk chairs.
- Improve lighting and ventilation.
- Add another white board with staff lines.

**ROOM 15-209 • DIVISION LECTURE HALL**

**Strengths**
- The room is in an excellent location and is used for Music Appreciation, Art History, Theatre, and Software Applications courses. The hall has new furniture, a state of the art projection room, and adequate acoustics. Music Appreciation courses moved from the desk chairs and limited audio visual accommodations in 205 into 209 seven years ago. This classroom is now home to ten sections of arts and humanities lectures each semester in addition to art and graphic design courses. The room provides state of the art audio and projection systems necessary to teach music appreciation.

**ROOM 15-210 • PIANO LAB**

**Strengths:**
- Piano instruction is a primary component of formal music education. After a flood in which the entire piano lab sat in eight inches of water, the music department acquired fifteen new electronic pianos through an insurance claim during the spring semester of 2004. This was a fortunate disaster as the pianos in the lab had far exceeded their prime, and the possibility of acquiring the necessary capital funds for their replacement was difficult.

**Concerns**
- The piano lab must also provide storage space for the performance hall’s second concert grand piano. The storage and placement of this piano limits the mobility and instruction of the instructor and creates a barrier to efficient exit from the classroom.

**Recommendations**
- Move grand piano for use in rehearsal hall, 15-206.

**BUILDING 16 • ART GALLERY**

**Strengths**
- Ticket sales for music department concerts are now handled by Art Gallery staff.

**BUILDING 16 • PERFORMANCE HALL**

**Strengths**
- Excellent staff support.
PRESCOTT CAMPUS: Facilities

Concerns
• Inadequate video and audio support.
• Concert scheduling difficulties.

Recommendations
• Schedule Music Department concerts two years in advance.

Handel’s Messiah, 2004
Symphony Orchestra & Combined
Yavapai College Choirs

Dr. Roy Breiling
PRESCOTT CAMPUS MUSIC DEPARTMENT RECOMMENDATIONS AND ACTION PLAN:

The Music Department’s primary focus for the coming years will be to establish an AFA Music Emphasis Degree and increase High School recruitment activities. Approaching local church music programs may also be a means to recruit music degree students.

The Music Department’s primary focus for the future will be:

• to establish a Music Emphasis for the Associate of Fine Arts Degree Program.
• to support recruitment activities for the music department programs through area high schools and local church music departments.

The Music Department will continue to work on the following issues.

• Establish a concert schedule two years in advance to avoid rescheduling in Performance Hall.
• Build a better working relationship with the Office of Public Information to assist in the promotion of Music Department performances.
**INTRODUCTION:**
Although offerings are limited, some Music, Theater and Dance courses are offered on all of the Yavapai College campuses. The Theater and Dance courses support the mission of Yavapai College by providing convenient and cost effective educational opportunities.

**STUDENT PROGRAM PROFILE:**
The majority of the students enrolled in Theater courses in the past five years have been traditional aged white male students who are Yavapai County residents taking courses part-time. The majority of the students enrolled in Dance courses in the past five years have been white female students attending Yavapai College part-time. Dance courses, however, attract women of all ages.

**CURRICULUM ANALYSIS:**
There are fourteen courses in the course bank for Theater and Dance. There are four courses that provide experiential learning in the art of acting. These courses are Theater 131 Acting I, Theatre 132 Acting II and Theater 155 Acting Shakespeare. Acting I and Acting II generate the majority of the FTSE earned in the theater offerings.

Two courses could be considered theater education courses. Theater 145 Children’s Theater and Theater 205/Education 205 address theater activities for elementary school teachers. Theater 145 never successfully made in this review term. Theater 205/Education 205 earned the necessary enrollment only once during the last five year period, completing the Fall semester of 2001 with 11 students. Neither of these two courses adequately articulate into the teacher education programs.

There are three general education or theater history courses. Theater 135 Introduction to the Theater is on the General Education arts and humanities option list. Theater 242 and 243 Development of the Film and American Cinema are courses that address the history of film as a form of the visual arts and as a means of mass communication. These courses were offered exclusively on the Prescott campus. In five years these courses have generated approximately 20 FTSE. Theater 242 and 243 have struggled in the past five years. An increase in specialized film courses offered through the Communications Division compete with enrollment.

