



Fullerton College Program Review and Planning Self-Study for Instructional Programs Fall 2021

Statement of collaboration

The program faculty members listed below collaborated in an open and forthright dialogue to prepare this Self Study. Statements included herein accurately reflect the conclusions and opinions by consensus of the program faculty involved in the comprehensive self-study.

Participants in the self-study

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Authorization

After the document is complete, it must be signed by the Principal Author, the Department Coordinator, and the Dean prior to submission to the Program Review and Planning Committee.

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1.0 Executive Summary

The Fall of 2021 finds the Music Department at Fullerton College at the start of a new chapter in its long history of outstanding music education. A number of significant retirements and a worldwide pandemic has completely transformed our program. Although a tough challenge is ahead of us, we are committed to doing everything we can to keep the tradition for excellence in music education alive and well at Fullerton College.

The Music Department is thrilled that the college is now in the early planning stages of constructing a new Performing Arts Center that will be home to our department as early as 2025. The need for new facilities has been the underlining theme of our last several Program Review documents, and we are grateful to the College and the District for approving this project. We also have made several upgrades to our current facilities that we outlined a need for. Our music recording technology department successfully authored both a Perkins and Strong Work Force grant that has allowed for facilities and equipment upgrades.

Our music faculty continues to excel with strong offerings in all areas of music education including Applied Vocal and Instrumental Studies, a wide range of Choirs and Ensembles, a rigorous Music Theory program, Commercial Music, Electronic Music, Recording Music Technology, and general education studies in Music Appreciation. The last 5 years has brought the retirement of 6 full time faculty members who were all active in the leadership of this department. In the Fall of 2016, we had 18 full time faculty members and currently we have 12. The Music Department would benefit from hiring replacements for those faculty who retired.

The Covid-19 pandemic has devastated music programs everywhere and here at Fullerton College we experienced a 21% drop in enrollment from the Fall 2019 semester to Fall 2020. While many colleges chose to cancel ensembles for the entire 2020-2021 academic year our music instructors worked tirelessly to continue to keep our students engaged online. Faculty learned how to use current available technology to assist students in recording their individual parts at home and then combined them all together to present a final concert. Videos of their final performances are available to view online and will be linked to in this document.

At the writing of this Program Review in Fall 2021 we are back on Campus with some restrictions in place. The Music Department is delighted to bring back our community culture and sense of normalcy for our students. We worked incredibly hard to jump through all sorts of obstacles and fight for the opportunity to bring our students safely back to campus. Online education presents a challenge for a large population of our student body in that many do not have access to consistent reliable internet connections. The Music Faculty feels that our efforts during this time strongly represent our commitment to Fullerton College's goals to cultivate a culture of equity and to strengthen connections with our community. We have lots of student success stories and will share them in this document. We offer excellence in Music Education from an outstanding faculty at a fraction of the cost of most Music Conservatories. We are considered to be one of the finest Music Departments among all community colleges in the nation.

2.0 Mission

Fullerton College's outstanding music-education program not only furnishes opportunities for students to excel, both academically and artistically, but it also increases the College's regional and national visibility, provides a wide range of enriching engagement opportunities, and serves as a unifying force that connects campus and community. Music students themselves benefit from the program's emphasis on collaboration, experiential learning, creative thinking and problem solving, as well as from opportunities to study one-on-one and in small groups with student-focused faculty who are also accomplished working professionals. More broadly, our performances and outreach activities serve as a vibrant point of connection for all Fullerton College faculty and students, and as an accessible, welcoming campus portal for many local families and prospective students, serving to reinforce the College's message that students from all backgrounds are supported, valued, and successful at Fullerton College.

The Music Department faculty at Fullerton College considers the first two years of college to be the most important. It is during that time that students establish work habits, values, and attitudes that continue for a lifetime. To aid in that positive development of the whole person, it is the mission of the Fullerton College Music Faculty and Curriculum to provide a diverse community of students with an excellent educational experience that is grounded in an appreciation for a wide range of artistic "voices" and perspectives. The Music Department strives to develop creative, flexible, open-minded thinkers, listeners, and collaborators who can also exercise a high degree of focus, precision, and consistency when it comes to reaching their personal academic, artistic, and life goals. It is the overall vision of our department to have a positive impact on the lives of all our students.

The Music Department prioritizes the responsibility of providing an equitable experience for all students. Individualized attention has long been a hallmark of our program, and the Music Department has a special understanding of the crucial role that meaningful student-faculty interaction plays in closing achievement gaps and in ensuring overall student success. Awareness of music students' individual learning styles, preferences, and needs prompted the department's unusually quick return to in-person instruction -- at a time when most college departments were still entirely online -- and demonstrates faculty members' energetic and enduring commitment to institutional equity and student-success goals.

The most significant factors that prevent a student's musical development and subsequent career success are financial shortcomings and access to skill-building classes that are required for transfer. The pandemic created insurmountable barriers for our most socio-economically vulnerable student population. It prevented our students from receiving opportunities to build skills in our ensemble classes, since these classes are not suitable for an online or remote teaching medium. Additionally, remote music courses require a disproportionately expensive amount of technological tools compared to other disciplines. As a result, from our observations, it appeared that financially secure students had a higher success rate than financially insecure students in these online music courses during our campus shutdown. This is unacceptable to us, as our unequivocal devotion to equity in this Music Department is

what sets us apart from other conservatory-style collegiate music programs. So, we took swift action. In the Fall of 2021, we prioritized the student experience in our return to campus. 100% of our ensembles are taught in-person in an effort to give our students access to the coaching, faculty feedback, sense of community, and access to school equipment (musical instruments, computer hardware) that is required for a meaningful musical experience. Additionally, we offer face-to-face sections for every Music Theory and Applied Music course. We also have a robust offering of face-to-face electives and General Education courses for those whose learning style is best served in-person. The majority of our professors are now on campus and readily accessible to our students for in-person help during office hours. Though we do not yet have a data analysis on our enrollment and success rates for this semester, observationally, the faculty have noticed a significant increase in student success and retention. Additionally, many music students who dropped out of college during the campus shutdown, the majority of whom are students of color and/or from economically underserved backgrounds, have re-enrolled this Fall 2021 and are doing very well, citing the return of in-person music courses as their reason. The Music Department will continue on this decisive and deliberate path towards an equitable, student-centered educational experience.

3.0 Students

Because there is a nearly infinite amount of student data that can be studied, please focus your analysis on the trends that stand out. The Office of Institutional Effectiveness (OIE) is providing data that will help you zero in on bottlenecks, gateways, and student equity issues. As per accreditation standards, OIE data will be broken down by race, ethnicity, gender, and other demographic categories. One of the purposes of this section is to identify inequities and make plans to remedy them.

3.1 Enrollment demographics

- ❓ *Using the data provided by the OIE, briefly describe the enrollment trends in the program over the past five years.*

When we look over the enrollment trends over the last five years in our Music Department, we couldn't help but see the incredible drop we took in 2020 as a direct result of the Covid-19 pandemic. Not a huge surprise to find that students who have an interest in music want to be able to get together with other musicians to perform in person. Once that was taken away, many of our students chose to wait until they could return to campus to re-enroll. In conversations with faculty at other Community Colleges and four-year programs this was a consistent trend for all music departments.

Upon a closer look at the data though, while our 5-year drop is 23%, we can see that 21% of that drop comes from 2020. In 2019 we actually experienced an increase in enrollment overall. We are confident with the re-opening of our campus that the music department will see an increase in our enrollment numbers.

- ❓ *Using the data provided by the OIE, describe the student population the department serves. Do you have a way of determining which students are majors, for example through a gateway*

course? Please explain.

In the music department we have very clear gateway courses, and it is easy to identify our music majors. All our students intending to be music majors are required to enroll our applied music program. The applied program requires students to first audition as a voice major or an instrumentalist in order to be accepted as a music major. We have approximately 120-160 music students per year in those classes. For those students who don't meet our expectations in the audition we offer introductory methods classes for them to learn the skills they need and then they are able to re-audition.

- ☐ *Which classes have the highest demand and why? Are they offered regularly -- at different times of the day and week, in different formats (in-person, on-line, hybrid)? Please explain.*

Our GE classes in Music Appreciation and History of Rock Music have the highest demand and are offered both in-person and online. We offer large in-person sections M/W and T/Th mornings as well as afternoon and Friday class options. We also offer multiple sections of those classes in the summer. Our Intro to Music Technology courses also has a high demand and we offer several sections in-person and online for that class as well. Our Applied Music Program for music major classes has high demand but as these classes are more specific to a certain area of study they are scheduled to meet at specific times and only on campus.

