

INSTRUCTIONAL COMPREHENSIVE PROGRAM PLANNING AND REVIEW (CPPR) FOR 2018

Only to be completed by those programs scheduled for the year according to the institutional comprehensive planning cycle for instructional programs (i.e., every four years for CTE programs and five years for all other instructional programs), which is produced by the Office of Academic Affairs. Faculty should meet with their dean prior to beginning this process. Training is available to support faculty completing this work.

Cluster: Humanities **Program:** Music AA/AAT **Current Academic Year:** 2017/18

Last Academic Year CPPR Completed: 2012/13 **Current Date:** March 5, 2018

NARRATIVE: INSTRUCTIONAL CPPR

Please use the following narrative outline:

I. GENERAL PROGRAM INFORMATION

The Music Program at Cuesta College has earned a reputation throughout the county and state for producing students with outstanding musicianship. Students transfer to CSU Northridge, CSU Fullerton, CSU Long Beach, CSU San Francisco, University of Nevada, University of Oregon, and other top university music programs such as the Eastman School of Music, the Berklee College of Music, and the University of Indiana. Some students move directly into semi-professional music roles in the community. The program draws a diverse group of students to Cuesta primarily from all over California through festivals, workshops, tours, and community performances.

Our Vocal Jazz Festival will celebrate its 20th anniversary this year, and will be moving to two stages for the first time. It is now the second largest vocal jazz festival in California. Our Central Coast Jazz Festival (for jazz bands) is now in its 35th year. These festivals bring hundreds of high school and junior high music students onto our campus to compete and listen to other bands.

The Music faculty maintain high goals and standards for the program first by being accomplished musicians and educators who stay fresh through practice and public performance. They have a deep understanding of the subject and the practical knowledge of what is happening in the industry. The faculty continually monitor the curriculum and make necessary adjustments and improvements.

Music, as a natural point of unity among people, draws a diverse student population in several aspects including ethnicity, cultural, age, gender, and sexual orientation differences. The repertoire and assignments come from a variety of origins and celebrate the talent, creativity, and diversity of all composers and arrangers.

As the shifts in funding for primary and secondary schools cause music programs to be undervalued, the faculty have continued to reach out to young students in our community to encourage interest in music.

The Music Performance faculty are professional and accomplished, and this engenders respect that opens doors of communication between faculty and students. Student often seek academic advice, and they appreciate the supportive honesty and encouragement they receive. The faculty are mindful of the emerging maturing levels of our students and try to keep class policies written and consistently followed.

The Performing Arts Division encourages the Music Performance Program through the Division office staff support and box office assistance. The faculty and staff gather regularly to share social times and well as conduct meetings. They freely give of their time and talents for annual faculty concerts to raise money for scholarships. The yearly concert schedule keeps them connected to the community.

Faculty serve on various committees around the campus as well as contributing to the music and culture of the greater community.

Brief history of the program

Cuesta College has seen a significant decline in students since the last program review in 2013. Our students are now being guided into fast-track planning options through the Cuesta Promise and the advent of AA-Ts. This seems to be lessening student participation in activities-based classes, which in the case of Music include class piano, class voice, and ensembles. Due to strong recruiting and reputation, our ensembles are not a lot smaller than they were five years ago. But the non-major classes such as class piano and class voice are much diminished from 2012. We are offering only two sections of class piano, and in F2018 we will offer only one. We also only offer one section of class voice. This all being said, the Music program is thriving in terms of quality and success. Our Jazz Combos recording won a DownBeat magazine awards in 2018 and 2015 for best jazz combo in the USA. Cuesta Voce has performed at the Jazz Educators Network conference in New Orleans (2017), and the California Music Educators conference in San Jose (2018). We continue to make high quality recordings, and we travel and recruit regularly. Nearly all of the talented students in my ensembles say they came to Cuesta because they heard our group(s) performing at their high school or at our jazz festivals. On another positive note, we now have a 75% CPAC Supervisor. For 9 years, Jennifer Martin had been rising to the occasion as a temporary 20% re-assigned time CPAC Coordinator.

Include significant changes/improvements since the last Program Review

Major curriculum changes came online as a result of the creation of the music transfer degree. The major change involves the music theory offerings. Rather than 5-credit courses that combine theory and musicianship, those topics are now split into separate courses. We also changed how we schedule all of our lab/lecture classes (22 sections). We had been incorrectly splitting lab/lecture hours, and so we aligned them correctly to enable Cuesta to receive full apportionment for the classes. In an effort toward greater efficiency, we also made a significant cut to our Applied Music FTEF. Our applied faculty no longer receive a 5% load for assisting with the Friday Applied Music class. That responsibility falls on the Applied Music lead instructor, Jennifer Martin, who receives a 10% load.

Longer Musicianship classes: We re-wrote the curriculum so that MUS 205 A/B/C is now 1 lab unit. This allows the class to meet 3 hours/week. Previously it was scheduled incorrectly, as .5 lab and .5 lecture, which met 2 hours/week.

We now have beautiful new full-color Music Department Recruiting brochures for the first time, paid for by a Foundation Grant.

In summer 2017 we got new electric pianos, Tech, and A/V in Room 7105.

We have added many Distance Education course sections, we have trained several current faculty in DE, we have hired a new PT Appreciation instructor, and have several more DE qualified instructors in our Music Appreciation part-time pool.

We now have a 75% CPAC Supervisor position.

List current faculty, including part-time faculty

FULL TIME:

John Knutson: Division Chair, Choral Ensembles, Voice

Jennifer Martin: Wind Ensemble, Applied Music Coordinator, Music Appreciation, Theory, Guitar

Ron McCarley: Jazz Ensembles, Music Theory, Applied Music

George Stone: Recording Arts, Music Theory, Applied Music

PART TIME:

David Becker: Recording Arts, Music Appreciation, Applied Music

Idona Cabrinha: Piano, Music Appreciation

Marcy Irving: Music Appreciation

Dylan Johnson: Music Appreciation

Inga Swearingen: Music Appreciation, Applied Music

Cassandra Tarantino: Choir, Musicianship

Michael Walker: Theory, Music Appreciation

Applied Music Part-time faculty: Jeff Miley, Lisa Nauful, Jennifer Sayre, Keith Waibel, Robert Bennet, Alba Cancél Bigay, Ken Hustad, Darrell Voss, Alexander Kato-Willis, Chad Ruyle, Jane Swanson

Describe how the Program Review was conducted and who was involved

As lead instructor of the Choral/Vocal program, I wrote the Program Review. I consulted often with Jennifer Martin, my colleague who teaches Music Theory, heads the Applied Music program and the classical instrumental program including the Cuesta Wind Ensemble. I also consulted often with Ron McCarley, who teaches Music Theory, is our Curriculum Representative, and leads our instrumental jazz program.

II. PROGRAM SUPPORT OF DISTRICT'S [MISSION STATEMENT](#), [INSTITUTIONAL GOALS](#), [INSTITUTIONAL OBJECTIVES](#), AND/OR [INSTITUTIONAL LEARNING OUTCOMES](#)

A. Identify how your program addresses or helps to achieve the [District's Mission Statement](#).

Our Music Program inspires our diverse population to achieve their educational goals. Music and art thrive on diversity, and celebrate it. Our "family" lives in an inclusive environment that supports all, regardless of race, gender, sexuality, culture or ability. The art we work on and study focuses on equality, justice, and peace. And it often focuses on the horrible abuses to humanity when the aforementioned are ignored or trampled upon.

