

Program Review for the Music Department

January 2017

The Cerritos College Music Department has five full-time faculty members and twenty part-time faculty members. Faculty professional interests include performance, music education, commercial music, portable entertainment, music theory, instrumental and choral studies, and music technology. Faculty members are active participants in music organizations such as the College Music Society, California Music Educators Association, Music Teachers Association, Music Association of California Community Colleges, Music Educator's National Conference, Audio Engineering Society, and the National Association of Music Merchants. The department offers over forty courses each semester designed to train students to successfully audition as traditional and commercial music majors into four-year schools with strong music programs such as CSU Long Beach, CSU Fullerton, CSU Los Angeles, CSU Dominguez Hills, CSU Northridge, UCLA, and USC.

The Music Department offers a diverse set of music courses in general music, performance, and commercial music to traditional and non-traditional students. The program is geared towards the student's total preparation, personal enrichment, and professional development, aligning with the college's mission to serve the community. The music department values its diverse student population and strives to maintain its high student success and completion. The department offers six degree options for students designed to fulfill a variety of career goals:

- AA-T in Music
- AA in General Music
- AA in Commercial Music
- Certificate of Achievement in Commercial Music.
- Teaching Beginning Piano Certificate of Achievement
- Teaching Intermediate Piano Verification of Completion

Along with courses designed for majors in music, the department offers several courses that fulfill the fine arts general education for non-majors:

- MUS 100 – Music Appreciation
- MUS 101 – World Music
- MUS 104B – History of Rock
- MUS 105 – Music Fundamentals
- MUS 112, 113, 114, 115 – Elementary through Intermediate Piano
- MUS 116, 117, 118, 119 – Voice I through Voice IV
- MUS 120, 121, 122, 123 - Elementary through Intermediate Guitar

The department also offers a variety of ensembles that welcome community members interested in music performance:

- MUS 202E – Community Symphonic Band
- MUS 203E – Community Band

- MUS 205E – Community Orchestra
- MUS 209E – Pep Band
- MUS 218E – Community Chorus

The department reviewed data provided for the office of Institutional Effectiveness, Research, and Planning. The department evaluated data that reflected the progress of the Commercial Music program such as the CTE LaunchBoard, Core Indicators, and Labor data. The department also consulted the 2010-11 Program Review to determine what how the department what type of change and growth has occurred in the past six years. Finally, surveys and direct observations made by the faculty and students were considered and evaluated.

The primary goal in the 2010-11 Program Review was to further develop the Commercial Music program in the department. The department offered three courses in commercial music and determined that growth could only be realized if a full-time faculty member was assigned to that task. It was determined that the best course of action would be to grow the department and hire a new full-time commercial music faculty to oversee the program. The department understood at the time that hiring such an individual would require that resources and FTES would need to be reallocated so that the commercial music could grow. The department’s goal was to position itself as a leader in commercial music. This strategy would obviously influence the overall department and the data sets that it generates.

In Spring 2012, the Music Department hired Dr. Andrew Maz to develop and oversee the Commercial Music program. This hire would also increase the department size to six members and potentially allow for growth in course offerings and other areas. However, Dr. David Nelson announced that he would retire as the music theory faculty at the end of the Spring 2012 semester. Dr. Connie Mayfield offered to step down from the Dean of Fine Arts position and take over the music theory courses. Dr. Gary Pritchard also offered to leave the department to serve as interim Dean of Fine Arts. The overall result was an abrupt change in the structure of the department. One of the most significant changes was how faculty loads were distributed. Prior to Fall 2012, the large, 75-seat general education music courses were taught by Dr. Nelson and Dr. Pritchard. With the departure of both full-time faculty members, the load was shifted to part-time faculty. This change is evident when examining WSCH data for the department.

WSCH data for the department is shown in the table below:

| 2011-12 | 2012-13 | 2013-14 | 2014-15 | 2015-16 |
|----------------|----------------|----------------|----------------|----------------|
| 613.87 | 609.49 | 596.16 | 558.63 | 550.88 |

The data indicates that the department has been declining since 2011. The drop after 2013 is dramatic has continued since. As stated earlier, the department decided in 2011 to grow the commercial music program. In order to accommodate the new commercial music courses, the department needed to exchange existing music course allocations with commercial music courses. As new commercial courses were created, further exchanges needed to occur.

The department was already offering three existing commercial music courses when Dr. Maz began teaching in Fall 2012:

MUS 144 – Electronic Synthesizer I
 MUS 145 – Electronic Synthesizer II
 MUS 146 – Recording Techniques

In Spring 2013, MUS 135, This Business of Music, was added to Dr. Maz’s load. During this period, Dr. Maz worked on creating a new Certificate in Commercial Music and revising the current AA in Commercial Music.

In order to improve the retention and success of commercial music students, an introductory course was created for all commercial music students. MUS 110, Music Technology Fundamentals, was created to offer potential commercial music students and introduction to the program and provide them with the necessary knowledge to succeed and thrive in the remaining courses. MUS 110 also serves as a prerequisite for all other commercial music courses; students wishing to enter into the program must first complete the course. This course, along with revised versions of MUS 144 (now MUS 144A), MUS 145 (now MUS 144B), and MUS 145 (now MUS 146A) were introduced in Fall 2014.

