



MUSIC DEPARTMENT EQUITY PLAN

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2020-21

Equity and inclusive teaching have received increased attention at Foothill College as well as on college and university campuses around the country. The Foothill College Music Department has been committed to supporting *all* students' success for decades, but we have increased our efforts during the most recent 5-year Program Review period. As a result, our success rate has grown from 79% (2015-16) to 87% (2019-20).

Our efforts have been grounded in our passion for effective teaching as well as our knowledge of the research that has demonstrated that students' perceptions of class climate dramatically impact how well they learn. Unfortunately, although our student success rate has increased generally, gains have not been experienced by all groups, as indicated in the table "Success Rates by Ethnicity" at the end of this document.

As faculty, we want *all* students in our courses to have an experience that is positive and inclusive rather than "chilly" and marginalizing. We believe this commitment is in alignment with Foothill College's Equity Plan 2.0. We acknowledge that creating a supportive, inclusive learning environment that promotes equity is challenging. Students can experience inclusion and disclusion on multiple levels, including faculty-student interactions, student-student interactions, and course content and policies.

We have therefore used the *Guide for Inclusive Teaching at Columbia* (Columbia Center for Teaching and Learning, 2018) to prompt, guide, and document our efforts to promote equity. Our intention is to use this plan in conjunction with Program Review to improve our courses so that success is not predictable by race. This document reflects both our current efforts as well as the strategies we commit to implementing this year.



PARTICIPANTS AND PROCESS

PARTICIPANTS

- Full-time Faculty: Elizabeth Barkley, Milissa Carey, Robert Hartwell
- Adjunct Faculty: Mark Anderson, William Cratty, Paul Davies, Chia Lin, and Mike Sult

PROCESS

(1) Full-time Faculty identified practical teaching strategies that implemented the five principles for Inclusive Teaching and offered examples of these strategies in our classes and then invited Adjunct Faculty to do the same.

(2) All faculty reviewed the cumulative repository of ideas and determined strategy implementation based on the following scale:

- Check: Currently use or will add this technique to one or more classes 2020-21.
- Opt Out: Choose not to implement this technique for whatever reason (e.g., does not fit course curriculum)

(3) We will review and revise this document in coordination with Program Review.

PRINCIPLE ONE

ESTABLISH AND SUPPORT A CLASS CLIMATE THAT FOSTERS BELONGING FOR ALL STUDENTS

To positively influence classroom climate, we commit to the following teaching strategies.

- I. We will build instructor-student rapport by:
 - A. Reducing anonymity in both the onsite and online classroom.
 1. Example: Learning and correctly pronouncing student names by using name tents in onsite classes. (*Music 2A, B, C, D and 8*)
 2. Example: Implementing an introduction discussion and encouraging uploaded photos or avatars in online classes. (*Music 2A, B, C, D and 8*)
 - B. Getting to know students.
 1. Example: Scheduling individual or small group instructor-student onsite office visits early in the term during regular class time. (*Music 2A, B, C, D and 8*)
 2. Example: Encouraging students to visit us during office hours or remaining after synchronous Zoom sessions to interact with instructors one-on-one. (*Music 2A, B, C, D and 8*)
 - C. Maintaining friendly, supportive tone and language in all communications.
 1. Example: Sending an encouraging “Welcome” Message to all students prior to each term. (*Music 2A, B, C, D and 8*)

2. Example: Answering all questions in a supportive, encouraging manner that conveys we value students' reaching out to us. (*Music 2A, B, C, D and 8*)

D. Sharing our interests and personal learning process so that we can show students how the material we cover in our courses has relevance in both work and life.