- ☐ *Please describe how course offerings match students' preparation and goals.*

For students that have the intention to be a music major our classes and instructors have the flexibility to meet them at their current level and get them to the level necessary in order to transfer. Similarly, our intro classes in the areas of Music Theory, Music Technology and general music appreciation begin from very basic concepts and walk students through completion so they are able to meet their goals.

- ☐ *Does enrollment vary by semester? Please describe how course offerings are adjusted to meet student demand and help students reach their academic goals.*

In the Music Department enrollment in general is the same for Fall and Spring semesters and we don't see a big difference. In the summer we primarily offer our GE and Intro classes.

3.2 Student Achievement and Equity (and student demographic profile)?

1. *Using the data provided by the OIE, briefly describe student achievement rates in your program over the past five years: completion, success, degrees/certificates, transfer, licensing, job placement, wage improvements (not all of these measures apply to every program).*

Course completion and success rates are very good in the Music Department. Our rates are above the college average, and we attribute that to our faculty's commitment to excellence in education.

The music department had 187 music majors successfully transfer to a four-year college over the last five years. However only 60 of them completed the AA degree. This can be attributed to the idea that in the past, so much emphasis has always been put on students'

musical training to get them to a level of ability where they will be accepted into a 4 year college music program. Our number of degree earners is going up and the music faculty is committed to continuing to encourage our students to complete their degree moving forward.

2. *Please pay special attention to equity issues -- where a group of students has an achievement rate that is below average. What factors can explain this?*

Our course completion rates are consistently in the 80-90% range for all students regardless of race or gender, which is higher than the campus average. We attribute this to our commitment to quality instruction. However, in the area of course success we can see in the data that our Black/African American students have a success rate of 44% and that is a concern for us. Our Black student population makes up only 2-3% of our total population which contributes to the difficulty in trying to understand what factors contribute to this. In our observations we find most of these students are in our large GE classes where we don't have as much direct faculty to student interaction as we prefer. We are committed to improving this particular success rate and are continuing our discussions on ways to do so.

3. *Does the department have regular discussions about equitable grading, attendance, late work, and extra credit policies, or about other strategies for helping students succeed? Could reforming classroom policies help more students succeed? Please explain.*

Within our different areas of concentration, the music department faculty has several regular meetings, both formal and informal, regarding our music majors and their progress in the program. In the meetings faculty discuss equitable grading, attendance, and other policies. At the end of each semester students perform at a jury for the faculty in their area. Students receive valuable feedback and personalized recommendations at that time to help them succeed. For our large GE classes, the music faculty is currently discussing strategies to continue to improve our student success.

4. *Please write a brief Equity Action Plan. What strategies can you implement to close this gap in student achievement within the next five years? What professional learning, curriculum development, or other forms of support does your department need?*

Individualized attention has long been a hallmark of our program, and the Music Department has a special understanding of the crucial role that meaningful student-faculty interaction plays in closing achievement gaps and in ensuring overall student success. Our action plan is to apply the same individualized attention we have always given our music majors to our large GE class offerings where we feel we could improve our success rates. If we see that students are missing class or assignments, we will contact them directly in person and offer assistance to help them succeed. Our hope is that the direct contact from their instructor will make them aware that we are committed to helping them achieve their academic goals and concern for their overall well-being. We feel this further demonstrates our faculty members' energetic and enduring commitment to institutional equity and student-success goals.

3.3 Student Achievement and Pathways

1. *Using the data provided by the OIE, briefly describe how students have moved through the program over the past five years: unit accumulation, prerequisites, corequisites, substitutions, gateway courses, and bottleneck courses. (Not all of these measures apply to every program.)*

We are able to easily observe our music major students' success as they move through our sequenced classes. They must be successful at one in order to move to then next. Of note in the data here is that MUS 103 and 107 have the lowest success rate of all of our courses. These two classes represent second semester theory and musicianship classes required of all music majors. As students move from first semester material to second it becomes more difficult for them, and they are challenged. We have just begun offering an additional course for music majors to take in their first semester that we hope will show improvement in the success rates for these classes. In the music department we feel we have a strong pathway for success lined up for our students.

2. *For transfer degree programs: Are your current requirements in line with the Transfer Model Curriculum, or have you added extra steps, such as prerequisites? If you added extra steps, please explain.*

Our transfer degree program is in line with the Transfer Model Curriculum and we have mapped it out with Guided Pathways. In Section 3.6 below, Dr. Allen Menton describes in detail the work he has done to align all of our theory and musicianship classes with the State of California's Transfer Model Curriculum.

Also, established by former Dean of Fine Arts, Terry Blackley, the transfer agreement between the Berklee College of Music and Fullerton College is one of only two such agreements in the U.S., permitting students who qualify to spend two years at Fullerton College before transferring to Berklee College. The strong reputation of this program has attracted countless students to Fullerton College, many moving from other states to earn entry into this prestigious program. Jamie Shew has served as the faculty advisor to Berklee track students and answers questions from parents and students from all over the country.

3. *Please provide an update on the curriculum mapping you have done, perhaps in collaboration with Counseling. Are all programs (degrees and certificates) mapped? Based on course offerings for the last two to three years, could a student complete the map(s) you have created? If so, please demonstrate this with some facts from your schedules. If not, how will you address these discrepancies?*

In collaboration with the Counseling Department, we have successfully mapped out our AAT with both a 2 year and a 3 year plan. This offers our music majors flexibility in choosing a plan that best fits their needs. We have also begun work on mapping our traditional AA degree which has more music units required. Work on mapping our 2 Certificate Programs will begin in Spring 2022.

4. *Do the data reveal differences among your AA, ADT, or certificate programs (in enrollment, completion, or success, for example)? Please explain.*

It reveals significant differences in enrollment. The primary focus over the last five years has been to help students complete the AAT degree and we can see we had 47 students earn that degree. For the AA we only had 13. We had 38 students complete the Recording/Production certificate but only 2 complete our Piano Pedagogy Certificate. We would like to see those numbers go up.

3.4 Faculty

1. *Using the data provided by the OIE, briefly describe the faculty workload over the past five years: FTF (full-time faculty), PTF (part-time, or “adjunct” faculty), FTEF (full-time equivalent faculty), WSCH per FTEF (weekly student contact hours). (Not all of these measures apply to every program.)*

The past five years has brought the retirement of 6 members of the music faculty and one member leaving a faculty position to become dean. They were the leadership of our department. In 2016 we had 18 full-time faculty and currently we have 12. We currently also have over 40 adjunct instructors. The most telling piece of data here is the high percentage of our courses being covered by adjunct faculty. The Music Department would benefit from hiring replacement faculty for those that have retired.

2. *If your department plans to request hiring a full-time faculty member, this is the place to make the argument. Please discuss hiring needs in reference to data analyzed in sections 3.1 to 3.4.*

Currently 55% of our course offerings are covered by adjuncts which is well below the campus normal. We would benefit from having additional full-time faculty available to work with our students. Current priorities are that we seek a new full-time coordinator of Vocal Studies as well as a full-time Strings/Orchestral Conductor. The specifics of those needs are detailed below in section 3.6 by our coordinators in those areas.

3.5 Covid-19

Using the data provided by the OIE, briefly describe how the Covid-19 pandemic affected your department and how your department has adjusted. Did you make temporary changes? Or have you adopted new, long-lasting practices that enhance teaching?

The Covid-19 pandemic has dramatically affected our program as it has College Music programs everywhere. From Fall 2019 to 2020 we had a 21% drop in overall enrollment that is directly attributed to the Covid-19 pandemic. While many colleges chose to cancel ensembles for the entire 2020-2021 academic year our music instructors worked tirelessly to continue to keep our students engaged. Instructors learned how to use current available technology to assist students in recording their individual parts at home. Instructors then combined them all together to present a final concert. Videos of their final performances are available to view online and will be linked to in this document. More specific details of how faculty responded are given below in section 3.6.

3.6 What has not been asked?

Please tell us about other ways your department has been successful, ways that the previous questions might have missed.

The Music Department is made up of several areas of concentration. Our faculty would like to share some information and updates from their specific areas as part of this Program Review.