The immediate result of introducing MUS 110 to the curriculum was a dramatic decrease in enrollment in MUS 144A, MUS 144B, and MUS 146A. Only students who began the program the previous year were allowed to enroll in those courses. As a consequence, the enrollment for those three courses was extremely low. The department was prepared for the decrease and believed that it would be temporary and that enrollment in the commercial music program would increase within a year. Finally, in 2015, the remainder of the courses required for the commercial music AA and Certificate were added to the schedule. These courses also required removing sections of other courses in order to accommodate them. The option to add courses to the program was not an option during this period.

There were two factors governing the size of the commercial music courses. The first was the size of the computer lab in the music building, which was limited to 12 stations. The lab component of the commercial music courses requires that each student be in front of a computer to learn how to operate various software programs. The second factor was the desire to maintain excellence and high standards for the program. Commercial Music is a technical field and thus requires students to have physical access to microphones, recording equipment, and mixing consoles. In order to ensure that each student receive sufficient time with the equipment, class sizes must be smaller. The compromise was to set the class size at 20 seats for any of the non-lecture based courses in the program. The breakdown of the courses and their respective seat counts are listed below:

| Course Number | Course Name | Seat Count |
|----------------------|---------------------------------------|-------------------|
| MUS 100 | Music Technology Fundamentals | 35 |
| MUS 135 | This Business of Music | 35 |
| MUS 144A | Electronic Synthesizers | 20 |
| MUS 144B | Electronic Music Production | 20 |
| MUS 146A | Recording Techniques | 20 |
| MUS 146B | Mixing Techniques | 20 |
| MUS 155 | Music Entrepreneurship | 20 |
| MUS 156 | Contemporary Music Notation | 20 |
| MUS 244A | Sound for Film, Television, and Games | 20 |
| MUS 245A | Music for Film, Television, and Games | 20 |

It is expected that the numbers will increase slightly through 2017 due to the increased enrollment in commercial music courses that have a positive impact on the large lecture courses such as MUS 104B, History of Rock and MUS 100, Music Appreciation. These large lecture classes, however, are now being taught by part-time faculty members.

With the turnover in faculty load distribution in Fall of 2012, the FTEF data shows the ratio between full-time and part-time instruction increasing to 1:1 over time. The data is shown below:

| 2011-12 | | | 2012-13 | | | 2013-14 | | | 2014-15 | | |
|---------|------|------|---------|------|------|---------|------|------|---------|------|------|
| FT | PT | OL | FT | PT | OL | FT | PT | OL | FT | PT | OL |
| 4.82 | 2.32 | 0.75 | 4.70 | 2.52 | 1.03 | 4.00 | 3.32 | 1.22 | 4.20 | 4.27 | 1.00 |

Although the number of full-time faculty remained at 5, how the course load was distributed among the faculty changed. Dr. Maz was hired to teach the commercial music courses, which have enrollments of 20 students. This change meant the six to seven sections of the large lecture courses (MUS 100, MUS 101, and MUS 104b) were assigned to part-time faculty, which over the years has lowered the efficiency of the department. A request was made in Fall 2015 to address the need for a sixth full-time faculty member, to positively impact the efficiency of the department. The request was accepted by the Dean of Fine Arts; however, it was ranked third after requests made by Theater and Art. A request has not been made for Fall 2016 as the Dean has already indicated the Art should have the next priority for a new full-time faculty hire.

FTES data experienced a lag in 2012-13 as see in the table below:

| 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 | 2015-16 |
|---------|---------|---------|---------|---------|---------|
| 382.62 | 369.64 | 346.29 | 348.13 | 352.22 | 356.54 |

One possible explanation for the decline of the FTES during 2012-13 is related to the introduction of Dr. Maz (commercial music) and Dr. Mayfield (music theory) as faculty. Dr. Maz reported that many students who had intended to enroll in commercial music courses decided to drop once they learned that the previous professor was no longer teaching the courses. Dr. Mayfield also reported that her advanced theory classes had extremely low enrollment and that many students opted not to take the advanced classes after discovering that the workload would be significantly more than anticipated.

However, after the initial “shock” of having new faculty run the courses, the department has been steadily climbing upwards. The growth of the commercial music program has positively impacted the enrollment in music theory classes over the past three years. The growth of music theory has prompted the department to offer two sections of MUS 180 (Music Theory I) and MUS 181 (Music Theory II) in order to accommodate the 55-60 students wishing to take the courses. The department expects FTES data to improve during 2016-17.

Regarding course enrollment, retention, and completion, it is critical to understand the nature of music studies. As with other Fine Arts disciplines, music is a skills-based subject where students must be able to perform technical and intellectual tasks at a high level in order to transfer to a four-year institution and/or seek gainful employment. Since the CSU and UC music programs are impacted, students from Cerritos College must be extremely well-prepared in order to pass rigorous audition requirements. The process is selective and critical. The music courses that fulfill General Education

requirements for students do not follow such standards and thus produce different results for enrollment, retention, and completion. As a result, it is necessary to examine these data sets separately.