1. Example: Identifying and describing our individual connections and experience with an influential piece of music. (*Music 2A, B, C, D and 8*)
2. Example: Including "Meet Your Professor" online pages in which we relay our individual histories and provide answers to common students' questions (e.g., "What music instrument do you play?") (*Music 2A, B, C, D and 8*)

E. Describing our own struggles learning so that we can break down barriers and demystify the learning process.

1. Example: Sharing our personal experiences as we pursued our education and the difficulties we face as we continue to learn new material. (*Music 2A, B, C, D and 8*)
2. Example: Describing our specific challenges keeping current in our knowledge of the music discipline. (*Music 2A, B, C, D and 8*)

II. We will build student-student rapport by:

A. Building into our course activities and opportunities for students to interact with each other.

1. Example: Implementing course icebreaker activities (such as self-introductions, especially with prompts that encourage students to share aspects of their personal cultural identity). (*Music 2A, B, C, D and 8*)

2. Example: Instituting “informal” and non-graded forums that provide the means for students to share beyond-classroom information with each other. *(Music 2A, B, C, D and 8)*
 3. Example: Incorporating into class activities regular group discussions, group projects, and small group interactions in Break-Out Rooms during Zoom sessions. *(Music 2A, B, C, D and 8)*
 4. Example: Offering a “Side Trip” forum where teachers and students share ancillary material, insights, resources. *(Music 2A, B, C, D and 8)*
- B. Encouraging students to discuss with each other their individual learning experiences so that all students can see the diversity of responses and perspectives.
1. Example: Structuring discussion prompts that explicitly request students to share learning experiences. *(Music 2A, B, C, D and 8)*
 2. Example: Incorporating “Peer Review” opportunities for students to see and comment upon each other’s learning. *(Music 8 In Class Journal)*
- C. Including opportunities for students to reflect upon and write about their learning so that they can draw upon their diverse backgrounds and lived experience to understand and apply course concepts and information.
1. Example: Asking students early in the term to respond to the following prompt in a Discussion Forum: *“As you learned in this module’s reading, we are most likely to remember new learning if it makes sense and is meaningful to us. With that in mind, please identify a song or piece of music that is from your past that you believe you will always remember. Then share its title/artist(s) with a brief description of why it made sense and has meaning for you.” (Music 2A, B, C, D and 8)*

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2. Example: Devising a course activity or project that explicitly addresses metacognition, such as the "Travel Journal" reflections in *Music 2A, B, C, D and 8*.

III. We will treat each student as an individual by:

- A. Doing our best not to make assumptions about students' membership in any demographic group groups and instead allowing students to self identify.
(*Music 2A, B, C, D and 8*)
- B. Allowing students to share their self-identification only when they feel comfortable doing so.
 1. Example: Encouraging students to use the Canvas personal account information to state their preferences regarding the pronouns they use.
(*Music 2A, B, C, D and 8*)
- C. Refraining from asking individuals to speak for an entire group.
- D. Trying to avoid making assumptions about students' abilities based on stereotypes.
- E. Being mindful of existing stereotypes and taking care not to perpetuate them.

IV. We will convey the same level of confidence in the abilities of all our students by:

- A. Being consistent and even-handed in acknowledging our belief that all students can be successful.
 1. Example: Including the following statement in our welcome message and on our course landing page: "*Over the years, thousands of students have taken this course and been successful, and we have every reason to believe you will be too.*" (*Music 2A, B, C, D and 8*)

2. Example: Checking course data to determine low performers and reaching out to them privately to reconfirm our belief that they can be successful. (*Music 2A, B, C, D and 8*)

V. We will try to address challenging classroom moments head-on by:

A. Doing our best to take responsibility for addressing difficult moments (such as offensive and alienating comments, behaviors, and attitudes) and turning them instead into teachable moments.

1. Example: Including in the instructions for potentially difficult discussions guidelines such as asking students to use I statements. For example, "I feel hurt and upset by that line of thought, and here's why..." or "I think that comment minimizes the issue." (*Music 2A, B, C, D and 8*)
2. Example: Consulting with members of our Teaching Team to discuss difficult moments and collaboratively identify strategies to address any lingering issues. (*Music 2A, B, C, D and 8*)

VI. We will encourage students to give us candid feedback by:

A. Setting up informal, anonymous processes for students to give feedback on course climate.

1. Example: Creating the anonymous survey in Music 2A, B, C, D, and 8 that is available to all students with the following instructions:

Feedback You Have for Us

We are deeply committed to celebrating the rich and complex multicultural history of music in the United States as we strive to optimize student engagement within an inclusive and safe classroom. With that in mind, we have established a feedback mechanism through SurveyMonkey for you to report any concerns to us easily, immediately, and anonymously. We will do our best to address each concern with sensitivity and transparency, including responding in the weekly announcements. We invite and encourage all students to contribute to our efforts

to create a safe and inclusive classroom. Please use this link if you would like to give us anonymous feedback.