3.6.1 Vocal Studies

Under the direction of Prof. Aram Barsamian, the Vocal Studies program is grounded in the teaching of vocal fundamentals, transfer-education readiness for successful university auditions, and introductory courses for non-voice majors. We offer Beginning, Intermediate, and Advanced group voice classes, Applied Voice, and Opera (both academic and performance classes). Voice majors audition into the Applied Music private lesson program, where they receive one-on-one instruction from both their private study teacher and a collaborative artist. In addition to Prof. Barsamian, the voice faculty includes Nicola Dedmon (who is also the Coordinator of Choral Studies), Dr. Tyler Alessi, Marian Bodnar, Krystle Menendez, and Susan Montgomery. Our students receive private coachings with collaborative artists: Luis Rosa Lebron (Intermediate Voice), Christopher Luthi (Intermediate, Advanced Voice, and Opera), and Clara Cheng Stosch (Applied Voice). All new students enrolled in a voice class, be they voice majors or not, attend a new student orientation prior to the start of fall semester, which provides education plans for the students based on their education goals. Our department provides our students with free access to IPASource.com and ArtSongTranspositions.org.

Our reputation in preparing excellent voice students for transfer is very strong, and choral directors and voice teachers from all over the state send their students to us. Currently, we have students who commute to Fullerton College from as far away as Riverside and Torrance, because of the excellent reputation of our program. We have a very strong presence in Orange County and the local high school conductors and vocal teachers trust us with their best students to prepare them well for local universities as well as nationally known music schools. In the spring 2021 we inaugurated the first Fullerton College Classical Vocal Competition: High School Division. Students from local high schools participated and were adjudicated by Fullerton College Voice Faculty members: Aram Barsamian, Nicola Dedmon, and Krystle Menendez. The winners were presented in a public virtual master class with the adjudicators, held on Zoom. Funds for the competition were donated by Aram Barsamian. Our goal is to continue to hold this competition annually, and thus strengthen our connection with the local high schools and to direct their attention toward the excellence of our Voice Studies and Choral Studies programs.

Additionally, we inaugurated a biennial classical vocal competition for members of the Applied Voice Program, with the intention of giving our students the opportunity to audition in a competitive environment and thus be better prepared for their future transfer and professional auditions. Funds for this competition were donated by Aram Barsamian, Dr. Clara Cheng Stosch, Dr. Katharin Rundus (former head of the Voice Studies Program), and Diana Farrell (General Director of Lyric Opera of Los Angeles). Adjudicators for this competition were voice teachers from local four-year universities as well as professional singers and entrepreneurs. The winners of the competition had the opportunity to perform in a Winners' Concert during Concert Hour. They also participated in master classes with Prof. Joel

Balzun (Biola University) and Dr. Alexander Hahn (CSU Long Beach). Our goal is to continue to hold this competition every semester.

The number of students auditioning for and being accepted into the Applied Voice program continued to rise until the lockdown in Spring 2020. It was not unusual for our students to be referred to us from other college and university voice faculties because of the high standards we maintain. Our students transfer to top music schools in the country as well as the CSUs nearby. Invariably, after transfer auditions are held at CSU Fullerton and CSU Long Beach, our colleagues there tell us that out of all transfer auditions they have heard, our Fullerton College students are the best prepared, the most polished, the most grounded in terms of vocal technique and musicianship. Our alumni often sing leading roles at their transfer institutions' opera productions. In 2021 the title role in CSUF's *Don Giovanni* was sung by Fullerton College alumnus, Michael Segura, who was surrounded by several other alumni, singing the roles of Leporello and Don Ottavio. At CSULB, Fullerton College alumnus Timothy Widner was just cast in the title role of *The Marriage of Figaro*! Two of our students who transferred to Chapman University were recently featured in substantial roles at the opera scenes program, titled *Opera en fuego*.

Our adjunct faculty is drawn from the ranks of outstanding performers who are passionate about excellent teaching. We added a new adjunct voice instructor, Dr. Tyler Alessi, who we feel is a great addition to our department - bringing our total to four adjuncts and two tenured voice teachers. Our collaborative keyboard artist, Dr. Clara Cheng, works weekly with our voice students preparing them for performance. Additionally, Christopher Luthi (full-time accompanist) offers weekly coaching sessions to our Intermediate-, Advanced-Voice, and Opera students, which is of great benefit to them, both musically and artistically. Luis RosaLebron holds weekly coaching sessions with our Intermediate Voice students. We believe we are unique in offering this kind of student support.

Our students continue to be successful in their auditions and competitions. Since the last program review, Fullerton College students have won prizes in the National Association of Teachers of Singing (NATS): Collegiate Auditions, Student Evaluation Programs, Cal Western Regional Conference Competition, Sigma Alpha Iota Scholarship Auditions, California Women's Chorus Scholarship Auditions, and others. Additionally, several of them have been selected to participate in master classes during the biennial NATS symposia, including the Cal Western Regional Conference, which is a testament to the excellent teaching at Fullerton College. At these prestigious events, Fullerton College is often the only community college represented.

Prior to the lockdown in 2020, two of our students won first place and substantial prizes in local competitions:

- Sigma Alpha Iota Scholarship (Michelle Lockington, 2020)
- California Women's Chorus Scholarship (Antonio Serrano, 2020)

Alumnus Michael Segura, was a national semifinalist at the Classical Singers Convention and Competition, held in Chicago in 2019.

Fullerton College's students continued to impress in vocal competitions sponsored by the National Association of Teachers of Singing (NATS).

- Michael Segura won first place in the Student Evaluation Program in 2018.

- Timothy Widner won 3rd place in NATS Collegiate: Sophomore Men Division (2019) and 1st place in NATS Collegiate: Super-Sophomores (2021)
- Ashley Holguin won 1st place in NATS Collegiate: Freshmen Women Division (2018) and 2nd place in Sophomore Women (2019)
- Jaysson Yriarte won 3rd place in NATS Collegiate: Freshmen Men Division (2018)
- Antonio Serrano won second place in the Cal Western Regional Conference and Competition: Sophomore Men (2021) and NATS Collegiate: Sophomore Men (2021)
- Jared Whiston won first place in NATS Collegiate: Freshmen Men (2021)
- Chloe Reyes won 3rd place in NATS Collegiate: Sophomore Women (2021)

It is worth mentioning that the only community-college students who were winners in the NATS Collegiate Auditions were from Fullerton College!

Furthermore, our visibility in the community continues to grow through our students' participation in public NATS masterclass held during the fall and spring symposia, as well as the Cal Western Regional Conference.

Sabrina Rae Pacheco, Michelle Lockington, Jared Whiston, and Antonio Serrano were all selected by the NATS-LA Executive Board to participate in public master classes with Darryl Taylor (UC Irvine), Linda Lister (UN Las Vegas), Melanie Emelio (Pepperdine University), Joel Balzun (Biola), and George Shirley (University of Michigan).

Our transfer success rate remains high. In 2020, twelve out of the 37 members of the Applied Voice program transferred successfully. In 2021, twelve out of 33 were accepted in four-year institutions – many of them with substantial scholarships.

We have excellent support from our Choral Department under the direction of Nicola Bertoni. Our students learn musicianship and accountability, and the choral program, through its tours and competitions, provides performance and travel experiences that they would not get elsewhere. Our Music Theory Department, under the direction of Dr. Alan Menton, provides support for our students so they can progress in their musical repertoire and general music understanding. Our students that have completed our theory sequence transfer seamlessly into junior level theory at the universities. We have enjoyed strong support and encouragement from the Dean of Fine Arts, John Tebay and our Music Department Chair, Michael Scott.

Our Opera Program, under the direction of Aram Barsamian, is thriving. Fullerton College Opera Theatre presents two staged, costumed productions per year: one in the winter and one in the summer. We continue to enjoy wonderful collaborations with the Theatre and Dance Departments. The Theatre Department sends us two costume designers per production who, with the gracious assistance of Fullerton Civic Light Opera, do a fantastic job with the costumes. The students perform complete operas or extended scenes in the original languages (English, Italian, French, German, Russian), with supertitles projected above the stage. Students from other colleges and universities (Mt San Antonio College, CSU Fullerton & CSU Long Beach) have auditioned for our productions. Many of our students who were featured in our recent opera productions are now starring in the opera productions at CSU Fullerton and CSU Long Beach. Through Los Angeles Opera's Operawise! Program, our students have the opportunity to attend orchestra tech rehearsals and observe the process of putting an opera together in a professional setting.