The table below show the various data sets for GE music courses. The numbers represent an average between Fall 2010 and Spring 2016. Also, the piano, voice, and guitar levels are voided classes and thus their enrollment numbers have been averaged across the levels in the table:

| Course number | Fill Rate | Retention | Completion | Class size/section |
|----------------------|------------------|------------------|-------------------|---------------------------|
| MUS 100 | 92% | 80% | 68% | 75 |
| MUS 101 | 91% | 85% | 67% | 75 |
| MUS 104B | NA | 83% | 73% | 75 |
| MUS 105 | 103% | 82% | 72% | 35 |
| MUS 112-115 | 80% | 85% | 80% | 25 |
| MUS 116-119 | 72% | 85% | 84% | 35 |
| MUS 120-123 | 108% | 85% | 72% | 35 |

The department has very strong numbers for its GE courses, which service a large percentage of students at the college. These courses demonstrate a high percentage of enrollment, retention, and completion in every section. The music department is committed to helping the college achieve its enrollment goals by offering several sections of GE courses that fulfill GE requirements. Over the past four semesters, when the opportunity was given, the department chose to add large lecture courses to its offerings in order to increase the department has on the college.

Regarding grade distribution for these GE courses, the data is unremarkable as there is consistent parity among gender, race, and age. Any discrepancies in equity for the pass rates are not surprising for the department. For example, females exhibit a higher pass rate in MUS 218E (Community Chorus), which is not a surprise since two-thirds of the choir is made up of females. It is also important to consider that MUS 105 (Music Fundamentals), the voice classes (MUS 116-119), the piano classes (MUS 112-115), and the guitar classes (MUS 120-123) all require that students learn to read music. Many students find this to be a significant obstacle and end up withdrawing from the classes.

While the department offers music courses to fulfill general education and interest, the majority of the courses are designed for music and commercial music majors. These courses are progressive; each student must meet specific outcomes in order to advance to the next level. Placement in the next level is not based on merely satisfying the outcome; the outcome must be completed entirely. Allowing a student who is not adequately prepared for the next level is a disservice to the student and to the program. The department wants every student who applies to a four-year institution to pass the requirements and audition. It is expected as the level of difficulty progresses through each, the number of students in each subsequent level will decrease from one semester to the next. The program may start with thirty students in level one, but by level four, the number may decrease to twenty.

The overall result for the department is a constant tapering of enrollment as the courses move from intermediate to advanced. This phenomenon is by design due to the nature of the music discipline. In order to achieve excellence and student success, the department must be selective with its students and only allow dedicated music major students into its program. For example, the core courses for music majors is the four levels of applied music lessons. Students must first pass an audition to enter the program Then at the end of each semester, the student must pass a jury to determine if they are able to

advance to the next level. Students who fail to pass the jury will not be able to continue with the program. As a result, the fill rates for these for levels of applied music (MUS 148-151) is very low. However, the retention and success rates are extremely high over the past six years as seen in the table below:

| Course Number | Fill Rate | Retention | Completion |
|----------------------|------------------|------------------|-------------------|
| MUS 148 | 14-31% | 92% | 88% |
| MUS 149 | 8-22% | 95% | 94% |
| MUS 150 | 5-38% | 94% | 92% |
| MUS 151 | 7-35% | 99% | 96% |

Regarding number of majors, the department has become very specific in how it classifies music majors. Students may declare themselves as a music major, but the department only recognizes students who have complete at least two levels of applied music and two levels of theory students. Experience has shown that students who can maintain a high standard in their first full year taking music lessons and theory continue onto a second year of lessons and theory. Provided these students complete all the GE requirements, then they are ready to audition to a number of four-year music programs. Students at this level are well-qualified to transfer into these programs and generally do. Students in the commercial music program also follow the same scrutiny before they are recognized as majors in the department. These students must complete at least one year of commercial music and music theory courses before being recognized.

With respect to the Commercial Music program, Core Indicator data has been low for the past six years. First, the program did not have any full-time supervision until Fall 2012. Second, a program must have at least ten completers each year before accurate Core Indicator is captured. The current Commercial Music AA degree was launched in Fall of 2014 and it will take a few years before enough students complete the program to create accurate data. Third, current and new commercial music courses will need to have SAM codes updated as well to create Core Indicator data. At present, there were was one AA in Commercial Music awarded in 2014, two in 2015, and four in 2016. A new Commercial Music Certificate was created in 2015 and there should be completers appearing in 2017.

With respect to degree completion for applied music, numbers have been low for several years. There are several reasons for these numbers. Many of the music majors transfer to four-year institutions before completing their GE coursework and/or music courses. Another situation is that students fail to complete degree paperwork even though they have completed all their coursework. Finally, recent changes in repeatability for music courses meant that students were required to end the applied studies sooner than they planned. The department recognizes that it must provide better guidance for students so that they are aware of how much time they have left in the program and what courses they need to complete. The department must also work closely with counselors to ensure that students are aware of their degree progress and that appropriate graduation and transfer paperwork is completed on time. This issue will be addressed further in the SWOT section.