We support our students in their efforts to improve foundational skills, earn associate degrees, transfer to four-year institutions, and advance in the workforce. We offer introductory music courses all the way through ensembles and projects that will help them audition into the best music schools in the country. Some of our students don't take the "college path," and use the skills gained at Cuesta to go straight into touring, performing, and/or working with music technology.

Through innovative and challenging learning opportunities, Cuesta College enhances lives by promoting cultural, intellectual, personal, and professional growth. We prepare students to become engaged citizens in our increasingly complex communities and world. Our Music program is nothing if not cultural, intellectual, and personal. Music students gain an effective skills set they can use in our rapidly changing future: empathy, listening, improvisation, communication, historical context, and cultural sensitivity.

B. Identify how your program addresses or helps to achieve the [District's Institutional Goals and Objectives](#), and/or operational planning initiatives.

Objective 1.1: Music is a language, and activates/stimulates parts of our brains more effectively than any other activity. **Objective 1.2:** students are focused on, and nurtured, and engaged and connected with our music ensembles. They are teams that focus on bringing all students to an equal level of performance participation. They are also social clubs that help students feel valued, and like they have a family on this campus. It is a common topic of our MUS 212 course to talk about how to maintain one's health as a musician and how to play the 'long game' of pursuing music in a way that is healthy and effective. Making music (or any art) is such an important part of mental well being that the mere existence of the Music program makes Cuesta a place that is better at promoting well-being. **Objective 2.1 and 2.3:** We offer \$7,000+ in financial awards to our students, based on talent, need and merit. The funding for this comes from our Faculty concerts, and several other financial award funds in the Foundation. **Objective 2.2:** Our ensembles and activities classes are perfect for community members who are 55 and older. **Objective 2.4:** Music has several clear career pathways, and our faculty is constantly advising and guiding our students. **Objective 5.1:** The Program helps to build a sustainable base of enrollment and maintains strong partnerships with area K-12 institutions by maintaining constant and frequent contact with area public school music programs through its recruitment efforts, on-campus festivals, recordings, and on-campus and off-campus clinics.

Objective 5.2: Music and Drama performances excite our community members, some of whom donate to Cuesta. Both our performances in the CPAC, and our outreach at service clubs and Chamber of Commerce events give positive exposure to our college, and there are many instances where this has directly resulted in philanthropy.

C. Identify how your program helps students achieve [Institutional Learning Outcomes](#).

1. Personal, Academic, and Professional Development: Music is a discipline, and it requires very clear practice with clear outcomes that are easy to assess at the lower through advanced-intermediate level. Students learn quickly the benefits of hard work and practice, and the musical sounds they make rewards them (or not) for their hard practice. Their work in the rehearsal classroom is the same, but in addition the rehearsals/performances require instant and intuitive communication skills and focus on others. These skills pay off in non-music careers and job interviews. Students also help with publicity for concerts, and are encouraged to start their performance portfolio while they are at Cuesta, and to go out and seek paid and non-paid playing and teaching opportunities.

2. Critical Thinking and Communication: Musical performance, and effective rehearsal techniques require constant critical thinking and communication. Students must listen to themselves, to others in their classes, or to others on recordings, and make hundreds of minute critiques about timbre, tempo, style, emotional characteristics, articulation, blend and balance. In rehearsals, students learn to communicate in a concise, courteous and professional manner.

4/5. Social, Historical, and Global Knowledge and Engagement/Artistic and Cultural Knowledge and Engagement: All of the music our students learn about has a social and historical context. All of our classes present a large variety of music from many time periods and world cultures. Our students get to engage in this in a visceral way, by hearing and performing it with an empathy towards the original artists. Our students travel and share stages with others across the state and around the world. In this capacity they can compare and contrast, and find commonalities that no doubt help create a more peaceful world.

6. Technological and Informational Fluency: Our Theory classes, Recording Arts classes, and Music Appreciation classes use technology in virtually every class meeting. Students do research, create complex documents, and share their projects in class using the the most recent software via the cloud, projectors, and our sound systems.

III. PROGRAM DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS

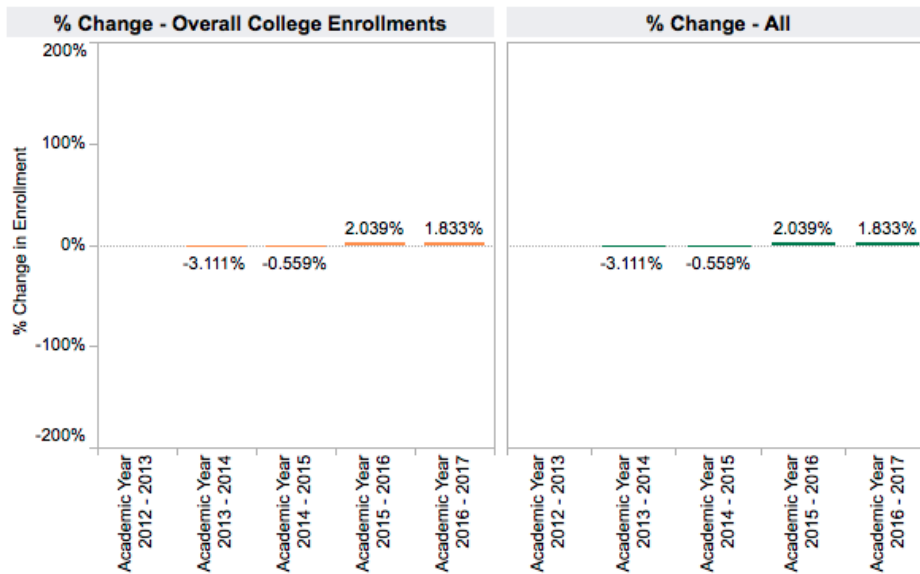
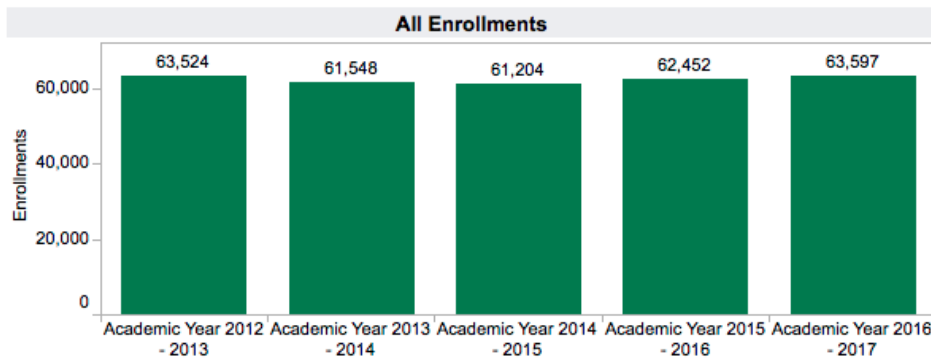
[General Enrollment \(Insert Aggregated Data Chart\)](#)

Insert the data chart and explain observed differences between the program and the college.

College enrollment has been virtually flat in the past 5 years, with a slight dip in the middle and very small growth in the past few years. Our Music program enrollment follows the same pattern.