PRINCIPLE TWO

SET EXPLICIT STUDENT EXPECTATIONS

To help students understand and meet our expectations, we commit to the following teaching strategies.

- I. We will help students understand our expectations by:
 - A. Clearly articulating assessment criteria.
 1. Example: Ensuring student learning outcomes and objectives are stated and in learner-centered language in the syllabus. *(Music 2A, B, C, D and 8)*
 2. Example: Using rubrics (such as those in the Canvas Rubrics Tool) to make explicit both the criteria and the standards by which course activities and assignments will be evaluated. *(Music 2A, B, C, D and 8)*
 3. Example: Offering students multiple lower stakes opportunities to demonstrate learning. *(Music 2A, B, C, D and 8)*
 4. Example: Using grading strategies that encourage students to focus on learning and develop growth mindsets rather than zeroing in only on their grades. *(Music 2A, B, C, D and 8)*
 - B. Providing examples of exemplary work.
 1. Example: Requesting permission of current students to use their work either anonymously or named as models for future students. *(Music 2A, B, C, D and 8)*

2. Example: Providing less accomplished or novice student works along with explanations of why/how the work did not meet acceptable or exemplary standards. (*Music 2A, B, C, D and 8*)

II. We will help students meet our expectations by:

A. Providing timely feedback to enable students to prioritize their efforts and support their ability to meet objectives.

1. Example: Stating grading response time in a visible place, for example on the syllabus or in the assignment instructions. (*Music 2A, B, C, D and 8*)
2. Example: Using assessment results to modify teaching to assist students' learning, for example, by returning to emphasize points where several students struggle.

B. Modeling the skills that students are asked to demonstrate in their assignments/assessments.

1. Example: Where and when appropriate, participating in discussion forums in ways that adhere to discussion guidelines.
2. Example: Providing an instructor example in response to an assignment prompt. (*Music 2A, B, C, D and 8*)

PRINCIPLE THREE

SELECT COURSE CONTENT THAT RECOGNIZES DIVERSITY AND ACKNOWLEDGES BARRIERS TO INCLUSION

To work toward more inclusive course content, we commit to the following teaching strategies.

- I. We will select content that engages the diversity of ideas and perspectives by:
 - A. Reviewing course content to determine if certain perspectives are underrepresented or absent and then selecting readings, music examples, or other course materials that fill the gap.
 1. Example: Using the UC Berkeley American Cultures framework to provide coverage of five constituent groups: Native Americans, European Americans, African-Americans, Hispanics/Latino Americans, and Asian Americans. (*Music 8*)
 2. Example: When selecting ethnic groups for coverage in world music, identify less frequently represented countries (eg., Indonesia) in addition to frequently represented countries (eg., China). (*Music 2D*)
 - B. Critically evaluating the presentation of material, and if it does not represent diversity, either finding alternative materials or pointing out the short comings and supplementing with additional, more representative materials.
 1. Example: Looking for music examples that reflect the contributions of artists from multiple ethnic groups and backgrounds. (*Music 2A, B, C, D and 8*)
 2. Example: Where appropriate, choosing images that include a range of ethnicities. (*Music 2A, B, C, D and 8*)

II. We will use multiple and diverse examples that do not marginalize students by:

A. Presenting content in lectures or class discussions using examples that speak across gender, work across cultures, and are relatable to people from various socio-economic statuses, ages, and religions

1. Example: Introducing the history of jazz as a tradition established by African-Americans but exploring how musicians from other ethnic constituencies contributed their own modifications to create new, hybridized forms. (*Music 8*)

2. Example: Showing contemporary fusions of music traditions that historically were associated with a single group, such as Country/Rap. (*Music 8*)

B. Taking care to not assume that all students will recognize the cultural, literary, or historical references we use.

1. Example: Making sure not to reward students who are similar to us at the expense of those who are not (such as talking warmly with students who share our musical preferences and ignoring those who don't).