Only four dance classes exist in the course bank. Ballet, Modern, Jazz, and Ballroom dancing compose the entire dance program. The curriculum for these four courses was rewritten when these courses moved from Athletics to Performing Arts just three years ago. No courses have been offered on the Prescott Campus in five years due to an inability to attract interested faculty and the lack of availability of an appropriate facility.

**Strengths**
- Adjunct faculty members are committed to teaching Acting, Theater and Dance courses for Yavapai College.
- Acting and Dance courses articulate to the universities and provide students with an excellent introductory course in the discipline.

**Concerns**
- There are no full-time faculty members with the education or experience to address the needs of the theatre and dance programs.
- Curriculum is rarely evaluated for current academic or industry standards.
- There is no facility designed or dedicated for the acting or dance courses on any Yavapai College campus.
- There are no parameters set within the curriculum process to keep other departments from creating courses that compete with existing offerings.
THEATER AND DANCE:

Recommendations
- Eliminate courses that have not been successfully offered in more than five years and no longer articulate to the universities.

INSTRUCTIONAL DELIVERY:

<table>
<thead>
<tr>
<th>STRENGTHS</th>
<th>CONCERNS/RECOMMENDATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student/learning centered instruction</td>
<td>This is the key to outcomes acquisition in performing arts education. Although other methods are used, the majority of instructional delivery is provided by constant and continuous facilitation of students’ active participation in performance activities.</td>
</tr>
<tr>
<td>Groups</td>
<td>Groups provide students with the opportunity to work cooperatively on assignments.</td>
</tr>
<tr>
<td>Demonstrations</td>
<td>Continuous demonstration is a fundamental component of the performing arts.</td>
</tr>
</tbody>
</table>

ASSESSMENT:

<table>
<thead>
<tr>
<th>STRENGTHS</th>
<th>CONCERNS/RECOMMENDATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performances</td>
<td>Performances have been the assessment measure for performing artists since the establishment of the Academies. Therefore, participation in and the assessment of performance are the primary assessment measures for theater and dance.</td>
</tr>
<tr>
<td>Critiques</td>
<td>Are the primary assessment measure in the performing arts.</td>
</tr>
<tr>
<td>Traditional Assessment Activities</td>
<td>Are utilized to assess vocabulary, methods, processes, theory and history acquisition.</td>
</tr>
</tbody>
</table>
**THEATER & DANCE:**

**ASSESSMENT: continued**

<table>
<thead>
<tr>
<th>Attendance/Class Participation</th>
<th>STRENGTHS</th>
<th>CONCERNS/RECOMMENDATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Participation is essential in performance courses. Students participate in discussions, view demonstrations, compare work in progress with that of other students. As class time is actually rehearsal time, attendance and participation are paramount to skills acquisition and development.</td>
<td></td>
</tr>
</tbody>
</table>

| Pre- and post-tests            | Utilized in courses to establish vocabulary, methods, processes and principles of theater and dance. |                                                                           |

**FACULTY ADJUNCT:**

Adjunct faculty members participate in orientation activities and staff development offerings when possible. They communicate with their respective Division Assistant Dean when necessary.

**ADMINISTRATIVE SUPPORT:**

Support for Theater and Dance programs are provided through the division administrative assistant.

**FACILITIES:**

There are no facilities designed or designated for either Theater or Dance on any of the Yavapai College campuses.
Performing Arts Program Review

Appendix

[Image of a group of musicians performing]
### MUSIC DEPARTMENT FULL-TIME FACULTY