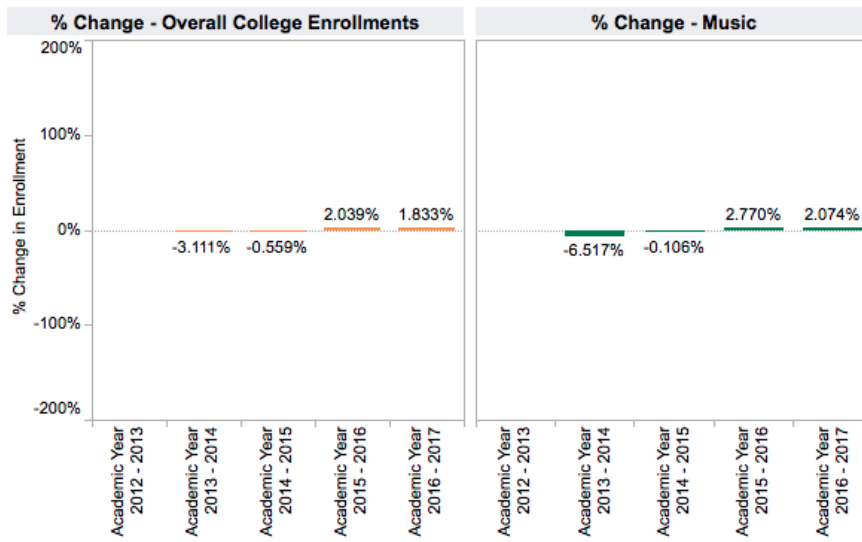
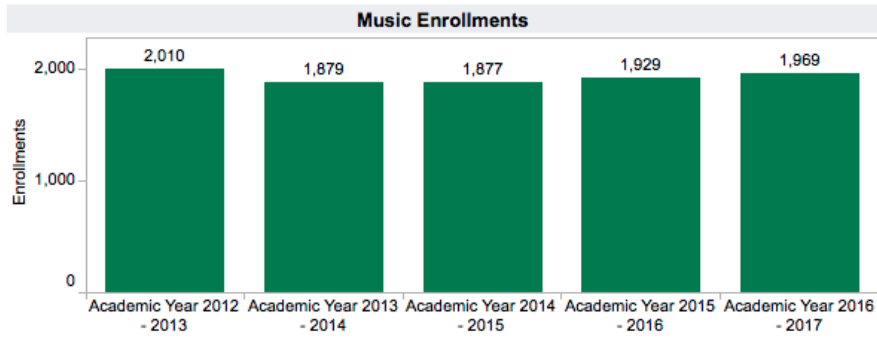
SLOCCCD Program Review Data - Enrollment

Department:
 Course:
 Dual Enrollment:
 Prison:



SLOCCCD Program Review Data - Enrollment

Department:
 Course:
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 Prison:



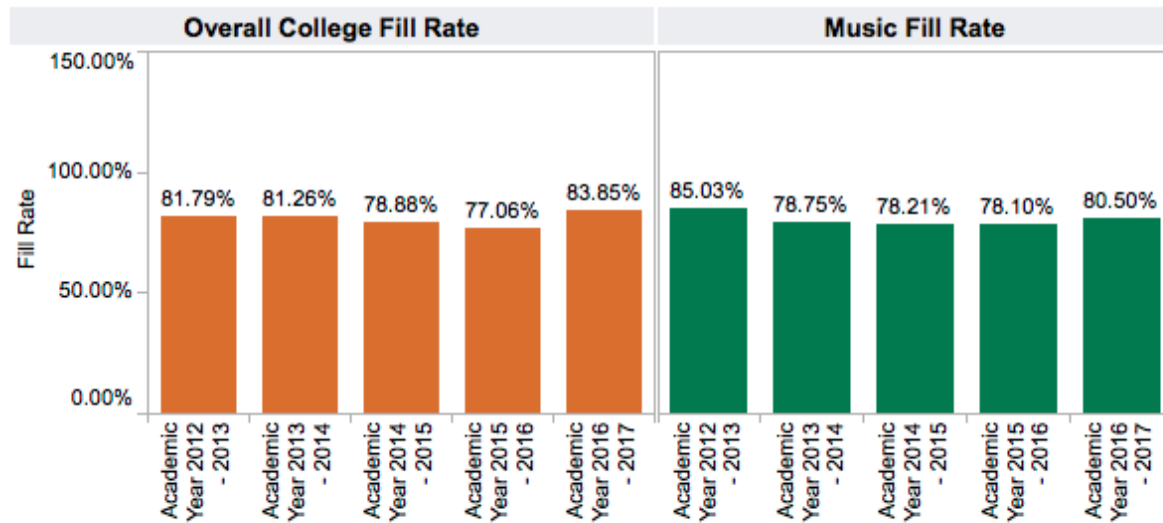
[General Student Demand \(Fill Rate\) \(Insert Aggregated Data Chart\)](#)

Insert the data chart and explain observed differences between the program and the college.

The patterns are nearly identical between the College Fill Rate and the Music Fill Rate. College rates were between 77.06% and 83.85%. Music fill rates were between 78.10% and 85.03%. In the most recent year the college fill rate was marginally better than Music: 83.85% vs. 80.5%.

SLOCCCD Program Review Data - Student Demand (Fill Rate)

Department:	Course:	Dual Enrollment:	Prison
Music	(All)	(All)	(All)



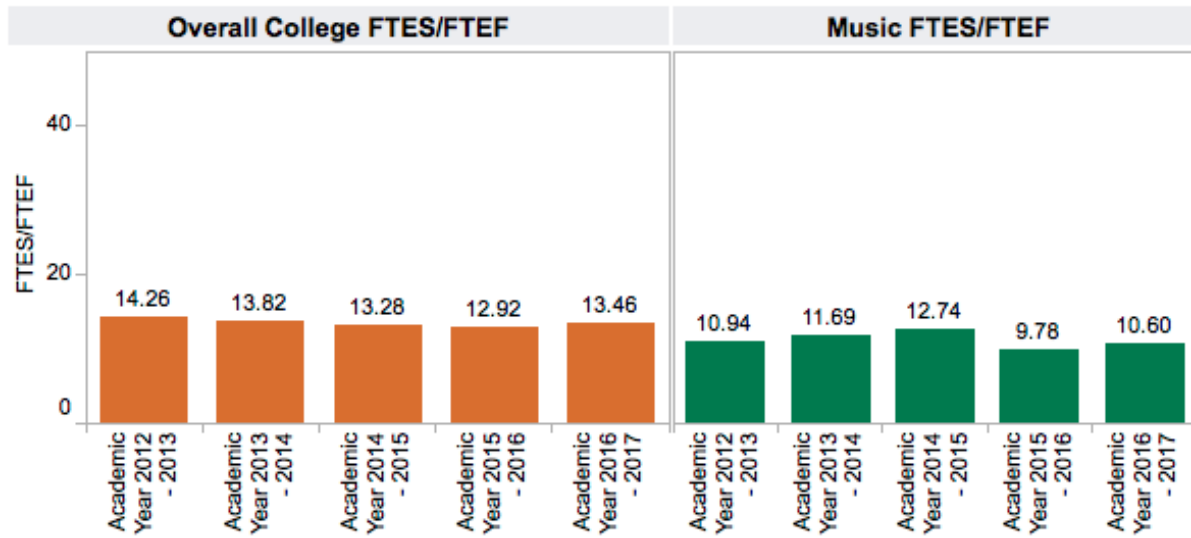
[General Efficiency \(FTES/FTEF\) \(Insert Aggregated Data Chart\)](#)

Insert the data chart and explain observed differences between the program and the college.