The lockdown from March 2020 until June 2021 dealt the Vocal Studies and Opera Programs a very serious blow. Unlike instrumentalists, vocalists never perform alone. Our repertoire is always accompanied by another instrument – be it piano, a small ensemble, or orchestra. The lockdown made such organic collaboration impossible. As grateful as we all are for being able to work using Zoom, music-making and even workshopping in this medium is simply not possible – because of the lag, and issues with WiFi connectivity, microphones, speakers, etc. Consequently, some other colleges' music departments closed altogether as a result of the lockdown. Many of our students were not able to adapt to the new mode of instruction and dropped out. Many chose not to return to Applied Voice or Opera altogether. Despite our voice faculty's best efforts and excellent work, our enrollment in Fall 2021 is about half of what it usually is. A few classes have been cancelled due to low enrolment.

We adapted our voice classes to online instruction. Our department purchased Snowball microphones and Bose speakers to be lent out to students, as the need arose. Our pianists recorded the accompaniments of the student's assigned pieces; the accompaniment recordings were then uploaded on Canvas. The students would perform their master classes by singing along to these accompaniments. This was often problematic, as singing along to an inflexible recording is much more challenging than being accompanied by an accompanist. Furthermore, many of our students' home situations did not allow them to sing freely. Some of them had to resort to singing in their garages, in bathrooms, in parks. Their evaluations were in the form of video-recordings submitted on Canvas for evaluation. Every student received oral and/or written feedback. Creating video recordings proved to be beneficial for our students, as "flexing this muscle" enabled them to produce polished videos for upcoming screening auditions and competitions.

Our Opera Program remained active during the lockdown. In Summer 2020, we offered a remote Opera Aria class, in which students focused on learning and coaching two pieces, with the intent to produce two polished video-recordings that could be used for auditions and competitions. At the conclusion of the summer sessions, we presented two Zoom performances, open to the public. In the fall 2020 semester, we prepared and presented a program, titled *Great Opera Duets*, featuring music by Monteverdi, Mozart, and Meyerbeer. Overcoming the challenges of putting together a program of scenes in which none of the musicians are in the same room was difficult. In addition to this, the singers had to learn how to videorecord themselves with green screens, and their videos had to be edited together, as to make the two singers appear to be in the same room! It took a Herculean effort, but the final product was excellent! The video recording was played in Concert Hour, for all music majors to see. It was also featured in the online event, Zoomchella.

In Spring 2021 we offered MUS 118: Introduction to Opera, an academic course, which enabled our students to continue to learn about the art form. In Summer 2021 we put on an in-person production, titled *Summer Seductions*, of seven scenes of various styles and languages. We are currently preparing for our Winter 2022 production, which we expect will also be in-person.

Once things return to normal, after the pandemic, we have plans to inaugurate a Summer Opera Experience that will give students from many of the local community colleges an opportunity to gain some valuable experience in this art form and to better prepare them for the next step in their educational careers. We have done a lot of collaborative planning in this direction. Many community colleges do not have opera programs. This Summer Opera Experience would help supply the demand, so that when community-college students transfer to four-year institutions, they will be able to perform at

the same level as junior-level students there. We are continuing to struggle with funding, staffing, facility use, and infrastructure – all of which need to be resolved before this can take the shape we envision. The greatest obstacle that is standing in our way is the lack of a suitable performing space. Our performing venue has been the Recital Hall, which does not have an orchestra pit, dressing rooms, sufficient backstage area, room for sets, props, costumes, etc. Having a suitable theater in which to mount our opera productions will be of great benefit to our students, will enable us to have a successful Summer Opera Experience, and thus become the place for opera among local community colleges.

CHALLENGES:

- Rebuilding our programs after the lockdown is proving to be a slow and difficult process. Singing with masks on is challenging, as masks restrict the movement of the jaw, muffle resonance, and hinder inhalation and breath management altogether. Facial expression and communication is also adversely affected. It is important for instructors to see their students' jaw, tongue, and lip positions as they sing – and masks make that impossible. This may be one reason why enrollment in our voice classes remains low – students may be waiting for the end of the mask mandate before returning to singing. In an effort to deal with this issue, we have taken some of our classes outside, in the parking structure, where students are allowed to sing unmasked. This situation presents its own set of problems – street noise, inclement weather, etc. Low enrolment will likely continue to be an issue as long as the indoor mask mandate is in effect.
- Coordinator of Classical Vocal Studies needed. Aram Barsamian was hired in 2016 as the Coordinator of Opera Studies. In 2018, the Coordinator of Voice Studies, Dr. Katharin Rundus, retired. The duties of her position were added to those of the Coordinator of Opera Studies. Thus, Aram Barsamian is in charge of producing two opera productions a year, coordinating the Classical Applied Voice Program, teaching two Advanced Voice classes per semester, all Intermediate Voice classes, teaching voice lessons, and overseeing all Beginning Voice classes. This work load is too high and is not sustainable. A full-time Coordinator of Classical Vocal Studies (the position formerly held by Dr. Rundus) is what is needed in order for us to rebuild our program, dedicate greater time and energy to the needs of our students, and maintain the program's level of excellence. The new hire in the position of Coordinator of Classical Vocal Studies would be in charge of:
 - Applied Voice (MUSA 200/201)
 - Voice lessons (MUSA 202/203)
 - Intermediate Voice (MUSA 112/113)
 - Beginning Voice (MUSA 110/111)
 - recruitment

The Coordinator of Opera Studies (Aram Barsamian) would be in charge of:

- Opera (MUS 170, MUS 171, MUS 172)
- Introduction to Opera (MUS 118)
- Advanced Voice (MUSA 210/211/212/213/214)
- Individual Voice Instruction (MUSA 202/203)

Our greatest opportunity is to continue to provide the learning and training to our students that we have developed over the past 20 years, and to figure out how to sustain that momentum and excellence.

3.6.2 Vocal Jazz

Under the direction of Jamie Shew, the Fullerton College Vocal Jazz Studies Program is considered to be one of the best in the country. Classes offered, sequential learning, high expectations, accountability, transfer success, and consistent monitoring by full-time faculty make this recognition possible.

There are three components to the Vocal Jazz Studies Program at Fullerton College: Jazz Voice Applied, Vocal Jazz Ensembles, and Vocal Styling and Improvisation Courses.

Students that successfully audition into the newly-established Vocal Jazz Applied Program have the opportunity to study jazz voice privately, a somewhat unique offering among other community colleges across the country. Fullerton College has been a pioneer in offering private lessons to jazz voice students - traditionally, lessons are only offered for classical study. In fact, many other community colleges are now following in our footsteps, recognizing that students need to dive deeper into the jazz voice skillset either well before transferring into a vocal jazz Bachelor degree or for diving directly into a career as a jazz singer.

The two vocal jazz ensembles, J-Train and Synergy, provide group singing opportunities for our students. Along with concerts, festivals, and national convention performances, the premiere vocal jazz ensemble, J-Train, had recorded (prior to Covid-19) their music at a professional studio at least every other year. These elements combined prove to be extreme motivation to get students to sing and perform their very best...and advocate our program to other high school students in our local area.

Students beginning their path in jazz and commercial singing have the opportunity to enroll in up to six levels of jazz vocal styling and improvisation courses. This is where students can learn and improve their understanding of the repertoire and how to sing, phrase, and improvise expressively in a nurturing setting.

The Vocal and Instrumental Jazz Studies Programs also contribute their talents, time, and efforts in making the Fullerton College Jazz Festival a continued success. We are hosting our 47th Annual Jazz Festival this spring (April 2022) after a two-year hiatus due to Covid-19.

The Vocal Jazz Program brings in professional guest artists to sing with the students and give clinics. Past guests include Grammy-Awarded and Grammy-Nominated artists such as: Nancy King and Steve Christofferson (we were the first to bring them to Los Angeles), Sunny Wilkinson, Kristin Korb, Sixth Wave, Michele Weir, Sara Gazarek, Inga Swearingen, Kurt Elling, Mario Jose, Roger Treece, Tierney Sutton, Rebecca Paris, Jeremy Fox, and the New York Voices. Students have also had the opportunity to experience different jazz artists through our student concert trips. Throughout the last 19 years, many students have taken advantage of this and have seen such artists as: Kurt Elling, M-Pact, Phil Mattson, Voices Iowa, The Real Group, Don Shelton, Dee Daniels, Deborah Brown, Swingle Singers, Wayne Shorter, New York Voices, Gregory Porter, Jane Monheit, Cecille McLoran Salvant, and many others.