2. Example: Drawing on resources, materials, humor, and anecdotes that are sensitive to the social and cultural diversity of students in our class.

PRINCIPLE FOUR

DESIGN ALL COURSE ELEMENTS FOR ACCESSIBILITY

To recognize the diversity of students' abilities and to create accessible learning experiences, we commit to the following teaching strategies.

- I. We will provide multiple means of representation by:
 - A. Asking ourselves how our course content could present barriers to learners.
 1. Example: Making a conscious effort to address the needs of learners without any background in music, non-native speakers who may find the specialized vocabulary of music unfamiliar, and students with physical or cognitive disabilities.
 2. Example: Easing barriers by providing supporting materials such as glossaries, illustrations, charts, outlines, and multiple types of examples to facilitate knowledge transfer. (*Music 2A, B, C, D and 8*)
 - B. Using established tools for checking and ensuring accessibility (such as those provided in Canvas and in Microsoft Word).
 1. Example: Ensuring header hierarchies can be read by screen readers, choosing colors that have a sufficient level of contrast, providing textual descriptions of images, and incorporating closed-captioning of videos. (*Music 2A, B, C, D and 8*)
 2. Example: Providing information in multiple modalities that give learners options, such as transcriptions of videos or offering text in ways that learners can be screen read or downloaded and printed in PDFs. (*Music 2A, B, C, D and 8*)
- II. We will provide multiple means of action and expression by:

A. Considering a range of possibilities for participation and assessment.

1. Example: Using rubric standards that clearly articulate the continuum between novice and expert. (*Music 2A, B, C, D and 8*)
2. Example: Offering students options for ways to demonstrate their knowledge, such as a choice between doing a research paper or a class presentation. (*Music 2A, B, C, D and 8*)

B. Providing scaffolding for complex assignments.

1. Example: Breaking apart the component steps of doing a class presentation (e.g., identifying topic, thesis, creating storyboard, finding images, and so forth) so that students can clearly see the progression of activities they will need to do in order to complete the task. (*Music 2A,B,CH and 8H*)
2. Example: Having students check in with us for feedback on progress and assistance when they get stuck. (*Music 2A,B,CH and 8H*)

III. We will provide multiple means of engagement by:

A. Offering students a variety of options that encourage agency and learner autonomy.

1. Example: Giving students a choice on their final project, such as doing a "Contemporary Issues Journal" or "Digital Story." (*Music 2A,B,CH and 8H*)
2. Example: Inviting students to co-design elements of classroom activities (e.g., crafting a discussion prompt) or assessments (e.g., contributing questions for exams).

B. Creating a supportive class climate that encourages students to engage.

1. Example: Emphasizing process as much as product in assessment.

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2. Example: Encouraging collaboration rather than competition among peers. (*Music 2A,B,CH and 8H*)

PRINCIPLE FIVE

REFLECT ON ONE'S BELIEFS ABOUT TEACHING TO MAXIMIZE SELF-AWARENESS AND COMMITMENT TO INCLUSION

To reflect on our own teaching, we commit to asking ourselves the following questions.

- I. We will reflect upon our own identities and how others/our students see us by:
 - A. Considering our social location or position that is assigned and negotiated as the result of combining various social factors or identities (e.g., race, sex, class, gender, ability, sexual orientation).
 1. Example: Taking inventory of the way our affiliations and identities may shape our perceptions and connections with others.
 2. Example: Being honest with ourselves on our beliefs regarding students (e.g., do we believe all students can be successful?).
 - B. Considering identifying intercultural competence as a course goal.
 1. Example: By the end of this course, you should be able to discuss, with insight and understanding, the multicultural context and the social and personal implications of music traditions from around the world. (*Music 2D*)
 2. Example: Working with students to set objectives that meet models of intercultural literacy.
- II. We will look for ways to set up classroom spaces and activities that foster inclusion and minimize disinclusion.
 - A. Being attentive to how we position ourselves and our students in our classrooms.