The average college efficiency over the past five years is 13.55. The average for our Music program is 11.15. Music is consistently below the Overall College levels by about 2-3 points. Music involves several small and specialized classes and ensembles that make it less efficient. We are making several changes to move this efficiency up, and the past few semesters have shown improvement. We are offering more medium and large lecture classes, and offering them in DE mode, and our late-start DE classes seems especially popular. We also made a cut to the pay of our part-time Applied music teachers, and we are offering fewer inefficient sections of Class Piano, Vocal Jazz Workshop, Jazz Arranging and Orchestration, and Music Theory.

SLOCCCD Program Review Data - Efficiency (FTES/FTEF)

Department: Course: (All) Dual Enrollment: (All) Prison: (All)



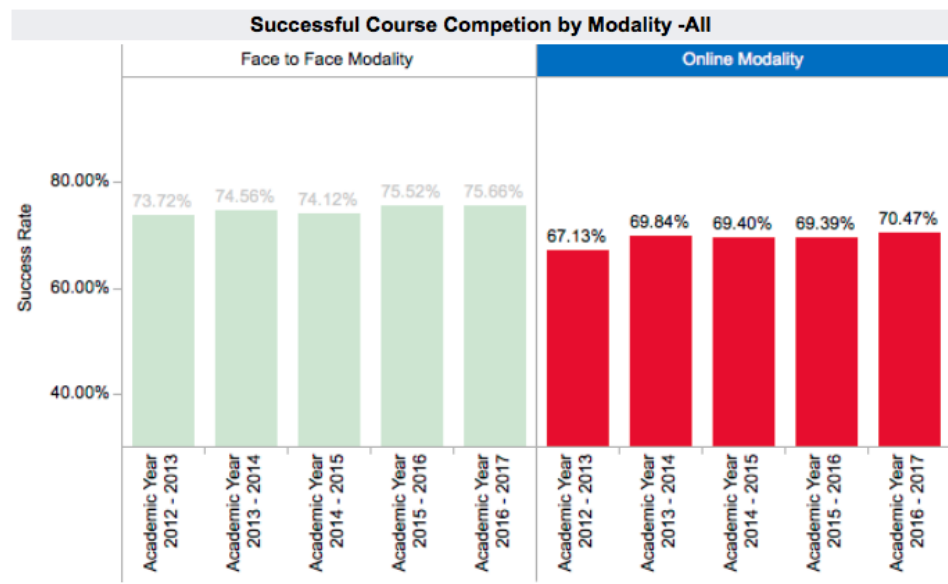
[Student Success—Course Modality \(Insert Data Chart\)](#)

Insert the data chart and explain observed differences between the program and the college.

Campus-wide, our students seem to have about a 4-5% lower chance of success when taking Online Modality rather than Face-to-Face Modality. The good news is that student success seems to have gradually risen over the past five years in both modalities. In Music, we were not as successful with our Online Modality classes until the 2016-17 academic year. About 73% of our Music students successful completed their Online Modality classes in 2016-17, which is higher than the college as a whole. We are offering more sections of those classes, and the quality of our instructors, our instructor training, and our instructor evaluations have all risen greatly. And perhaps our students are becoming more adept at managing their online coursework.

SLOCCCD Program Review Data: Successful Course Completion

Select Department: Course: Legend:
■ Face to Face Modality
■ Online Modality



		Academic Year 2012 - 2013	Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017
Face to Face Modality	Department Success Rate	73.72%	74.56%	74.12%	75.52%	75.66%
	Total Department Enrollments	53,865	51,005	48,584	47,724	47,022
Online Modality	Department Success Rate	67.13%	69.84%	69.40%	69.39%	70.47%
	Total Department Enrollments	6,557	7,101	8,112	9,950	10,442

SLOCCCD Program Review Data: Successful Course Completion

Select Department:

Music

Course:

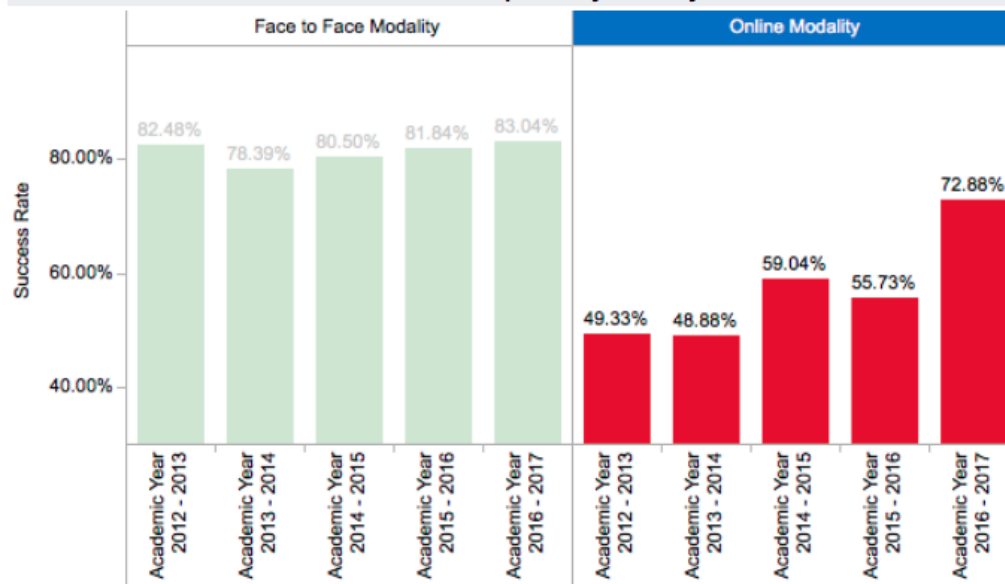
(All)

Legend:

Face to Face Modality

Online Modality

Successful Course Completion by Modality -Music



Successful Course Completion by Modality Table - Music

		Academic Year 2012 - 2013	Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017
Face to Face Modality	Department Success Rate	82.48%	78.39%	80.50%	81.84%	83.04%
	Total Department Enrollments	1,821	1,616	1,605	1,619	1,487
Online Modality	Department Success Rate	49.33%	48.88%	59.04%	55.73%	72.88%
	Total Department Enrollments	225	268	271	314	483