SWOT Summary

I. Strengths

- a. The applied faculty is strong and achieves excellent results with students. The applied faculty provides students with professional instruction and guide them through the audition process. As a result, students perform well at auditions.
- b. The Music Department transfers 4-6 students to four-year institutions every year. Students who complete their studies with the department are able to transfer to four-year institutions with no restrictions or delays.
- c. The growth of the Commercial Music program has increased enrollment in the theory, piano, and ensemble classes. The development of the Commercial Music program has increased the number of students in the department. Commercial Music students are required to take theory and piano courses. Many of the students enhance their experience by taking ensemble courses.
- d. The Music Department's curriculum allows students up to six semesters to complete the applied program and prepare for transfer. The flexibility of the curriculum allows students two extra semesters of lessons. This extension allows students the time many of them need to remediate general education requirements.
- e. The new Certificate of Achievement in Commercial Music has drawn students from for-profit institutions interested in receiving music technology training. This new certificate provides training equal to what for-profit institutions offer.

II. Weaknesses

- a. The Music Department is not consistently informing students of their degree progress and courses required for transfer. Many students complete the GE and music coursework for the AA or AA-T but never file paperwork for graduation once they are accepted to a four-year institution. This has negatively impacted the number of completers within the program.
- b. The Music Department is not informing the campus and surrounding community of events and opportunities being offered. The department offers many events each semester that are not well attended. With a new building in the future for the department, it is important that the community is aware of the music events that take place on the campus.
- c. The music department is not properly preparing students for success in music history classes at four-year institutions. Alumni from the program have reported that they are struggling with music history classes at four-year institutions such as CSUF and CSULB. These students recommend that the department offer a music history course so that they are better prepared for the courses they must take when they leave the department.
- d. The number of Music major completers is low. While the department is transferring students to four-year institutions each year, the number of completers remain low. The department needs to actively track students in the program to ensure they are completing coursework in a timely manner.
- e. The department is not providing accurate information to prospective students. The department does not have literature or brochures to hand out to prospective students. Information posted on the website also needs to be updated to reflect the current program.

III. Opportunities

- a. The role of technology is constantly evolving in the music industry, requiring skilled technicians who can work in a variety media sectors. The department is in the position to become a leader in training students for employment in this diverse and growing industry. There is a need for training in live sound production as well as post-production for film, television, and games.
- b. The growth of popular and contemporary music in the arts and entertainment industry has created a need for music students versed in contemporary music. Programs in contemporary music, such as the one at USC, have proven the viability and demand for such programs. The department is in the position to offer students similar training at significant cost savings.
- c. The Cerritos College Foundation has reached out to the department and asked what services they can offer to help grow and fund the program. The department needs to seek out donors in order to grow funding for scholarships, equipment, and software. Additional funding for scholarships will allow the department to attract more students to the program.
- d. The construction of the new PAC building allows for greater exposure for the music and theater programs and their events. The new building has the potential to position the Fine Arts Division as a cultural center for the neighboring communities. The new building will change the way the music department is perceived by the communities.
- e. The interest of Yamaha, Steinway, and Roland corporations in creating a corporate partnership with the Music Department can potentially change the scope of the music programs. All three companies have expressed interest in forming partnerships with the department, some more developed than others. The department needs to explore their options and determine how the partnerships would benefit the department.
- f. With the introduction of eLumen, the department can now standardize SLOs in order to make the process easier for part-time faculty teaching GE courses.

IV. Threats

- a. Local four-year institutions such as CSULB, CSUF, and CSUDH are becoming more selective of transfer students due to a significant increase in overall applicants. Students favor these programs because they are close to their residences and the programs are affordable. However, these programs have become more selective and it is becoming more difficult for students to enter as transfer students.
- b. All large lecture courses are being taught by part-time faculty. The shift in faculty personnel and load in Fall 2012 meant that large lecture courses that were taught by full-time faculty were assigned to part-time faculty. The department has added additional sections of its large lecture courses, all of which have be assigned to part-time instructors.
- c. LACC has received a \$10 million scholarship gift from Herb Alpert which will attract potential students from other schools. This gift presents a serious threat for the department as the scholarship opportunities will draw students away from Cerritos. Other colleges are attempting to raise money to offer enticing scholarships for students.
- d. Changes in curriculum requirements from the Chancellor's office has created challenges for the department when creating new courses and degree programs. In order to remain current with courses, the department must update courses and degrees. The changes at the Chancellor's Office is making it difficult to process course changes and new courses.