<table>
<thead>
<tr>
<th>Faculty/Discipline</th>
<th>Teaching Experience</th>
<th>Professional Experience</th>
<th>Education</th>
</tr>
</thead>
</table>
| **Dr. Will Fisher,**  
**Director of Choral Activities** | Thirty-two years, Yavapai College | Eight years, U.S. Air Force Band Commander & Conductor, Lackland Air Force Base, San Antonio, TX, Keesler AFB, Biloxi, MS, McGuire AFB, NJ | DMA, Wind Band Conducting, Trumpet Performance minor, University of Arizona; MME, University of Northern Colorado; BME, Northern Arizona University |
| **Dr. Roy Breiling,**  
**Director of Instrumental Activities** | Thirty years; eleven years, Director of Instrumental & Electronic Music, Yavapai College; three years, Director of Bands/Professor of Music, Eastern Arizona College, Thatcher, AZ; two years, Director of Bands/Professor of Music, Dr. Martin Luther College, New Ulm, MN; one year, Director Symphonic Concert Band, Mankato State University, Mankato, MN; one year, Director of Bands and Choirs, Minnesota Valley Lutheran High School, New Ulm, MN; three years, Director of Bands/Professor of Music, Bethany Lutheran College, Mankato, MN; three years, Director of Bands/ Superintendent of Music, Coleman High School, Coleman, WI | Eight years, U.S. Air Force Band Commander & Conductor, Lackland Air Force Base, San Antonio, TX, Keesler AFB, Biloxi, MS, McGuire AFB, NJ | DMA, Wind Band Conducting, Trumpet Performance minor, University of Arizona; MM, Wind Band Conducting, Michigan State University, East Lansing; BFA, Instrumental Education, University of Wisconsin, Milwaukee |
<table>
<thead>
<tr>
<th>Faculty/Discipline</th>
<th>Teaching Experience</th>
<th>Professional Experience</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ed Carter, Guitar Class,</td>
<td>Twelve years, Yavapai College</td>
<td>Thirty-five years, professional musician; Arizona Jamboree; twenty years with the Beach</td>
<td>BA, UCLA</td>
</tr>
<tr>
<td>Private &amp; Applied Guitar</td>
<td></td>
<td>Boys, three gold records; variety of group performances and recordings with renowned</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>musicians; solo performances in a variety of venues</td>
<td></td>
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<tr>
<td>Don Christman, Private &amp;</td>
<td>Five years, Yavapai College</td>
<td></td>
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</tr>
<tr>
<td>Applied Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Judy Clothier, Voice Class,</td>
<td>Twenty-one years, Yavapai College</td>
<td>Forty years, professional performance; Staten Island Choral Society; professional church</td>
<td>MA, BA, NAU; U of A, Tucson, AZ</td>
</tr>
<tr>
<td>Private &amp; Applied Music</td>
<td>College; Art/Music Specialist,</td>
<td>staff singer, Tucson; Tucson Masterworks Chorale; Southern Arizona Light Opera Company;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Skyview School, Prescott; K-5</td>
<td>Gallup Performing Arts; Arizona Opera Company Chorister; Prescott Fine Arts Association;</td>
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<tr>
<td></td>
<td>Music Specialist, Humboldt</td>
<td>one-woman shows; duet/trio recitals; group shows; YC Master Chorale</td>
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<tr>
<td></td>
<td>Unified School District, Prescott</td>
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<tr>
<td>Dr. David Dolatowski, Music</td>
<td>Twenty-four years; two years,</td>
<td>Organist, St. Luke’s Episcopal Church, Prescott, &amp; First Christian Church, Salem, IN;</td>
<td>PhD, Music, The Union Institute, Cincinnati, OH; MM, BA, Composition and</td>
</tr>
<tr>
<td>Appreciation, Piano, Private</td>
<td>Yavapai College; North Central</td>
<td>Composer, Golden Hawk Music Design, Prescott; Superior/First Place ratings from KMEA</td>
<td>Conducting, Indiana University School of Music, Bloomington, IN</td>
</tr>
<tr>
<td>&amp; Applied Music</td>
<td>University, Prescott; The Union</td>
<td>Orchestra Competitions, Louisville; First Place/Highest rating for Music in the Parks</td>
<td></td>
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<tr>
<td></td>
<td>Institute, Cincinnati, OH; Adult</td>
<td>Instrumental Music Competition, Chicago; First Place, Festival of Music Orchestra</td>
<td></td>
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<tr>
<td></td>
<td>&amp; Continuing Education Instructor,</td>
<td>Competition, St. Louis; published author of four music-related books; member, The</td>
<td></td>
</tr>
<tr>
<td></td>
<td>University of Louisville; Indiana</td>
<td>American Guild of Organists, Society of Composers, ASCAP</td>
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<tr>
<td></td>
<td>University at South Bend, South</td>
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<tr>
<td></td>
<td>Bend, IN; Organist/Choir Director,</td>
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<tr>
<td></td>
<td>St. Luke's Episcopal Church,</td>
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<tr>
<td></td>
<td>Prescott; Organist, First</td>
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<td></td>
<td>Christian Church, Salem, IN;</td>
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<tr>
<td></td>
<td>Orchestra Director/composer, Youth</td>
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<tr>
<td></td>
<td>Performing Arts School, Louisville,</td>
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<tr>
<td></td>
<td>KY; Director of Music, Our Lady</td>
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<tr>
<td></td>
<td>of Consolation Parish, Louisville,</td>
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<tr>
<td></td>
<td>KY; St. Monica Church and School,</td>
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<tr>
<td></td>
<td>Mishawaka, IN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cathleen Hepburn, Piano,</td>
<td>Seven years, Yavapai College</td>
<td>Adjunct faculty, Prescott College; private &amp; group piano &amp; voice instructor, Yavapai</td>
<td>BA, Concordia College, Moorhead, MN</td>
</tr>
<tr>
<td>Private Voice</td>
<td></td>
<td>College, Primavera School and Mountain Oak Charter School; director of Primavera</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Singers; choir director &amp; performer, Unity Church, Prescott; former work with Yavapai</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Symphony Association; volunteer, music &amp; therapeutic sound program, Center Adult Day</td>
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<tr>
<td></td>
<td></td>
<td>Care, Pioneer Home, Las Fuentes &amp; elementary schools</td>
<td></td>
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</tbody>
</table>
### MUSIC DEPARTMENT ADJUNCT FACULTY