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1. Example: Creating opportunities to sit at the same level with students when having a discussion instead of always standing at the front looking down at them. (*Music 2A,B,C and 8*)
 2. Example: Encouraging students to move desks to form circles when they are doing group work. (*Music 2A,B,C and 8*)
- B. Reflecting on the activities we choose for courses so that we provide variety instead of relying on a few regularly repeating formats.
1. Example: Providing multiple class participation opportunities such as large group, small group, pairs, and individual work. (*Music 2A,B,C and 8*)
 2. Example: Implementing a “Multi-Flex” model of course delivery that allows students to choose, on a flexible basis, whether they would like to participate in class online or (when available) onsite. (*Music 2A,B,C and 8*)

CURRENT DATA AND TECHNIQUE IMPLEMENTATION

SUCCESS RATES BY ETHNICITY

	2015-16		2016-17		2017-18		2018-19		2019-20	
	Enr	Percent								
African American	212	6%	161	5%	159	5%	152	5%	114	4%
Asian	939	28%	1,062	32%	1,196	35%	1,140	38%	969	37%
Filipinx	171	5%	183	5%	136	4%	122	4%	112	4%
Latinx	603	18%	614	18%	675	20%	601	20%	499	19%
Native American	18	1%	20	1%	15	0%	10	0%	8	0%
Pacific Islander	36	1%	42	1%	43	1%	29	1%	31	1%
White	969	29%	1,062	32%	1,097	32%	878	29%	762	29%
Decline to State	432	13%	223	7%	56	2%	49	2%	123	5%
Total	3,380	100%	3,367	100%	3,377	100%	2,981	100%	2,618	100%

IMPLEMENTATION SUMMARY

Check: Currently use or will add this technique to one or more classes 2020-21.
 Opt Out: Choose not to implement this technique for whatever reason (e.g., does not fit course curriculum)

	EB	MC	RH	MA	WC	PD	CL	MS
Principle One: Establish and support a class climate that fosters belonging for all students.								
I.A.	✓	✓	✓					
I.B.	✓	✓	✓					
I.C.	✓	✓	✓					
I.D.	✓	✓	✓					
I.E.	✓	✓	✓					

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	EB	MC	RH	MA	WC	PD	CL	MS
II.A.	✓	✓	✓					
II.B.	✓	✓	✓					
II.C.	✓	✓	✓					
III.A.	✓	✓	✓					
III.B.	✓	✓	✓					
III.C.	✓	✓	✓					
III.D.	✓	✓	✓					
III.E.	✓	✓	✓					
IV.A.	✓	✓	✓					
V.A.	✓	✓	✓					
VI.A.	✓	✓	✓					
Principle Two: Establish and support a class climate that fosters belonging for all students.								
I.A.	✓	✓	✓					
I.B.	✓	✓	✓					
II.A.	✓	✓	✓					
II.B.	✓	✓	✓					
Principle Three: Select course content that recognizes diversity and acknowledges barriers to inclusion								
I.A.	✓	✓	✓					
I.B.	✓	✓	✓					
II.A.	✓	✓	✓					
II.B.	✓	✓	✓					
Principle Four: Design all course elements for accessibility								
I.A.	✓	✓	✓					
I.B.	✓	✓	✓					
II.A.	✓	✓	✓					
II.B.	✓	✓	✓					

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	EB	MC	RH	MA	WC	PD	CL	MS
III.A.	✓	✓	✓					
III.B.	✓	✓	✓					
Principle Five: Reflect on one’s beliefs about teaching to maximize self-awareness and commitment to inclusion								
I.A.	✓	✓	✓					
I.B.	✓	✓	✓					
II.A.	+	+	+					
II.B.	✓	✓	✓					