SWOT to Goal Mapping

| Reference | Goal | Activity | Completion Date | Person Assigned |
|------------------|--------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|------------------------|----------------------------------------------------------------------------------------|
| S-a | Maintain a qualified pool of applied faculty that covers all instrument families | Evaluate the current applied faculty and determine what is needed | February 01, 2017 | Christine Lopez |
| | | Recruit and retain applied faculty that support the program | March 01, 2017 | Christine Lopez |
| | | Improve the application questions to better screen applied faculty applicants | April 01, 2017 | Christine Lopez Andrew Maz |
| | | Post job openings at the end of the Spring semester to ensure there is appropriate time to screen and interview the applicants | May 01, 2017 | Christine Lopez |
| S-a | Improve communications with applied faculty so that they are current with department goals | Meet with applied faculty every semester | January 31, 2017 | Andrew Maz |
| | | Provide regular email communications with applied faculty | Ongoing | Andrew Maz |
| S-b, W-c | Maintain high transfer standards for students | Invite counselors from four-year institutions to visit the college and communicate with students about transfer requirements | March 01, 2017 | Andrew Maz Christine Lopez Anna DeMichele David Betancourt Connie Mayfield |
| | | Communicate with four-year programs to create transfer pathways | May 01, 2017 | Andrew Maz Christine Lopez Anna DeMichele David Betancourt Connie Mayfield |
| | | Prepare students to succeed in music history courses at four-year institutions | August 01, 2018 | Andrew Maz, Connie Mayfield |

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| S-b, S-d, W-a, W-d, W-e | Increase the number of student transfers and completers by 1-2 students per year | Work with counselors to inform students regarding their GE progress | January 31, 2017 | Andrew Maz, David Bentancourt, Anna DeMichele, Christine Lopez, Connie Mayfield |
| | | Track all students in the program to ensure they are progressing towards a transfer | Ongoing | |
| | | Explore recruitment techniques to draw more students to the program | Ongoing | |
| S-b, T-c | Develop additional scholarship programs for students and increase the amount of scholarships offered | Work with the Foundation to develop fund raising events to create scholarships | March 01, 2017 | Andrew Maz Christine Lopez |
| | | Inform the public that the Music program is seeking contributions to fund scholarships | Ongoing | Andrew Maz, David Bentancourt, Anna DeMichele, Christine Lopez, Connie Mayfield |
| S-c, S-e | Increase the presence of the Commercial Music program on the campus | Create events that feature the Commercial Music program | March 31, 2017 | Andrew Maz |
| | | Involve the Commercial Music program in more campus activities | August 31, 2017 | Andrew Maz |
| S-c | Achieve a yearly cohort of 15-20 new students in the Commercial Music program | Focus on recruitment by visiting high schools to engage students | May 01, 2017 | Andrew Maz |
| | | Offer workshops for potential students to have access to the equipment and work with the instructors | July 01, 2017 | Andrew Maz |
| W-b, O-d | Increase campus and community awareness of music events | Plan events in advance to allow time for advertising | Ongoing | Andrew Maz David Betancourt Anna DeMichile |
| | | Inform campus publicity and local news outlets of events | Ongoing | |
| O-a | Position the department as a leader in multimedia training | Expand the commercial music program to include offerings in post-production sound editing and live sound reinforcement | May 31, 2017 | Andrew Maz Connie Mayfield |
| | | Create new certificates to provide students with diverse options for their education | May 31, 2018 | Andrew Maz |
| O-b | Position the department as a leader in | Expand curriculum to offer lessons in contemporary piano, guitar, bass, drums, and voice | May 31, 2017 | Andrew Maz Christine Lopez |

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|-----|----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|------------------|--------------------------------------------------|
| | contemporary music performance | Create a new certificate or AA degree in contemporary music performance | June 01, 2017 | Andrew Maz Christine Lopez |
| O-c | Create strong funding to support the department's equipment, software, and scholarship needs | Meet with the Foundation to create strategies for funding | March 31, 2017 | Andrew Maz Connie Mayfield |
| | | Determine what level of funding is required on a yearly basis | May 01, 2017 | |
| O-e | Develop funding opportunities to form corporate partnerships | Work with the Foundation to seek donors | March 31, 2017 | Connie Mayfield Andrew Maz Christine Lopez |
| | | Create fundraising concerts to raise funds for the partnerships | May 01, 2017 | |
| | | Determine amount needed to create the partnership | August 31, 2017 | |
| T-a | Discover new options for students seeking four-year institutions to further their studies | Invite counselors from four-year institutions to visit the college and communicate with students about transfer requirements | October 01, 2017 | Connie Mayfield, Christine Lopez |
| | | Explore schools in regions outside of Southern California for students to attend | January 01, 2018 | |
| T-b | Assign full-time faculty to large lecture courses | Put in a request to hire a new full-time faculty | May 01, 2018 | Andrew Maz |
| T-c | Offer competitive scholarship options to students | Work with the Foundation to seek donors for scholarships | May 31, 2017 | Connie Mayfield |
| | | Create scholarships that fund students beyond Cerritos College | May 31, 2018 | Connie Mayfield |
| T-d | Remain current with curriculum policies | Attend Academic Senate curriculum activities at the state level | April 30, 2017 | Andrew Maz Connie Mayfield |
| | | Participate in the college Curriculum Committee to stay informed of updates | Ongoing | Andrew Maz Connie Mayfield |
| O-f | Standardized SLOs for GE courses and group instrument instruction courses | Determine common instructional goals in instrument instruction courses | June 01, 2017 | Andrew Maz Christine Lopez Connie Mayfield |
| | | Determine common instructional goals in large GE courses | June 01, 2017 | |
| | | Evaluate SLO performance to determine which ones are effective | January 01, 2018 | |