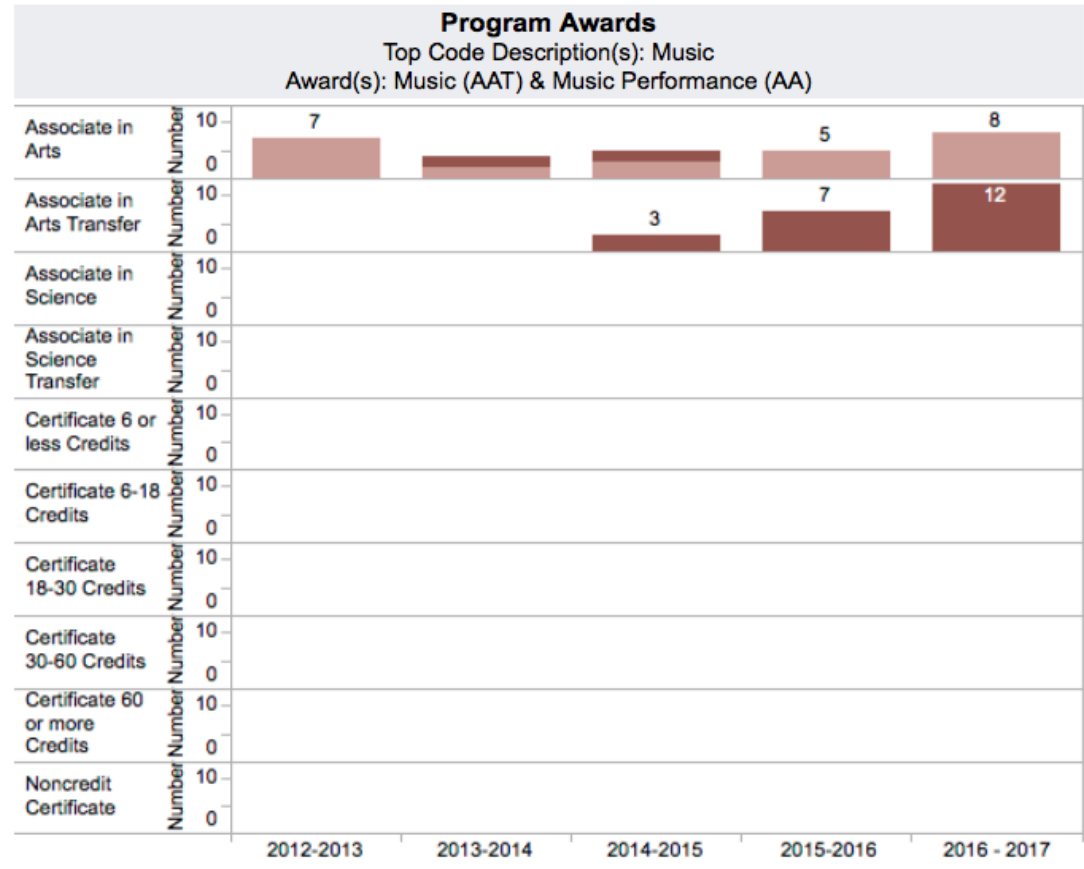
[Degrees and Certificates Awarded \(Insert Data Chart\)](#)

Insert the data chart and explain observed differences between the program and the college.

We have a large growth in the number students earning a Music Degree (AA or AAT).

SLOCCCD Program Review Data: Degrees and Certificates Awarded

Program: Award Type:



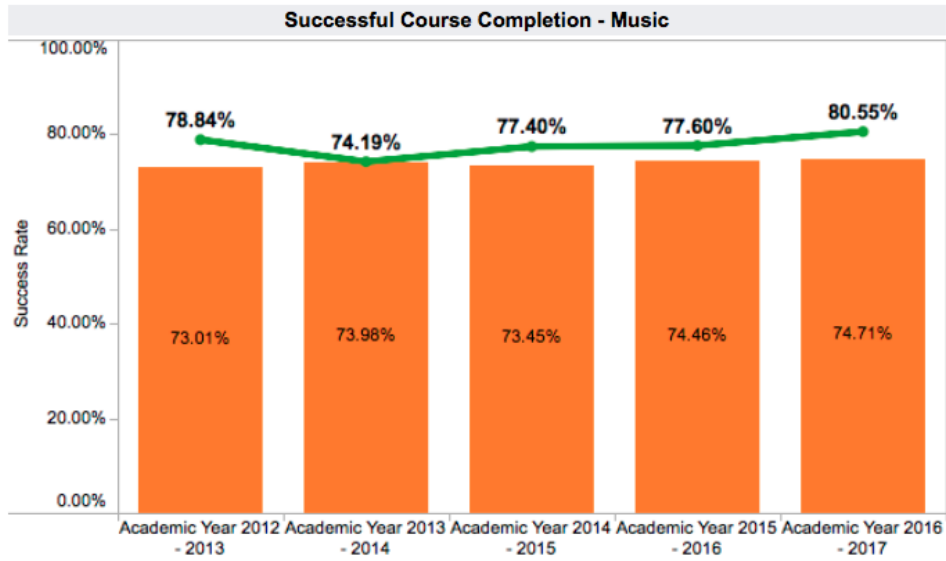
Award T.	Award	2012-2013	2013-2014	2014-2015	2015-2016	2016 - 2017
Associate in Arts	Music (AAT)		2	2		
	Music Performance (AA)	7	2	3	5	8
	Total	7	4	5	5	8
Associate in Arts Transfer	Music (AAT)			3	7	12
	Total			3	7	12

Program Awards: The number of degree and certificates awarded by program type

[General Student Success – Course Completion \(Insert Aggregated Data Chart\)](#)

SLOCCCD Program Review Data: Successful Course Completion

Select Department: COURSE: Legend:
■ Department Success Rate
■ Overall College Success Rate

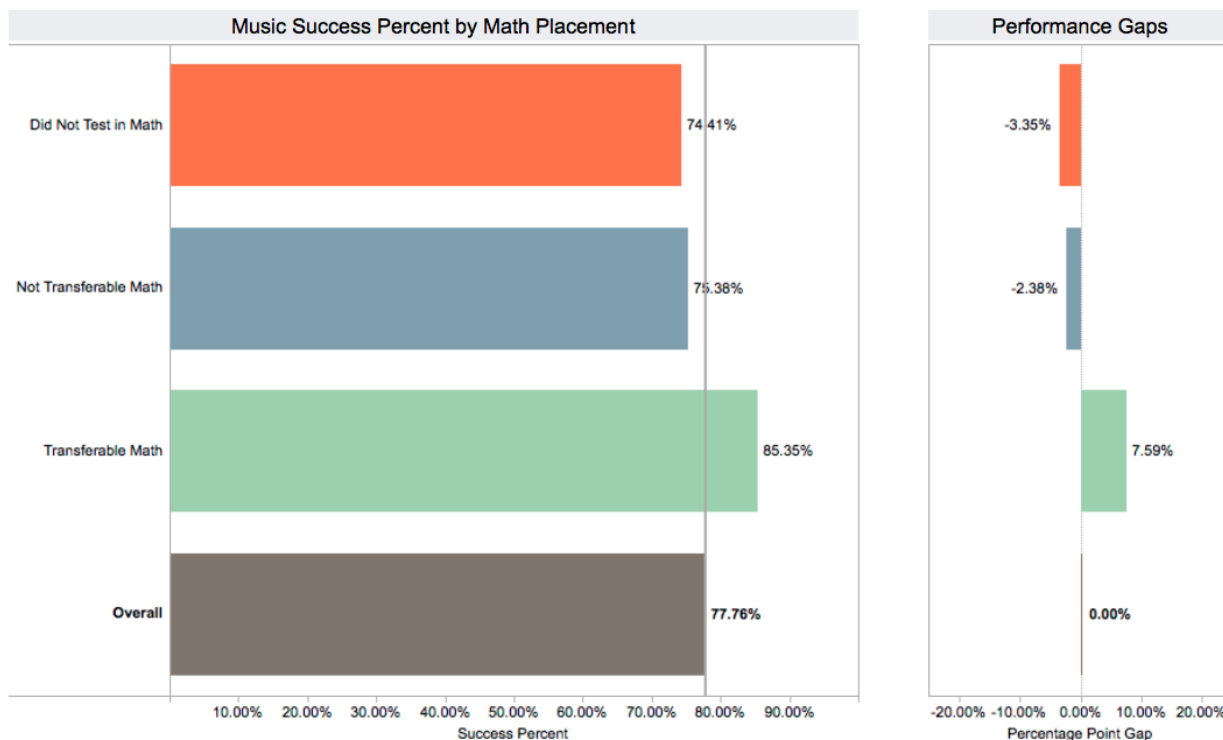


Music Success Rate Table

	Academic Year 2012 - 2013	Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017
Department Success..	78.84%	74.19%	77.40%	77.60%	80.55%
Total Enrollments	2,046	1,884	1,876	1,933	1,970