Throughout the last 19 years, Fullerton College vocal jazz students have gone on to study jazz and commercial voice with great success at Berklee College of Music, CSU Sacramento, CSU Northridge, CSU Fullerton, NYU, SUNY New Paltz, SUNY Purchase, University of New Orleans, University of the Arts (Philadelphia), University of North Texas, and CSU Long Beach. They have also had national television and commercial spots on such shows as “The Voice,” “American Idol,” “Duets,” “Jimmy Fallon,” “Jimmy Kimmel,” and background vocalist positions with artists like Dua Lipa, Postmodern Jukebox, Scary Pockets, and many others. We also have an alumni that has written a children’s music book and performed and produced two Grammy-considered children’s albums.

We are also very fortunate to be one of three colleges in the country aligned with Berklee College of Music, offering a transfer agreement with them. We have students coming from all over the world to attend Fullerton College to take advantage of our affordable amazing education.

Students within the vocal jazz program are given many opportunities to:

- ❑ Perform solo with a combo
- ❑ Perform solo with a big band
- ❑ Perform with an ensemble of singers at school concerts and festivals around the country
- ❑ Record at a professional recording studio
- ❑ Be competitively prepared as a vocal jazz major at the university level
- ❑ Help organize and perform at the Fullerton College Jazz Festival
- ❑ Receive a scholarship award from Friends of Jazz
- ❑ Experience master classes from well-renowned artists

Challenges/Weaknesses:

The music building itself is perhaps one of the greatest weaknesses in all areas of the music department. Rooms, in general, are equipped with out-of-date stereos and computers (even after being “updated” a few years ago), which is imperative for music study. Carpets are dirty, stained, and pulling up. With so much attention to beautiful detail on the rest of the campus, it’s a shame that this facility is so dated and worn. It is a particularly embarrassing representation of our programs for the thousands of students that come on our campus to participate in our Fullerton College Jazz and Theatre Festivals. Luckily, we are currently in the last planning phases for a new building and Performing Arts Center, but it won’t begin construction for another couple of years and finished a couple of years after that. In the meanwhile, we desperately need to update our current facility to maintain our top-notch level of teaching and be somewhat competitive in the offerings at other community colleges that enjoy new, beautifully and technologically updated facilities.

There are not enough practice rooms for what we require students to accomplish – especially a place where student rhythm sections can get together and practice. The rooms that are currently available are not soundproofed (neither are the lecture rooms), which is distracting to musicians trying to practice their craft and teachers trying to teach lessons.

The Recital Hall, in particular, continues to be an embarrassing representation of the department. It should look like a professional facility and function that way as well. Currently, the vocal jazz ensembles rehearse in this ill-equipped room. We have to haul out and set up a dated sound system during every

rehearsal, and move around pianos and chairs. The sound system for the vocal jazz ensemble is a cumbersome task every day to set up. It would be ideal to have a cordless-microphone sound system with permanently mounted monitors in the recital hall, so students and faculty don't have to haul out heavy (and expensive) speakers, monitors, microphones, cables, and mixing board every day. The amount of cables needed to set up such a system is immense and an accident waiting to happen as it is such a hazardous stage set-up. Such use takes a toll on this equipment as well as the human strength (including the instructor) to set it up day after day. Not only that, but it eats into the actual 1 hour and 25-minute rehearsal time as it takes at least 10 minutes to set up and 10 minutes to tear down. A cordless microphone system would cost about \$40,000-50,000 for 20-25 microphones and would be a fabulous technologically-advanced addition and attraction to our program.

Funding is another significant issue for our program. We currently do not get funding to go to conventions, festivals, concerts, trips, or for recording at a professional studio. Most of our students come from a low socio-economic background and cannot afford school and rent, let alone be expected to incur extra travel expenses. Students, who often already have full-time jobs and are full-time students, have to find more time and energy to raise money in order to participate. While we have enjoyed working with and seeing live concerts in the past, we would also greatly benefit from consistent funding for a guest artist series where we bring in an artist for 1-2 weeks to work exclusively with our students and perform a concert with them. These trips and artist experiences are an incredible opportunity for these students and an incredible opportunity for our program to thrive and build, especially after all of our music department took a giant hit in enrollment and participation due to Covid-19. The need for recruitment is great and funding in these ways are the only way we can rebuild effectively. Funding has been more with in-classroom materials (with \$500 Lottery Fund limits per item - we couldn't purchase cordless microphones as they are about \$2,000 each), not out-of-classroom experiences that the students desperately need to be exposed to and participate in.

Advertisement is another big issue in our program and Music Department. We do not have the support of an individual to create posters, social media posts/buzz, press releases, etc. The Fine Arts Division NEEDS this position - teachers alone cannot do this monumental task as we have so much on our plate already with teaching and recruiting.

We look forward to welcoming back students to our campus for our 47th Annual Jazz Festival in April 2022. However, recruitment, advertisement, and excitement for the festival seems to be dwindling as many festivals across the country are attracting more participation with extra offerings and highly regarded headlining performers as a main feature of the festival. Our current festival model needs upgraded so we can include more offerings and headliner concerts. When asking about headliner concerts in the past, it was met with dissatisfaction because it adds on to the hours of the day and there isn't the proper employee power and numbers to help support those types of activities in the main theatre (concert support, sound and lighting engineers, etc.).

Perhaps our greatest setback right now is the rebuilding process due to Covid-19. When Covid hit, the Vocal Jazz Program had 13 students thriving and we were on an upward trajectory. As we have returned back to campus, we now have 5. It is a difficult task of the instructor to reach out and offer masterclasses to all local high schools, do social media blasts, create extra concerts, student jam sessions, festivals, etc - all on our own personal time and energies. These are needed and, of course, we will do whatever it takes, but more funding and additional faculty and staff to help with this would be

greatly beneficial so we can truly concentrate on teaching our students rather than having so many other distractions. The use of masks in the singing classroom is also extremely difficult, cumbersome, and an unattractive feature - especially because the state and county don't require it when a vaccine mandate is in place. All of our students are vaccinated and need to take their masks off while singing to get back to normalcy and healthy singing.

The Vocal Jazz Studies Program is also considering looking into offering a Jazz/Commercial Voice CTE certificate program so that those students that don't want to transfer to a four-year institution right away (or ever), can dig into the curriculum deeply and finish with a robust offering of classes and experiences to start performing right away. Perhaps this can build more excitement in the Jazz Voice Studies Program and attract more students. More information and investigation is needed, however. If a CTE certificate program is started, this would be much too intensive for one person to run the entire program, which would now include grant writing on top of everything else. More faculty would be needed to help as one person alone, again, simply cannot do it all.

3.6.3 Instrumental Music

Fullerton College offers a wide array of instrumental music courses available for the diverse needs of our students. Combined with the applied instruction our students receive an education that allows them to transfer and compete musically when they begin university study. Many of our instrumental students successfully transfer to CSU Fullerton, CSU Northridge, CSU Long Beach, UCLA, Chapman University, and USC.

The Instrumental Music faculty includes full-time instructors Dr. David Lopez, Professor Bruce Babad, and Professor Chad Willis. Adjunct instructors teach the majority of our courses including the Fullerton College Symphony. The Instrumental program is a need of additional full-time faculty members in the area of percussion and strings. These areas continue to be areas of potential improvement for the department. The addition of these faculty members would allow us to continue our recruiting efforts and provide consistent high levels of instruction. The instrumental program has suffered from the vacancy of the Fine Arts Marketing Representative. Once filled this position would allow our department to increase our recruitment efforts into the community.

The curriculum in Instrumental Studies is divided into four skills development families: Strings studies (4 courses), Woodwind Studies (5 courses), Brass Studies (5 courses), and Percussion Studies (6 courses). Additionally, students audition for private lessons and enroll in MUSA 200F Applied Music and MUSA 202F Applied Private Instruction. These courses allow them to attend weekly class meetings of instrumental applied students, receive private lessons, and receive private coaching sessions with a collaborative artist. Instrumental students are required to perform in the Symphonic Winds or Fullerton College Symphony.