Goal Establishment Form

Mid-Range Goals (next three years)

| Goals | Action to be Taken | Completion Date | Person Assigned |
|--------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|-------------------|-------------------------------|
| Maintain a qualified pool of applied faculty that covers all instrument families | Evaluate current applied faculty and determine future needs for growth | February 01, 2017 | Christine Lopez |
| | Evaluate the current applied faculty and determine what is needed | March 01, 2017 | Christine Lopez |
| | Improve the application questions to better screen applied faculty applicants | April 01, 2017 | Christine Lopez Andrew Maz |
| | Post job openings at the end of the Spring semester to ensure there is appropriate time to screen and interview the applicants | May 01, 2017 | Christine Lopez |
| Improve communications with applied faculty so that they are current with department goals | Inform applied faculty of new policies and events as they arise | January 2017 | Andrew Maz |
| | Provide regular email communications with applied faculty | Ongoing | Andrew Maz |
| Increase the presence of the Commercial Music program on the campus | Create events that feature the Commercial Music program | March 31, 2017 | Andrew Maz |
| | Involve the Commercial Music program in more campus activities | August 31, 2017 | Andrew Maz |
| Position the department as a leader in multimedia training | Expand the commercial music program to include offerings in post-production sound editing and live sound reinforcement | May 31, 2017 | Andrew Maz Connie Mayfield |
| | Create new certificates to provide students | May 31, 2018 | Andrew Maz |

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| | with diverse options for their education | | |
| Position the department as a leader in contemporary music performance | Expand curriculum to include lessons in contemporary piano, guitar, bass, drums, and voice | May 31, 2017 | Andrew Maz Christine Lopez |
| | Create a new certificate or AA degree in contemporary music performance | June 01, 2017 | Andrew Maz Christine Lopez |
| Discover new options for students seeking four-year institutions to further their studies | Invite counselors from four-year institutions to visit the college and communicate with students about transfer requirements | October 01, 2017 | Connie Mayfield, Christine Lopez |
| | Explore schools in regions outside of Southern California for students to attend | January 01, 2018 | Andrew Maz |
| Assign full-time faculty to large lecture courses | Put in a request to hire a new full time faculty member | May 01, 2018 | Andrew Maz |
| Standardize SLOs for GE courses and group instrument instruction courses | Determine common instructional goals in instrument instruction courses | June 01, 2017 | Andrew Maz Christine Lopez Connie Mayfield |
| | Determine common instructional goals in large GE courses | June 01, 2017 | Andrew Maz Christine Lopez Connie Mayfield |
| | Evaluate SLO performance to determine which ones are effective | January 01, 2018 | Andrew Maz Christine Lopez Connie Mayfield |

Long Term Goals

| Goals | Action to be Taken | Completion Date | Person Assigned |
|------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|------------------|---------------------------------------------------------------------------------|
| Maintain high transfer standards for students | Invite counselors from four-year institutions to visit the college and communicate with students | March 01, 2017 | Andrew Maz, David Bentancourt, Anna DeMichele, Christine Lopez, Connie Mayfield |
| | Communicate with four-year programs to create transfer pathways | May 01, 2017 | Andrew Maz, David Bentancourt, Anna DeMichele, Christine Lopez, Connie Mayfield |
| | Prepare students to succeed in music history courses at four-year institutions | August 01, 2018 | Andrew Maz Connie Mayfield |
| Increase the number of student transfers and completers by 1-2 students per year | Work with counselors to inform students regarding GE progress | January 31, 2017 | David Bentancourt, Anna DeMichele, Christine Lopez, Connie Mayfield |
| | Track student progress and work with counselors to monitor GE progress | Ongoing | Andrew Maz, David Bentancourt, Anna DeMichele, Christine Lopez, Connie Mayfield |
| | Explore recruitment techniques to draw more students to the program | Ongoing | Andrew Maz, David Bentancourt, Anna DeMichele, Christine Lopez, Connie Mayfield |
| Develop additional scholarship programs for students and increase the amount of scholarships offered | Work with the Foundation to develop fund raising events to create scholarships | March 01, 2017 | Andrew Maz Christine Lopez |
| | Inform the public that the Music program is seeking contributions to fund scholarships | Ongoing | Andrew Maz, David Bentancourt, Anna DeMichele, Christine Lopez, Connie Mayfield |
| Achieve a yearly cohort of 15-20 students in the Commercial Music program | Focus on recruitment by visiting high schools to engage students | May 01, 2017 | Andrew Maz |
| | Offer workshops for potential students to have access to the | July 01, 2017 | Andrew Maz |