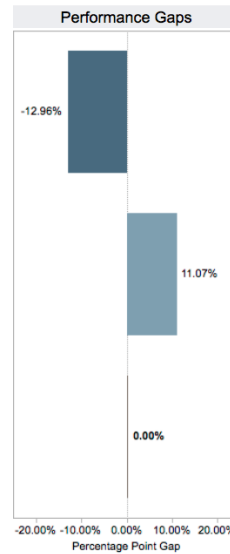
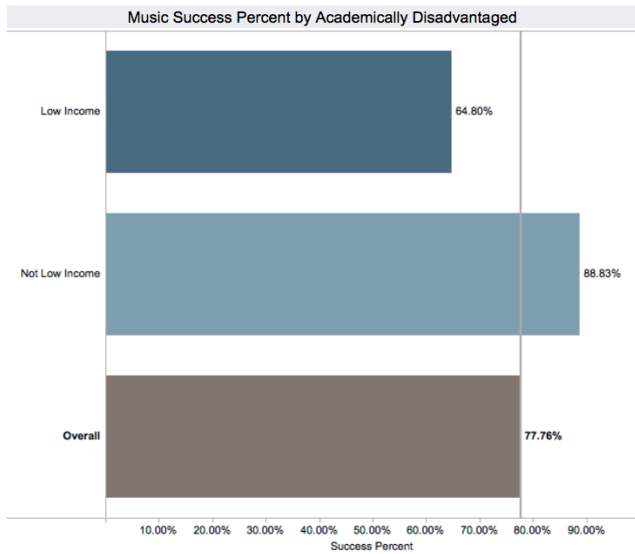
Review the [Disaggregated Student Success](#) charts; include any charts that you will reference. Describe any departmental or pedagogical outcomes that have occurred as a result of programmatic discussion regarding the data presented.

Our students who are Transferable Math level are 7.6% more likely to succeed. Math and Music share many commonalities, and are both considered languages. There is a 24% gap between our Low Income and Not Low Income students. This is the biggest barrier to success in our Department, and probably in the college as a whole. We don't have a gap at all with DSPS, which is quite interesting, and we are at a loss to explain why this is. There is an Ethnicity gap with African-Americans, but the Q in our program is so small that I don't think it can be statistically useful. First Generation students suffer an 8% gap in student success. This is likely tied in with income levels, which are a huge predictor of student success.

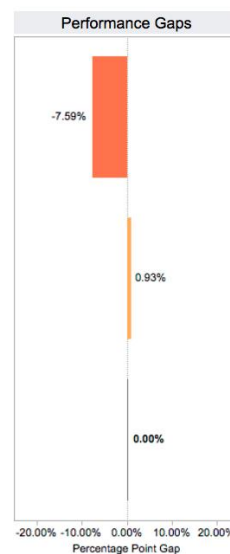
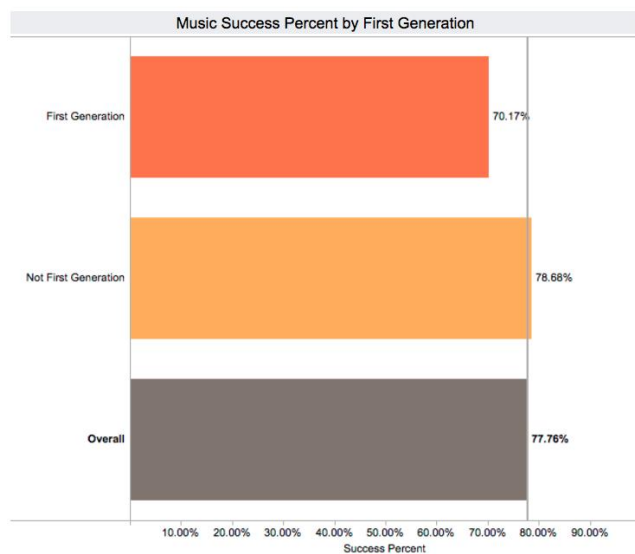


Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A, A-, B+, B, B-, C+, C, CR or ... to all valid grades.

Our Division has worked hard toward helping our less financially able students. We clearly have a long way to go. We now have an agreement with the Cayucos Rotary Club to fund two \$1,000 scholarships, and our faculty concert and other foundation scholarships amount to about \$7,700 annually. Much of this money goes to our most experienced and talented students, though they are more likely to be Not Low Income. We are also offering more Distance Education sections, and this is helpful to our poorer students. Distance Education is flexible with their work schedules, and doesn't require transportation. Computer access is a challenge though. This income disparity is a pervasive problem, and the solution needs to come from the top levels of our government and society.



Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A, A-, B+, B, B-, C+, C, CR or ... to all valid grades.



Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A, A-, B+, B, B-, C+, C, CR or ... to all valid grades.

- Other Relevant Program Data (optional)

Provide and comment on any other data that is relevant to your program such as state or national certification/licensure exam results, employment data, etc. If necessary, describe origin and/or data collection methods used.

IV. CURRICULUM REVIEW

- A. List all courses and degrees/certificates that have been created, modified, or deactivated (and approved by the Curriculum Committee) since the last CPPR. Complete the [Curriculum Review Template](#) and submit the form within your CPPR.
- B. Completing the template will provide evidence that the curriculum (including course delivery modalities) has been carefully reviewed during the past five years for currency in teaching practices, compliance with current policies, standards, regulations, and with advisory committee input. The form requires you to include evidence that the following entries on the course outline of record (CurricUNET format) are appropriate and complete:
- Course description
 - Student learning outcomes
 - Caps
 - New DE addendum is complete
 - MQDD is complete
 - Pre-requisites/co-requisites
 - Topics and scope
 - Course objectives
 - Alignment of topics and scopes, methods of evaluation, and assignments with objectives
 - Alignment of SLOs and objectives with approved requirement rubrics (General Education, Diversity, Health, Liberal Arts)
 - Textbooks
 - CSU/IGETC transfer and AA GE information
 - Degree and Certificate information

The template also includes a calendar of a five-year cycle during which all aspects of the course outline of record and program curriculum, including the list above, will be reviewed for currency, quality, and appropriate CurricUNET format.

V. PROGRAM OUTCOMES, ASSESSMENT AND IMPROVEMENTS

- A. Attach or insert the assessment calendar for your program for the next program review cycle.

(See Attachment)

- B. Have you completed all course assessments in eLumen? If no, explain why you were unable to do so during this program review cycle and what plan(s) exist for completing this in the next program review cycle.

No. We have only been using eLumen since Spring 2016. We have our prior assessments in a CPAS folder on our shared drive. We are on schedule to have all of our course SLOs assessed by our next accreditation visit.

- C. Include the most recent "PLO Summary Map by Course" from eLumen which shows the Course-level SLOs mapped to the Program-level SLOs.

(See Attachment)

- D. Highlight changes made at the course or program level that have resulted from SLO assessment.

Splitting up Music Theory and Musicianship: we had those two topics combined for many years, and split them up in 2014. We had found from our SLOs that Musicianship students were lagging behind in several areas, that have mostly been fixed due to the focus on Musicianship in it's own class with a different teacher. It had been the case that the theory instructors were focusing on Theory to the detriment of the Musicianship/Keyboard portion of the class.