<table>
<thead>
<tr>
<th>Faculty/Discipline</th>
<th>Teaching Experience</th>
<th>Professional Experience</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Klein, Master Chorale</td>
<td>Thirty-five years; twelve years, Adjunct Faculty/Artistic Director, YC Master Chorale, Yavapai College; seven years secondary school music instructor, Sibley &amp; Forest City, IA; twelve years, Director of Music, American Evangelical Lutheran Church, Huron, SD; Sixteen years,</td>
<td>Minister of Music, American Evangelical Lutheran Church, Prescott, AZ</td>
<td>MA, Music Education, University of Iowa, Iowa City, IA; BA, Music Education, Augustana College, Sioux Falls, SD</td>
</tr>
<tr>
<td>Philip Kuhns, Private &amp; Applied Violin</td>
<td>Eight years, Yavapai College</td>
<td>Professional musician</td>
<td>BA Music, ASU</td>
</tr>
<tr>
<td>Cynthia Lewis, Voice</td>
<td>Six years; two years, Yavapai College; Choir &amp; Technical Theater Instructor, Choir Director, Bradshaw Mountain High School; Tri-City Vo-Tech High School, Humboldt Unified School District, Kingman Elementary School District; Choir Director, Chalice Singers, Bradshaw Mountain High School, Emmanuel Lutheran Church, Bradshaw Mountain Middle School, Golden Valley Jr. High, Larkspur Christian Church, Disciples of Christ-Tempe</td>
<td>Clinician, Orme School Fine Arts Festival; Professional Singer/Accompanist; Professional Composer/Arranger of vocal and instrumental music; Musical Theater Director; Theater Technician, ASU</td>
<td>BA Music, ASU</td>
</tr>
<tr>
<td>Richard Longfield, Private &amp; Applied Music</td>
<td>Thirty years, Yavapai College</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Mahany, Private &amp; Applied Piano</td>
<td>Fourteen years, Yavapai College</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Manz, Private &amp; Applied Brass</td>
<td>Twenty-one years; Yavapai College; seven years, Orchestra &amp; Band Teacher, Granite Mountain Middle School, Prescott; Elementary Orchestra &amp; Band Teacher, Prescott Unified School District #1; eight years, Honor Ensemble, Prescott Youth Orchestra; Three years, Band &amp; Orchestra adjunct instructor, Yavapai College</td>
<td>Professional musician, Brass Quintet, Yavapai Community Orchestra, Flagstaff Symphony Orchestra, Flagstaff Festival of the Arts Orchestra; Founder &amp; Music Director, Prescott Summer Pops Symphony; three years, Principal French Hornist, Flagstaff Symphony; three years, Assistant Principal French Hornist, Flagstaff Festival of the Arts Symphony Educational participant, Brit Music Festival; professional conductor; church choir leader; member, MENC, Arizona Music Educators’ Association</td>
<td>MM, NAU; BMEd, NAU</td>
</tr>
</tbody>
</table>
### MUSIC DEPARTMENT ADJUNCT FACULTY