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|----------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|-----------------|--------------------------------------------------|
| | equipment and work with the instructors | | |
| Increase campus and community awareness of music events | Plan events in advance to allow time for advertising with campus publicity | Ongoing | Andrew Maz, Anna DeMichele, David Betancourt |
| | Inform campus publicity and local news outlets of events | Ongoing | Andrew Maz, Anna DeMichele, David Betancourt |
| Create strong funding to support the department's equipment, software, and scholarship needs | Meet with the Foundation to create strategies for funding | March 31, 2017 | Andrew Maz Connie Mayfield |
| | Determine what level of funding is required on a yearly basis | May 01, 2017 | Andrew Maz Connie Mayfield |
| Develop funding opportunities to form corporate partnerships | Work with the Foundation to seek donors | March 31, 2017 | Andrew Maz Christine Lopez Connie Mayfield |
| | Create fundraising concerts to raise funds for scholarships | May 01, 2017 | Christine Lopez Connie Mayfield |
| | Determine amount needed to create the partnership | August 31, 2017 | Andrew Maz Connie Mayfield |
| Offer competitive scholarship options to students | Work with the Foundation to seek donors for scholarships | May 31, 2017 | Connie Mayfield |
| | Create scholarships that fund students beyond Cerritos College | May 31, 2018 | Connie Mayfield |
| Remain current with curriculum policies | Attend Academic Senate curriculum activities at the state level | April 30, 2017 | Andrew Maz, Connie Mayfield |
| | Participate in the college Curriculum Committee to stay informed of updates | Ongoing | Andrew Maz Connie Mayfield |

The department's goals are twofold: increase the number of completers in the program and increase the funding for the program. To actively increase the number of students completing the program the department must not only focus current students, but future ones as well. The music education market is highly competitive and students are being more selective about which college they will attend. Therefore, offering excellent instruction and facilities is not enough to draw students. The department recognizes that to remain competitive, it must offer scholarships to prospective students. These scholarships need to fund the student's education beyond their two or three years at Cerritos; the scholarship must fund their entire undergraduate education. The music department needs to concentrate on increasing scholarship funds.

With a new building in the future, the department must also focus on the facilities within the building. The interest of music companies forming corporate partnerships is extremely appealing because it would allow the department to upgrade its musical instruments and music technology to compete with other public and private institutions. These partnerships will require significant financial investment from the department so it is critical that relationships with donors are developed and established early. A new building with new instructional equipment will have a significant impact on the success of the program. Due to nature of fundraising for scholarships and equipment, these goals cannot be time-bound, rather, they are ongoing activities that the department was focus on constantly.

The Music department is committed to the growth and development of the program. The department understands that it must be dynamic and adapt to an industry that is actively integrating technology. The introduction of the Commercial Music Program addresses the need to be responsive to the industry. The department is also aware that four-year institutions are seeking students with adaptive and diverse skills that exceed traditional music training. The department feels that its courses and degree programs reflect the needs of the professional and academic entertainment sectors. Students from the program graduate from Cerritos and are placed at leading music institutions such as USC, UCLA, NYU, Manhattan School of Music, Biola, and the neighboring CSU schools. The faculty in the music department believe in its mission and is dedicated to delivering professional training to all its students.

Instructional Program Review Approval Form (Appendix C)

This form is completed by the IPR committee during the review of each program's self-study report presentation (Phase 4)

Name of the Program MUSIC

Visitation Date 02/17/2017

IPR Committee Liaison Angie Conley

| Evaluation of Compliance with Institutional Requirements | Yes | No |
|---------------------------------------------------------------------------------------------------------------|-----|----|
| All courses in the program have been reviewed by the Curriculum Committee within the last six year cycle? | Y | |
| Program is in compliance with guidelines established by the Student Learning Outcomes task force? | Y | |
| Institutional Data used is current as of the draft due date? | Y | |
| Program and Primary Data included information which is less than 2 years old? | Y | |
| Unit plans are current and program goals are consistent with goals established in the program review process? | Y | |
| | | |

The self-study report adequately addresses the following components:

| Description of Component | Yes | No |
|------------------------------------------|-----|----|
| Description of the Program | | |
| Course and program content | Y | |
| Student demographics | Y | |
| Human resources | Y | |
| Instructional Improvement | | |
| Teaching effectiveness | Y | |
| Activities to improve student learning | Y | |
| Course grading | Y | |
| Course and program completion | Y | |
| Program outcomes | Y | |
| Core indicators (if vocational) | Y | |
| Student feedback | Y | |
| Institutional data | Y | |
| Strengths and weaknesses of the program | Y | |
| Opportunities and threats of the program | Y | |
| Goals of the program | Y | |

Curriculum Committee Program Review Checklist (Appendix E)

Indicate which course outlines you have reviewed in the last three years? (Review ALL of your courses, including those not currently being offered.) You can update content, texts, objectives, assignments, methods of instruction (except distance education), and student learning outcomes without a trip to the Curriculum Committee, but updated outlines –even if just a text update-- still should be sent to the Academic Affairs Office.

- List courses that have NOT been offered in the last three years. (Should they be inactivated? This is a department decision.)
 - MUS 102 – Latino Music
 - MUS 103 – Jazz in America
 - MUS 104 – American Popular Music
 - MUS 129 – Woodwind Ensemble
 - MUS 130 – Brass Ensemble
 - MUS 131 – Percussion Ensemble
 - MUS 132 – Guitar Ensemble
 - MUS 139 – Gospel Choir
 - MUS 140 – Pop Choir
 - MUS 143 – Jazz and the Popular Singer

These courses will not be deactivated. The department wishes to keep course active so that they are able to offer them as the program grows.