The pandemic has highlighted the difficulties faced by our most social economically vulnerable students. These students are unable to afford large expensive instruments that are needed for our ensembles. Without the opportunity to build skills in these ensembles they will be unable to compete when attempting to pass the audition process that is required of all transfers. In order to create an equitable experience for all students the Instrumental studies program needs for funds to purchase school instruments. These instruments are essential to providing our students with the tools they need to participate in symphony orchestra, Symphonic Winds, and various jazz band and combos. The skills they build in these courses are critical to their transfer to universities. These institutions expect the students to

have the experience and without those skills the student will not be able to compete for placement into these programs.

The program needs two flutes, an alto flute, repair for the school contra bass clarinet, 2 A-clarinets, an English horn, a soprano saxophone, and a baritone saxophone.

Upgrading the instrumental rehearsal room (1110) with new acoustic treatment should also be a priority. Our students need the opportunity to experience improved acoustics in order to develop the listening skills expected at the university level.

An ongoing instrumental music scholarship fund must be established in order to offer, at minimum, tuition for selected students to perform in ensembles at Fullerton College. This will facilitate better educational experience for the recipients and all music students while creating an environment for successful transfer.

A continuing concern is the lack of consistent attention to an extensive library of musical scores and compositions. The instrumental library included approximately 3000 titles, and is divided between concert band, jazz, brass, woodwinds, strings and orchestral music. The Music Department would benefit from the restoration of an Administrative Assistant I, eliminated during the budget cuts of 2003. In addition to general administrative support to the Music Department, this person would help to organize and maintain instrumental libraries.

Under the direction of Dr. Monica Lee and Jeremy Siskind our piano studies program is structured around four areas of focus: Classical performance, jazz performance, keyboard skills classes, and the piano pedagogy certificate program. The piano courses offered are aimed to prepare students for an AA degree in music, transferring to four-year universities as piano performance, pedagogy, or education majors, and building career skills. The applied piano, classical and jazz, offer performance opportunities and to collaborate with the other musicians to build performing experiences. The Piano Teaching Certificate program prepares students to open a private studio or find jobs as piano teachers in local music schools or private institutions. The keyboard skills program is designed to prepare all music majors for the proficiency examinations required for transferring to four-year universities. Some classes provide an opportunity to the general public to acquire keyboard skills as a recreational activity or physical and mental therapy. Jazz piano classes offer opportunities to collaborate with the other musicians to build performing experiences.

Goals and Strengths:

- · Many piano majors have successfully transferred to universities of their choice, including: Eastman School of Music, UC Berkeley, San Francisco Conservatory, USC, Cal State Fullerton, Cal State Long Beach, and Juilliard School of Music.
- · Some students established successful piano studios serving 20 to 40 piano students per week.
- · We are in the process of updating and improving the piano lab, although more improvement is still needed as discussed in greater detail below.
- · Over the years, the types of students taking pedagogy classes have changed considerably. More students with bachelors or master's degrees in piano and even high school students are taking piano pedagogy courses offered at Fullerton College.
- · An increased number of local teachers have entered their students in the annual piano ensemble festival at Fullerton College and recommend our program to their students.

Piano Program Needs:

Full-time or Part-time Piano Technician: With over 30 rooms of pianos and regularly scheduled concerts and festivals, we urgently require a full-time or even part-time piano technician. Most of the concerts are performed without any prior tuning. Regular funding is needed for piano tuning, repair and maintenance. Facilities and Equipment: Sight reading courses have been added to the program. However, there is a need for new innovative technology to assist students, such as software, music apps and subscription services.

Facilities and lab equipment are issues that hinder the student learning and progress. Pedagogy students need a pedagogy library and up-to-date studio where they can evaluate method books, research, and teach private lessons. This room should have a video and audio recorder, two grand pianos, a computer, and various programs that will allow for long-distance teaching. We also need a fund that will cover guest speakers and performers.

Additional small keyboard lab and a piano library will allow for the group lessons and upper level piano teaching and research.

Although some of the pianos and keyboards have been replaced, many of the piano collections at Fullerton College, especially the stage and classroom grand pianos need to be rebuilt, repaired or replaced. New concert pianos for student performances are needed, particularly to replace the aging Steinway in the campus theatre.

For private lessons, professional-level stereo equipment should be installed in some of the teaching rooms, especially in 1120.

The piano lab is currently being upgraded with the new digital pianos, control system and headsets. New computer apps and programs need to be installed into the desktop computers in the piano lab for a successful student learning.

Fullerton College is widely recognized for its Jazz Studies program. A highly trained, professional and supportive faculty, both full-time and adjunct, provide instruction in Jazz History, Jazz Improvisation, Jazz Piano, Jazz Guitar, and Vocal Jazz and serve as leaders of two Jazz Bands, two Jazz combos, and two vocal jazz ensembles. All of our jazz faculty members are professional artists who currently record and perform throughout the year. The Music Department has been able to attract excellent instructors who have received their training at well-respected university jazz programs from around the country and through the refining fire of live performance.

The Coordinator of Jazz Studies is saxophonist Bruce Babad, who directs one jazz band and one combo. Guitar Studies professor Mike Scott conducts one combo and one ensemble. Professor Chad Willis directs another jazz band. Faculty involved in jazz studies include Matt Johnson (Drum Set), Lyman Medeiros (Bass) and Jeremy Siskind, (Piano).

Fullerton College jazz students are regularly supported with scholarships and encouraged by the non-profit organization, "Friends of Jazz". Each year, the Friends of Jazz give our outstanding jazz students scholarships to aid in their continued development. The relationship with F.O.J. is maintained by active volunteerism by the College's jazz faculty for several F.O.J events throughout the year.

The annual Fullerton College Jazz Festival, although cancelled in 2020 due to the pandemic, continues to bring 30-40 high school vocal and band programs to our campus each year. Students have the opportunity to perform, receive valuable input from our adjudicators, attend clinics from professional musicians, and watch several outstanding performances from Fullerton College's own ensembles.

3.6.4 Music Theory

Under the leadership of Dr. Allen Menton, our music theory courses, both theory and musicianship, help train the music student to become a literate musician. This training unfolds in two separate but co-requisite course sequences. The first sequence encompasses the learning and application of musical symbols and conventions, beginning with MUS 106 F: Introduction to College Music Theory. From there, the student learns harmonic and linear concepts as applicable to common-practice harmony (both diatonic and chromatic) in MUS 107 F: Music Theory I, MUS 109 F: Music Theory II, and MUS 203 F: Music Theory III. Students with a greater interest in popular/commercial styles of music have the option of replacing MUS 203F with MUS 205 F: Pop/Commercial Music Theory. The second sequence concerns the translation of symbols into sound (sight-singing) or sound into symbols (dictation). This sequence begins with MUS 102 F: Introduction to College Musicianship, and is continued with MUS 103 F: Beginning Musicianship, MUS 104 F: Intermediate Musicianship, and MUS 204 F: Advanced Musicianship and/or MUS 206 F: Pop/Commercial Musicianship. The two sequences are linked as corequisites so that there is a reinforcement of written materials with practical application.

Both course sequences fall under the domain of the Transfer Model Curriculum, following the mandates of California State Law AB 1440. As such, all course in both sequences have CID numbers allowing for smooth transfer articulation to CSU, UC, and many other four-year institutions. The parameters of the CID requirements were substantially revised in 2017, and the department has recently made a number of changes (going into effect in Fall 2021) to bring our curriculum into compliance with these requirements. This has included changing content and learning outcomes, and renaming some courses to more closely reflect the revised curriculum.

As the program has grown, a few concerns have grown as well. An ongoing issue is the need to find instructors that can maintain the level required to have the student transfer successfully at a junior level theory standing. The department has worked to retain faculty that have been able to demonstrate strong teaching skills, strong knowledge of the material, and academic rigor. There have been a few issues with the level of teaching of a few part-time faculty and the level of teaching of a few full-time faculty whose primary area of expertise lies outside the area of theory/musicianship. The Division leadership has been working closely with the Coordinator of the Theory/Musicianship area to address these concerns.

The department offers multiple sections of these ten courses (in various configurations) every semester, including summer. In Fall 2021, we offered 22 sections; 2 sections in summer 2021, and 19 sections are scheduled in Spring 2022 — a total of 43 sections for one academic year. This represents a 27% increase from the previous Program Review, which cited approximately 34 sections per year. The previous Program Review mentioned a full-time faculty position which had gone unfilled. It remains unfilled, despite the substantial increase in the number of sections we must offer in order to meet student demand.