Longer Musicianship classes (moved from lecture/lab to lecture): This is new this semester, so there are no SLO assessments to show that it has helped. But it's hard to imagine how more time in Musicianship wouldn't help. All music students need proficiency on piano keyboard, and we will have more time to work on that now in class (3 hours/week, vs. the old 2 hour/week schedule).

Theory Tutors: we now have a formal process for selecting students to be theory tutors, and for paying them. This has helped greatly in getting our students the help they need, right in our building and amongst their classmates.

Unified Theory and Musicianship textbook, custom-created by Michael Walker. We have found that this is helping our students achieve their SLOs. Most of our teachers are now using books that Michael Walker (PhD in Theory/Composition) has created for us. He has combined the theory/piano/musicianship elements together, and in a way that supports our class schedule and SLOs.

Music Department Recruiting Brochures: these were just finished this semester. Now when we do recruiting and outreach we will have 24-page professionally designed and printed color brochures, highlighting all of our programs and specialty areas: Recording Arts, Choral, Vocal Jazz, Jazz, Wind Ensemble, Music Theory, and the CPAC. Recruiting talented and motivated students is very important to our PLO's—in an aural artform like music which requires communication, imitation, inspiration, and leadership it is crucial to have strong student musical leaders.

Music Appreciation Distance Education student completion improvements: We have noticed much better data due to the Canvas LMS. We also have better DE training, and improved DE evaluation procedures and methods.

New pianos, Tech, and A/V in Room 7105: Our piano and theory students can now play on new electric pianos, with smooth and uniform action. This helps them with all of their course SLO's. And the new computer, speakers, projector and ELMO help our theory and piano students see piano hand positions, fingerings, chord identifications, and examples from the textbook.

- E. Identify and describe any budget or funding requests that are related to student learning outcome assessment results. If applicable, be sure to include requests in the [Resource Plan Worksheet](#).

COMBINED PLOs for Music Performance AA and Music AA-T:

- a. Improvise and interpret music*
- b. Perform music with regard to good use of pitch, tone, balance and expression*
- c. Perform music using an aesthetically pleasing artistic voice*
- c. Read and memorize music*
- d. Utilize the theoretical elements of music to improve performance*
- e. Utilize the historical and theoretical elements of music in performance*
- f. Employ skills and ethics to lead and interact with ensembles for effective musical performance*

1. Accompanist. Our students need more hands-on help from the director. They could learn more effectively with a pianist at lessons and rehearsals to create a tonal, harmonic, and musical palette.
2. Increased Sheet Music budget. Our students need to be learning the latest repertoire styles. And they need exposure to music from as many eras and cultures as possible.
3. DVDs for Appreciation classes. Many, if not most, of our Music Appreciation material is on VHS. Although there is a lot of content on the web, there are a lot of important concert/presentations/documentaries that are not on the web.
4. Instruments and instrument repair. This relates to all of the Music PLO's.
5. Ten Plexiglas shields. This is a health and safety issue, as well as a balance/musical aesthetics issue. The percussion and/or brass at the back of the wind ensemble or choir performance can be excruciatingly loud. This makes it difficult for the orchestra to know how to hear, when all they hear is a loud instrument directly behind them. It is loud enough to risk permanent damage to a student's hearing. This relates to Music PLO's a, b, and d.
6. Five powered monitor speakers. The monitor speakers that vocal jazz uses are 11 years old. They are moved a lot, as Voce does a lot of concerts and outreach performances. Two of the five current speakers are now broken, and Voce really needs five speakers so all singers can hear effectively.
7. Pro Audio Piano mic system for the CPAC. Our current mics create feedback, annoying to the audience and dangerous for outside musicians. Music PLO's b. and d.
8. Wireless receivers/transmitters. Our current wireless microphone receiver/transmitters use frequencies which have been sold off to wireless cell phone companies rendering them obsolete in the near future. This equipment is used heavily by our choir groups, musicals, and outside clients. We will need to replace this equipment once the frequencies are taken away from us. Music PLO's a, b, and d.

VI. PROGRAM DEVELOPMENT

Indicate how the program supports efforts to achieve any of the following:

A. Institutional Goals and Objectives

Objective 1.1: Music is a language, and activates/stimulates parts of our brains more effectively than any other activity. **Objective 1.2:** students are focused on, and nurtured, and engaged and connected with our music ensembles. They are teams that focus on bringing all students to an equal level of performance participation. They are also social clubs that help students feel valued, and like they have a family on this campus. It is a common topic of our MUS 212 course to talk about how to maintain one's health as a musician and how to play the 'long game' of pursuing music in a way that is healthy and effective. Making music (or any art) is such an important part of mental well being that the mere existence of the Music program makes Cuesta a place that is better at promoting well-being. **Objective 2.1 and 2.3:** We offer \$7,000+ in financial awards to our students, based on talent, need and merit. The funding for this comes from our Faculty concerts, and several other financial award funds in the Foundation. **Objective 2.2:** Our ensembles and activities classes are perfect for community members who are 55 and older. **Objective 2.4:** Music has several clear career pathways, and our faculty is constantly advising and guiding our students. **Objective 5.1:** The Program helps to build a sustainable base of enrollment and maintains strong partnerships with area K-12 institutions by maintaining constant and frequent contact with area public school music programs through its recruitment efforts, on campus festivals, recordings, and on campus and off campus clinics. **Objective 5.2:** Music and Drama performances excite our community members, some of whom donate to Cuesta. Both our performances in the CPAC, and our outreach at service clubs and Chamber of Commerce events give positive exposure to our college, and I know many instances where this has directly resulted in philanthropy.

B. Institutional Learning Outcomes

1. Personal, Academic, and Professional Development: Music is a discipline, and it requires very clear practice with clear outcomes that are easy to assess at the lower through advanced-intermediate level. Students learn quickly the benefits of hard work and practice, and the musical sounds they make rewards them (or not) for their hard practice. Their work in the rehearsal classroom is the same, but in addition the rehearsals/performance require instant and intuitive communication skills and focus on others. These skills pay off in non-music careers and job interviews. Students also help with publicity for concerts, and are encouraged to start their performance portfolio while they are at Cuesta, and to go out and seek paid and non-paid playing and teaching opportunities.

2. Critical Thinking and Communication: Musical performance, and effective rehearsal techniques require constant critical thinking and communication. Students must listen to themselves, to others in their classes, or to others on recordings, and make hundreds of minute critiques about timbre, tempo, style, emotional characteristics, articulation, blend and balance. In rehearsals, students learn to communicate in a concise, courteous and professional manner.

4/5. Social, Historical, and Global Knowledge and Engagement/Artistic and Cultural Knowledge and Engagement: All of the music our students learn about has a social and historical context. All of our classes present a large variety of music from many time periods and world cultures. Our students get to engage in this in a visceral way, by hearing and performing it with an empathy towards the original artists. Our students travel and share stages with others across the state and around the world. In this capacity they can compare and contrast, and find commonalities that no doubt help create a more peaceful world.

6. Technological and Informational Fluency: Our Theory classes, Recording Arts classes, and Music Appreciation classes use technology in virtually every class meeting. Students do research, create complex documents, and share their projects in class using the the most recent software via the cloud, projectors, and our sound systems.