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<th>Professional Experience</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ellen McGowan, Private &amp; Applied Flute</td>
<td>Twenty-four years, Yavapai College</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clyde Score, Guitar, Private &amp; Applied Guitar &amp; Percussion</td>
<td>Thirteen years, Yavapai College</td>
<td>Professional musician, Arizona Jamboree, Heath Krieger’s Jazz Quartet, the Gringos, Arizona All-State Orchestra, Phoenix All-City Orchestra, Yavapai Repercussions, Masterworks Chorale</td>
<td></td>
</tr>
<tr>
<td>Bonnie Shelley, Private &amp; Applied Voice</td>
<td>Twenty years, private voice instructor; Yavapai College, Adjunct Professor of Voice, NAU</td>
<td>Professional musician; Organist/Choir Director, Mingus View Presbyterian Church; vocal music seminars with Richard Miller, Oberlin Conservatory of Music and in Phoenix; vocal music seminar, Rider College, Princeton, NJ; member, Sigma Alpha Iota, Music Fraternity for Women, National Association of Teachers of Singing</td>
<td>MM, California State University at Fullerton</td>
</tr>
<tr>
<td>Christine Terauchi, Private &amp; Applied Cello</td>
<td>Two years, Yavapai College; Orchestra &amp; Choir Director, Tri-City Prep High School; cello instructor, NAU Preparatory School; sectional coach, Flagstaff Youth Orchestra</td>
<td>Professional musician; Prescott Strings; NAU Orchestra; chamber orchestras; Prescott Summer Pops Symphony; Festival Orchestra; Idyllwild Music Academy</td>
<td>BMEd, Instrumental Music, NAU</td>
</tr>
</tbody>
</table>

### THEATER DEPARTMENT ADJUNCT FACULTY

<table>
<thead>
<tr>
<th>Faculty/Discipline</th>
<th>Teaching Experience</th>
<th>Professional Experience</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Janet Maissen</td>
<td>Sixteen years, Yavapai College; two years, private vocal coach</td>
<td>MA Theatre, Prescott College; BFA, Theatre Education, ASU</td>
<td></td>
</tr>
<tr>
<td>Jean Maissen</td>
<td>Nineteen years, Yavapai College</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### DANCE DEPARTMENT ADJUNCT FACULTY

<table>
<thead>
<tr>
<th>Faculty/Discipline</th>
<th>Teaching Experience</th>
<th>Professional Experience</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pamela Zahnzenger, Dance</td>
<td>Eight years, Yavapai College</td>
<td>Twenty-three years, Dance instructor;</td>
<td>BA Dance, University of New Mexico, 1998</td>
</tr>
</tbody>
</table>