- List courses with pre-requisites/co-requisites? Have you reviewed the requisites to assure that they are still necessary and the courses are being offered. Hint: Look at the current student learning outcomes of those courses: at least two should be needed to justify the requisite. Requisites outside your discipline require periodic statistical validation to assure there is no disproportional impact on demographic groups.
 - MUS 113
 - MUS 114
 - MUS 115
 - MUS 117
 - MUS 118
 - MUS 119
 - MUS 121
 - MUS 122
 - MUS 123
 - MUS 144A
 - MUS 144B
 - MUS 146A
 - MUS 146B
 - MUS 147
 - MUS 148
 - MUS 149
 - MUS 150
 - MUS 151
 - MUS 152
 - MUS 153
 - MUS 180

- MUS 181
- MUS 280
- MUS 281
- MUS 244A
- MUS 245A

These music courses are all skills based. In order for students to progress to the next level they must possess the required skills for that course. In the case of applied music courses (MUS 147-151) students must pass an audition to take the course. Auditions are required by four-year institutions and it is important that students in the program are properly prepared for those programs.

- Do all of your course outlines list CURRENT texts and student learning outcomes? Note that whenever you update content, textbooks, student learning outcomes a new outline should be sent to the Academic Affairs Office; the office should NEVER have an out-of-date outline. These types of changes do not require Curriculum Committee approval.

All the commercial music and theory courses are new courses written in 2013-14 and thus have current texts and student learning outcomes. The ensemble courses were revised in 2012-13 to meet AA-T requirements. During this time the outlines were examined. Student learning outcomes and texts were updated. The group instruction classes are using current editions of textbooks listed in the course outlines.

- Do you offer any courses as distance ed (hybrid or online)? Have they been approved for distance ed delivery by the Curriculum Committee? Do the courses you have been offering as distance ed for some time still match the delivery methods you outlined in your original proposals? Substantial changes require re-approval.
 - MUS 100 – Music Appreciation
 - MUS 101 – World Music
 - MUS 104B- History of Rock
 - MUS 105 – Music Fundamentals

These courses are offered online and have been approved for distance education delivery.

- List the current degrees and certificates for your program. Have all the required courses (whether in your discipline or elsewhere) been offered in the last two years? Have enough electives been offered in the last two years? Are any electives (whether in your discipline or elsewhere) NOT being offered any more? Does the degree/certificate need updating? Note that every course SHOULD be attached to a new or existing degree/certificate, even if just as an elective. There ARE valid exceptions: check with the Curriculum Chair.
 - AA-T in Music
 - AA in General Music
 - AA in Commercial Music
 - Certificate of Achievement in Commercial Music.
 - Teaching Beginning Piano Certificate of Achievement
 - Teaching Intermediate Piano Verification of Completion

All courses required for students to complete these degrees are being offered.

- Elsewhere in the program review there should be a look at whether there are students completing degrees/certificates. If no one is earning them, should the degree/certificate be updated or inactivated? This is a department decision.

Students are completing degrees and certificates in the program. The department has begun to manually track transfers and completers with the hopes of collecting more accurate data. The Certificate in Commercial Music is a new degree so it will be two years before completion data is available.

Annual Student Learning Outcome (SLO) Assessment Goals (Appendix F)

To complete the table, answer the questions for each academic year since your last six-year Program Review.

| Degree and/or Certificate SLO(s) | | | | |
|----------------------------------|-----------------------------------------------------------------|------------------------------------------------------------------|-----------------------------------------------------------------------|---------------------------------------------------------------------------|
| Academic Year | Number of Degrees and/or Certificates Offered by the Department | Number of Degrees and/or Certificates Assessed by the Department | Number of Degree and/or Certificate SLOs identified by the Department | Total Number of Degree and/or Certificate SLOs Assessed by the Department |
| 2011-12 | 4 | 0 | 0 | 0 |
| 2012-13 | 4 | 0 | 0 | 0 |
| 2013-14 | 4 | 0 | 0 | 0 |
| 2014-15 | 5 | 0 | 0 | 0 |
| 2015-16 | 5 | 0 | 0 | 0 |
| 2016-17 | 6 | 2 | 12 | 12 |

| Course SLO(s) | | | | |
|---------------|---------------------------------------------------|----------------------------------------------------|-------------------------------------------------------|--------------------------------------------------------|
| Academic Year | Total Number of Courses Offered by the Department | Total Number of Courses Assessed by the Department | Total Number of Course SLOs offered by the Department | Total Number of Course SLOs Assessed by the Department |
| 2011-12 | 120 | 1 | 206 | 5 |
| 2012-13 | 124 | 14 | 206 | 70 |
| 2013-14 | 133 | 12 | 206 | 60 |
| 2014-15 | 145 | 18 | 206 | 90 |
| 2015-16 | 143 | 10 | 206 | 50 |
| 2016-17 | 143 | 10 | 212 | 50 |