The growth in our numbers has made the problem of room availability (cited in the previous Program Review) even more acute. This semester (Fall 2021) one section had to be cancelled because there was no classroom space available at that time slot. The response to the growth has been to offer double enrollment of some sections, or offering sections at awkward times (very early in the morning or very late in the afternoon). Both of these responses diminish the quality of the students' education and have lead to increasing frustration from both students and faculty. At the same time, much of the building

remains unused on Friday. The Coordinator of Theory /Musicianship has suggested that the department allow at least some of the Theory courses to switch to a more conventional schedule: MWF for classes meeting 3 hours per week; TTh for classes meeting 2 hours per week. However, the administration and the Union remain firmly opposed to this option, even though it is the norm at many institutions. Many studies in the field of education support the conclusion that shorter more-frequent classes are more effective than longer less-frequent classes. Many of the students in our program must come to campus on Fridays for special classes which meet only on Fridays, and they have expressed frustration that they cannot spread their courses more evenly across the five days (M-F). In the CSU system, faculty have the option of replacing up to 10% of course meetings with an online/hybrid meeting, and this provides faculty with the option of using up to five Fridays per semester for attending conferences or personal needs. This might encourage faculty to consider the M-W-F option.

Another area of growing concern is the abuse of the theory and musicianship courses in order to gain private instruction in Applied Music (“one-on-one private lessons”). There is a long-standing faculty agreement that any student receiving private instruction in the Applied Program must enroll and make progress in the Theory/Musicianship course sequence. This agreement allows us to offer private instruction, which would otherwise create an unsustainable financial drain on the department. However, not all students do so, and enforcement has grown markedly uneven across the different Applied areas. There is no central coordination of the different Applied Areas, so it is relatively easy for a student to enroll in private lessons semester after semester without taking the appropriate Theory/Musicianship courses. Anecdotal evidence suggests that some instructors encourage their students to do so, so that the private teacher can get more students. At least one faculty member is vocal about opposition to the faculty agreement and refuses to abide by it. Students have also developed strategies for avoiding this requirement. For example, a student will enroll at the beginning of the semester and then drop the course in the 2nd or 3rd week, repeating this process semester after semester. This has been even easier during the pandemic, when students had the option of taking the “EW” without affecting course repeatability. Another strategy is for the student to repeat each class three times, making no effort to pass or attend the class the first two times, and making a serious effort only on the third time. This allows the student to get three semesters of free private lessons. The student then continues on to the next course in the sequence, taking that course three times, for another three semesters of private lessons. It is strongly recommended that the department adopt a more centralized and consistent approach to the situation, perhaps adopting the policy used at many CSU campuses: if a student fails to pass a Theory/Musicianship course, they are not allowed to enroll in private lessons until they pass that course.

3.6.5 Music Technology

Under the direction of Professors Markus Burger and Mario Gonzalez our Music Technology department offers an ever increasingly important component of our music curriculum. It is crucial for young musicians today, more than ever, to have an understanding and ability to use contemporary technology to record, perform, edit and share their music.

Since January of 2016 Fullerton College has been an officially recognized AVID Pro-Tools training site. Pro-Tools is the standard recording software used in the Music Industry today and we are able to offer this training at a fraction of the cost required elsewhere. Students are currently being trained towards

successful passage of the Pro-Tools certification test. This is a tremendous acknowledgement of the reputation of the Music Recording and Production program we have.

Professor Mario Gonzalez authored and was approved for both a Perkins Grant and a Strong Workforce grant that has allowed for significant improvements to our facilities and equipment. 38 students have earned our Certificate in Music Recording and Production since 2016 and we hope to continue to see those numbers grow. Student success from this area includes:

Lorenzo Luna – earned his certificate and is now freelancing as an audio engineer and recording studio technician. He is also creating content for the video game market as well as mixing independent music projects.

Umar Masouf – completed his certificate and has transferred to Cal Poly Pomona to continue his education in music production.

Will Nighswonger – completed his certificate and was placed in an internship at Royer Labs and now has been hired as a full-time technician. Royer Labs is a leading microphone technology manufacturer.

Several other current and former students are working and or interning with local recording studios, audio/video and multimedia companies.

4.0 Outcomes

4.1 Program Student Learning Outcomes (PSLOs)

Since the last self-studies, the College adopted new Institutional Student Learning Outcomes (ISLOs) and new design principles for PSLOs. Please describe your department's PSLO revisions to date, and your PSLO plans.

The Music Department feels strongly that we have well written PSLOs that accurately reflect what we expect from our students upon completion of our program, are easily comprehensible to those looking to begin our program, and are aligned with the college's Institutional Student Learning Outcomes.

4.2 PSLO Assessment

The new PSLO [design principles](#) encourage departments to use PSLOs as a way of gauging student learning once they have completed a degree or certificate, not just when they have completed a single course. Please describe how PSLOs are assessed or will be assessed in your department.

Our PSLOs are designed to measure the complete musician. One who has been successful in improving the skills at an instrument, their voice, performing as part of a group, and understanding the theory behind the music they create. As we are actively engaged with all of our majors and look closely at their progress every semester, this will be easy for us to assess in our department.

4.3 CSLO Assessment

Briefly describe the timeline your department uses to assess CSLOs on a regular basis and how you use the results to make improvements. This discussion should be based on SLO data, which is available on

eLumen. (Your division's SLO reps can help with this.) Please include relevant CSLO charts or graphs in an Appendix. Since the last self-study, you should have assessed the CSLOs of every course that you have taught, at least once. If that is not the case, please describe how you will accomplish this as soon as possible.

Assessing CSLO in the Music Department is a herculean effort to say the least. We have approximately 115 different classes, 12 full-time, and 40 adjunct faculty to coordinate in our effort to assess all CSLOs. In spite of that we are proud to report that we have made tremendous strides over the last year and were able to complete almost 100% of all CSLOs. We anticipate more success to come in future semesters.

4.4 SLO Equity Analysis

1. *Looking at CSLO attainment data, do you find significant differences by race, ethnicity, gender, and other categories? Please include some illustrations of this data in the Appendix. Describe here what the data shows. What strategies will you use to close the attainment gaps among groups of students? What kinds of professional learning would help?*

Based on CSLO information we have from eLuman we can see that students successfully meet or exceed their outcomes by 80% or higher in all demographic groups by ethnicity.

2. *Compare the equity analysis in this section to the equity analysis in Section 3.2. Are there some groups who have lower completion and success rates AND lower SLO attainment rates than other groups? Can new departmental strategies close both gaps? Please explain. [For example, many departments found that their SLO attainment gaps are quite a bit smaller than their success gaps (or the gaps don't exist). This might mean that many students who get a D or lower in a course are actually learning the material (i.e. attaining the SLOs) but they are winding up with a failing grade for other reasons: absences, tardies, missed assignments, missed exams, poor performance on high-stakes assignments.]*

We don't see the lower success rate from our Black/African American students in the CSLO data that we saw in section 3.2. This could be due to the fact that because the CSLO comes from a smaller sample size and we have a small number of Black/African American students, it's not capturing the data as accurately.

5.0 Other Areas of Program Effectiveness

5.1 Your Department and General Education

1. *Using the data provided by the OIE, please look at students who take your courses for GE credit.*
2. *What role does your department play in helping students complete the GE pathway?*

Our Music Department plays an important role in offering our popular GE classes in Music Appreciation, Jazz Appreciation, and History of Rock Music to all students at Fullerton College. In addition all students at Fullerton College can participate in our method classes in voice, piano,

guitar, drum set, music technology, and ensembles.

3. *Do you offer GE courses at a variety of time slots and at a frequency that allows students to fulfill GE requirements?*

Yes, we offer a variety of days and times, as well as online options for students.

4. *Please take into account daytime, evening, weekend, and online classes to provide a brief sketch of your GE course availability.*

In Fall and Spring semesters we offer M/W and T/Th morning sections in our recital hall as well as classes in the afternoon. In addition we offer multiple sections online. Our two most popular GE classes, MUS 116 and 119 have had over 13,000 students enrolled over the last 5 years. We had 18,000 total GE enrollments according to information provided by the OIE.

5.2 Outside Influences on Your Department

A smaller number of high school students choosing to take music as an elective and some high schools not offering much in the way of a music program has effected the number of new students we currently have in our program. This is something we see not just at Fullerton College, but at other local community colleges and the Cal States Universities as well.