C. Program Student Learning Outcomes

COMBINED PLOs for Music Performance AA and Music AA-T:

- a. Improvise and interpret music*
- b. Perform music with regard to good use of pitch, tone, balance and expression*
- c. Perform music using an aesthetically pleasing artistic voice*
- c. Read and memorize music*
- d. Utilize the theoretical elements of music to improve performance*
- e. Utilize the historical and theoretical elements of music in performance*
- f. Employ skills and ethics to lead and interact with ensembles for effective musical performance*

Splitting up Music Theory and Musicianship: we had those two topics combined for many years, and split them up in 2014. We had found from our SLOs that Musicianship students were lagging behind in several areas, that have mostly been fixed due to the focus on Musicianship in it's own class with a different teacher. It had been the case that the theory instructors were focusing on Theory to the detriment of the Musicianship/Keyboard portion of the class.

Longer Musicianship classes (moved from lecture/lab to lecture): This is new this semester, so there are no SLO assessments to show that it has helped. But it's hard to imagine how more time in Musicianship would help. All music students need proficiency on piano keyboard, and we will have more time to work on that now in class (3 hours/week, vs. the old 2 hour/week schedule).

Theory Tutors: we now have a formal process for selecting students to be theory tutors, and for paying them. This has helped greatly in getting our students the help they need, right in our building and amongst their classmates.

Unified Theory and Musicianship textbook, custom-created by Michael Walker. We have found that this is helping our students achieve their SLOs. Most of our teachers are now

using books that Michael Walker (PhD in Theory/Composition) has created for us. He has combined the theory/piano/musicianship elements together, and in a way that supports our class schedule and SLOs.

Music Department Recruiting Brochures: these were just finished this semester. Now when we do recruiting and outreach we will have 24-page professionally designed and printed color brochures, highlighting all of our programs and specialty areas: Recording Arts, Choral, Vocal Jazz, Jazz, Wind Ensemble, Music Theory, and the CPAC. Recruiting talented and motivated students is very important to our PLO's—in an aural artform like music which requires communication, imitation, inspiration, and leadership it is crucial to have strong student musical leaders.

Music Appreciation Distance Education student completion improvements: We have noticed much better data due to the Canvas LMS. We also have better DE training, and improved DE evaluation procedures and methods.

New pianos, Tech, and A/V in Room 7105: Our piano and theory students can now play on new electric pianos, with smooth and uniform action. This helps them with all of their course SLO's. And the new computer, speakers, projector and ELMO help our students see piano hand positions, fingerings, chord identifications, and examples from the textbook.

Indicate any anticipated changes in the following areas:

A. Curriculum and scheduling

We plan to continue offering more DE sections, and especially late-start 12-week and 9-week sections. We anticipate that Cuesta will be moving to a 16-week format, and having more online course sections will also free up some classroom space for the longer class times required by a 16-week schedule.

B. Support services to promote success, persistence and retention

We would like to develop a Foundation budget, perhaps endowed to fund more tutoring services, and more financial awards, to ease the burdens on our students and improve their learning outcomes.

C. Facilities needs

The CPAC is now 9 years old, and elements are starting to depreciate. We need a plan to fund the CPAC, in addition or perhaps in replacement of the CPAC Council.

We will need new computers in the theory lab and classroom (7139). We will need new faculty and staff computers in almost every office by 2019. Four will be past their predicted lifespan, and an additional eight will be less than a year from their predicted lifespan by 2019.

D. Staffing needs/projections

Music Appreciation FT Faculty, Accompanist, CPAC Technical Director, Assistant for CPAC Supervisor, extension to 100% for CPAC Supervisor.

Lastly, address any changes in strategy in response to the predicted budget and FTES target for the next program review cycle.

We are offering more and more Distance Education courses. In Fall 2018 we will have eight sections of DE Music Appreciation, which generally have enrollment between 30-45 students. We made a substantive cut to our Applied Music Program in 2016, saving us about 1-1.5 FTEF. This has increased the efficiency of Applied music by about 75%. We will continue to grow our Music Appreciation and Distance Ed offerings, and be very cautious about adding low-efficiency classes.

VII. END NOTES

If applicable, you may attach additional documents or information, such as awards, grants, letters, samples, lists of students working in the field, etc.

Our combos won the Downbeat Award again this year, for best Community College Jazz Combo. They also won the Downbeat award in 2015. And we released two CDs, First Fight 2014 and Both Sides 2016. Cuesta Voce performed at the Jazz Education Network conference in New Orleans in January 2017, and at the Calif. Music Educators Association conference in San Jose in February 2018. They also released an album with the Cuesta Chamber Singers, due to be released in March 2018.

The Cuesta Vocal Jazz Festival will be celebrating it's 20th annual event in November 2018, and the 35th Central Coast jazz festival is March 2018. These two festivals each host between 25-35 California high schools and colleges. We also hosted the 12th Annual High School Honor Jazz Band, which is a great recruiting tool for our local high schools. And Jennifer Martin presents her Roy Main Brass Festival, now at the 6th annual.

The Cuesta Chamber Singers and Voce will be doing 11 performances in France this summer, as part of the Festival Choral en Aveyron, and Festival Choral International en Provence.

We are fortunate to collaborate with the Cayucos Rotary Club, which is offering 2-3 \$1,000 awards to our music students. This year we had 17 students apply, and from that we asked six to audition, and we selected three to receive the award. They will perform at their March event each year and receive their checks.

Our Faculty Concerts are still hugely popular. We raise about \$4,500 - \$5,500 annually to award to our students based on need and talent.

The CPAC Council continues its excellent work, raising between \$18,000 and \$30,000 annually with the CPAC Gala and outreach.

Our Recording Arts program is back to full strength, and it is a joy to watch the Rec Arts IV students work on their projects. They are truly ready to work in the industry.

Attached: Our new brochure

VIII. After completing and submitting this document, please complete the [Overall Program Strength and Ongoing Viability Assessment](#) with your Dean before May 15, 2018.

SIGNATURE PAGE

Faculty, Director(s), Manager(s), and/or Staff Associated with the Program

Instructional Programs: All full-time faculty in the program must sign this form. If needed, provide an extra signature line for each additional full-time faculty member in the program. If there is no full-time faculty associated with the program, then the part-time faculty in the program should sign. If applicable, please indicate lead faculty member for program after printing his/her name.

Student Services and Administrative Services Programs: All full-time director(s), managers, faculty and/or classified staff in the program must sign this form. (More signature lines may be added as needed.)

Division Chair/Director Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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SUPPLEMENTAL DOCUMENTS

FACULTY HIRING PRIORITIZATION INFORMATION (IF APPLICABLE)

If your program requested a faculty position for consideration, please attach or embed the following worksheets that were presented to the College Council. The guidelines for faculty prioritization can be found here:

https://cuestacollege.sharepoint.com/Committees/College%20Council/Committee%20Documents/REVISED_Prioritization_Process_Handbook_9_2016.pdf#search=faculty%20prioritization%20handbook

APPLICABLE SIGNATURES:

Vice President/Dean

Date

Division Chair/Director/Designee

Date

Other (when applicable)

Date

The above-signed individuals have read and discussed this review. The Director/Coordinator, Faculty, and staff in the program involved in the preparation of the CPPR acknowledge the receipt of a copy of the Vice President/Dean's narrative analysis. The signatures do not necessarily signify agreement.

OPTIONAL SURVEY

Please take 15 minutes to complete the IPPR Survey. Your assessment will serve to help us make the form and process better.

Thanks,

The IPPR Committee

Survey Link: <https://www.surveymonkey.com/r/J79W8GW>