### MUSIC DEPARTMENT ADJUNCT FACULTY

<table>
<thead>
<tr>
<th>Faculty/Discipline</th>
<th>Teaching Experience</th>
<th>Professional Experience</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shatano Cruz, Music Technology</td>
<td>Five years, Yavapai College</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Justin Dehnert</td>
<td>Seven years, Yavapai College</td>
<td></td>
<td>BA, St. Johns, Santa Fe, NM, 1997</td>
</tr>
<tr>
<td>Beverly Hall, Piano</td>
<td>Twelve years, Yavapai College; fourteen years, piano, Earlham College, Indiana</td>
<td>MM, Piano &amp; Conducting, Ball State University, 1974; BMed, Indiana University, 1964</td>
<td></td>
</tr>
<tr>
<td>Katherine La Torraca, Voice</td>
<td>Eight years, Yavapai College; six years, Music Director, Capital Hill Arts Workshop &amp; Ivoroten Playhouse, CT; Youth Choir Director &amp; Asst. Music Director, Unity of Washington, DC; Music Director, U.S. Army Field Band Soldiers’ Chorus; Boston Conservatory of Music; Mills Middle &amp; High School; Lincoln-Sudbury Regional High School, MA; Youth Musical Theater, Capital Hill Arts Workshop; thirty years music instruction, private studio</td>
<td>Professional Musician/Soloist; performances in opera, concerts, recitals, music theater, &amp; variety/ cabaret shows; assistant soprano section leader &amp; audition juror, U.S. Army Field Band Soldiers’ Chorus; First Place, Jenny Lind Competition &amp; Gianna d’Angelo Voice Competition; member, Pi Kappa Lambda National Music Society, Iota Chapter</td>
<td>MM, Voice, Boston Conservatory of Music, 1979; BM with Honors, Voice, New England Conservatory of Music, 1976</td>
</tr>
<tr>
<td>John Nicholson, Music</td>
<td>Seven years, Yavapai College; eleven years, music instruction, private studio, piano, organ, electronic keyboard, voice &amp; theory; eight years, Music Director, Phoenix, AZ &amp; Community Presbyterian Church, Englewood, FL</td>
<td>Professional Musician/Entertainer</td>
<td>MM, Music Theory and Composition, ASU, 1976; Piano studies, Sydney Conservatorium of Music; Electronic Music studies, University of South Florida at Tampa</td>
</tr>
</tbody>
</table>
## Sedona Campus: Adjunct Faculty

### MUSIC DEPARTMENT ADJUNCT FACULTY

<table>
<thead>
<tr>
<th>Faculty/Discipline</th>
<th>Teaching Experience</th>
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<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eric Williams</td>
<td>Eight years, Yavapai College</td>
<td>Nine years, Private instruction</td>
<td>MM, Youngstown, OH, 1993; BA, Music Education, Slippery Rock University, PA, 1991</td>
</tr>
</tbody>
</table>

### THEATER DEPARTMENT ADJUNCT FACULTY

<table>
<thead>
<tr>
<th>Faculty/Discipline</th>
<th>Teaching Experience</th>
<th>Professional Experience</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Peach, Theater</td>
<td>Eleven years, Yavapai College; six years, theatre instructor, NAU; one year, performing arts/drama instructor, Sedona Youth Arts Council; acting workshops, NAU State High School Drama Day &amp; Mingus Union High School, Cottonwood, AZ</td>
<td>Professional Actor; Freelance Director, Northern Arizona Repertory Theatre, Arizona Commission on the Arts, Sedona Arts Center; Co-founder/Artistic Director, Sedona Repertory Theatre; Hollywood Theatre, Costa Mesa, CA; Co-founder/Artistic Director, Coyote Magic Theatre, Sedona; member, Actors’ Equity Association</td>
<td>MFA Theatre, California Institute of the Arts, 1982; BA, Philosophy, Cum Laude, NAU, 1978</td>
</tr>
<tr>
<td>Craig Hartley, Theater</td>
<td>One year, Yavapai College; Assistant Professor of Theatre, University of Alabama, Birmingham; Adjunct Assistant Professor of Theatre Arts at SUNY-Stony Brook</td>
<td>Twenty-six years, Professional Actor &amp; Director at numerous theatres &amp; in television &amp; film; playwrite; theatre administrator</td>
<td>MFA, Acting &amp; Directing, University of Florida, 1980; ALAM, London Academy of Music &amp; Dramatic Arts, Speech Teaching &amp; Acting, 1973</td>
</tr>
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