Although there will always be young people with a love and passion for music, the reality of trying to find work as a professional musician may scare some away from pursuing it at the college level. The music industry has dramatically transformed since the introduction of streaming music services like Spotify, Apple Music, YouTube and more. CD sales and music publication sales are a tiny fraction of what they were. Where there used to be dozens of independent recording labels and studios, now there are just 3 major labels that control most of the industry.

Of course, currently the biggest outside influence on the music industry has been the pandemic. Professional working musicians saw their employment opportunities disappear overnight. Everything from national tours, Broadway shows, small community theater shows, symphony concerts, gigs in bars, restaurants and clubs, recording session work and more went away, further highlighting how fragile a career in music can be.

That being said, there are indeed opportunities for work in the music industry for those that are committed to doing the hard work needed to become highly skilled at their craft. Here at Fullerton College we welcome those students to our program and want to give them all the tools we can to help them succeed.

5.3 Your Program’s Active and Applied Learning and High-Impact Practices

For this section we would like to refer to the inclusions from our specific areas within the music department referenced in section 3.6. Our music department has a long list of Active and Applied Learning as well as High-Impact Practices.

6.0 Planning

6.1 Progress on Previous Strategic Action Plans

Our last self-study included three Strategic Action Plans:

1. Improvement of Current Facilities and a Continued Request for New Facilities;
2. Develop a Consistently Funded Music Technology Replacement Plan;
3. Revise the Commercial Music AA.

The Music Department is very excited to now be in the early planning stages of a Performing Arts Center that will become the new home of our Music Department as well as the Theater Department. This project is on track to be finished as early as 2025. The need for new facilities has been the priority request of our last several Program Review documents and we are thankful for the College and the District’s approval of funding for this. We have also been able to make some improvements to our existing facilities including upgrades to the teacher stations, carpet replacements, and painting. We see this as a major achievement for our program.

We have made considerable progress on our second Strategic Action Plan as well. Music Technology faculty member, Mario Gonzalez, authored and was approved for two grants: A Perkins Grant for \$180,000 and a Strong Workforce Grant for \$260,000. This money has allowed for significant upgrades to our equipment and facilities. We have also received funding for replacement computers in our Music Technology Program. As updates and upgrades are always necessary in this program we will continue to request additional funding as part of this current Program Review.

Our primary focus has been on the Music AA for Transfer degree and we have not yet made any revisions to the Commercial Music AA Degree. The Music Department will continue our discussions on this matter and decide if we want to offer it moving forward.

6.2 New Strategic Action Plans

Please write brief, concrete plans that you will accomplish over the next four years. Your plans might include requests for additional funds. The Program Review Committee will read these and either endorse the request or ask for more information. Please keep in mind that the Committee’s endorsement does not guarantee additional funding. The President’s Advisory Council and Faculty Allocation Committee play major roles in allocating funds and prioritizing new faculty hires.

Strategic Action Plan #1, MUSIC DEPT. name: Music Technology Funding

Describe Strategic Action Plan.	Develop a consistently funded Computer
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	Technology Replacement Plan and Music Technology Equipment Replacement Plan.
List College goal/objective the plan meets.	<ol style="list-style-type: none"> 1. Develop a strategic plan for Music technology computer equipment replacement, augmentation and software upgrades. 2. Review emerging music technologies with CTE advisory committees. 3. Lobby for campus funding consideration. 4. Submit annual instructional computer and Music Technology equipment requests as part of the funding cycle 5. Submit Perkins IV grant requests for new equipment 6. Submit Strong Workforce grant for new equipment.
Explain how the request helps the College attain student equity.	The majority of students do not have access to use and train on industry standard equipment.
What measurable outcome do you anticipate for this SAP?	Maintaining and replacing instructional equipment improves student success and job placement because proficiency in equipment usage and contemporary music recording practices utilizing new technologies are required of employees in the music entertainment industry.
What specific aspects of this SAP can you accomplish without additional financial resources?	The preparatory research and applications require no funding. The actual purchases, when approved, are the additional financial resources are required.

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of resource	Requested dollar amount	Potential funding source
Personnel		

Facilities		
Equipment	\$10,000	SWF and Perkins grants
Supplies	\$10,000	SWF and Perkins grants
Computer hardware	\$60,000	SWF and Perkins grants
Computer software	\$10,000	SWF and Perkins grants
Training		
Other		
TOTAL requested amount	\$90,000	

Program Review Comprehensive Self-Study

Strategic Action Plans Template

Please fill out this table for each of your Strategic Action Plans.

Strategic Action Plan #2, MUSIC DEPT. name: Increase Enrollment in Applied Music Courses

Describe Strategic Action Plan.	Increase enrollment in our Applied Music Courses and Ensembles to pre-pandemic levels, as well as increase our number of degree and certificate earners.
List College goal/objective the plan meets.	This meets the college goal of strengthening our connection to the community.
Explain how the request helps the College attain student equity.	Recruitment efforts will reach out to students in all of our local schools. Offering an excellent education in music to students of diverse backgrounds.
What measurable outcome do you anticipate for this SAP?	Overall growth in our enrollment and degree completion.

What specific aspects of this SAP can you accomplish without additional financial resources?	This Strategic Action Plan can be accomplished without additional financial resources.
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If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of resource	Requested dollar amount	Potential funding source
Personnel		
Facilities		
Equipment		
Supplies		
Computer hardware		
Computer software		
Training		
Other		
TOTAL requested amount		

Program Review Comprehensive Self-Study

Strategic Action Plans Template

Please fill out this table for each of your Strategic Action Plans.

Strategic Action Plan #3, MUSIC DEPT name: Repair and Replace our Musical Instrument Inventory

Describe Strategic Action Plan.	The music department seeks to repair and
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	replace its inventory of musical instruments.
List College goal/objective the plan meets.	This aligns with the college goal of promoting student success.
Explain how the request helps the College attain student equity.	Musical Instruments are expensive and purchasing them is often not an option for our students. Having the instruments available and in good working condition benefits our students.
What measurable outcome do you anticipate for this SAP?	Maintaining and replacing instructional equipment improves student success.
What specific aspects of this SAP can you accomplish without additional financial resources?	The research and cataloguing can be done without financial resources, but the actual repairs and purchases will require financial resources.

If additional financial resources would be required to accomplish this SAP, please complete the section below. Keep in mind that requests for resources must follow logically from the information provided in this self-study.

Type of resource	Requested dollar amount	Potential funding source
Personnel		
Facilities		
Equipment	\$25,000	College Budget
Supplies		
Computer hardware		
Computer software		
Training		
Other		
TOTAL requested amount	\$25,000	College Budget

8.0 Publication Review

The Fullerton College Music Department can be found at: music.fullcoll.edu. We also have a separate website for our annual Jazz Festival at jazzfestival.fullcoll.edu. While both are adequate and post our current concert schedule as well as faculty and program information, the music department is in ongoing conversations on how to improve and update both of them. The Music Department has a Facebook page and also one specifically for our Choirs. These are helpful to promote our concerts and events. Several members of our faculty are also working professional musicians and they have personal websites and a social media presence of their own. This is of great benefit to our department as it helps to spread awareness of our excellent program throughout the greater Southern California music community.

Our department would benefit from a new pamphlet or brochure with information about classes and programs. We have not had an updated one designed and written in a long time. It would be very useful to have that available at all of our concerts and festivals. We would like to request additional funding from the college to help us create that.

Our concerts, festivals, outreach efforts, and daily activities in the Music Department all help to contribute greatly to increase the College's regional and national visibility, provide a wide range of enriching engagement opportunities, and serve as a unifying force that connects campus and community.

Appendix A: Key Performance Indicator (KPI) data

The Office of Institutional Effectiveness will provide data for departments to analyze. To answer some of the questions on this form, departments will need disaggregated data that focuses on specific groups. The data will be presented to identify equity gaps among groups, so that departments can plan ways to close those gaps. Departments should also be informed how their student populations compare to the overall college population, and the population of the college's service area.

Appendix B: SLO data

This data is still off-limits to the OIE because it is housed in eLumen. The Faculty Senate only allows faculty members to have access to SLO data on eLumen. The Senate's SLO Assessment Committee will work with its division reps to help departments disaggregate SLO data, just as KPI data is disaggregated in Appendix A.