

## INSTRUCTIONAL COMPREHENSIVE PROGRAM PLANNING AND REVIEW (CPPR) FOR 2021

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 Instruction. Faculty should meet with their dean prior to beginning this process. Training is available to support faculty completing this work.

**Cluster:** Humanities

**Program:** Jazz Studies

**Current Academic Year:** 20-21

**Last Academic Year CPPR Completed:** 3-20-16

**Current Date:** 3-4-21

### NARRATIVE: INSTRUCTIONAL CPPR

Please use the following narrative outline:

#### I. GENERAL PROGRAM INFORMATION

##### A. Program Mission (optional)

Jazz Studies is a program offering training in the style of jazz with a particular emphasis on the skill of improvisation. The mission of the Jazz Studies department is excellent education and training of students to build in them the abilities, knowledge, sensibility and technical skill necessary to succeed in professional performance and/or transfer to complete higher degrees.

##### B. Brief history of the program

Cuesta College is one of two colleges in the system of California Community Colleges that currently offers an AA in Jazz Studies. And while the AA only dates back to 2003 Cuesta has a long history of a strong jazz program. Former Cuesta College jazz students have gone on to success at many top college programs, including CSUN, CSU Long Beach, CSU East Bay, CalArts, UN Reno, University of Oregon, the Eastman School of Music, the University of Miami, and the Berklee College of Music. Every year there are many concerts produced by Cuesta jazz ensembles including the Jazz Faculty Show, which is a testimony to outstanding quality of the jazz faculty and our jazz festival concert, which brings in members of the community to see world famous musicians perform with Cuesta students. Cuesta has hosted the Central Coast Jazz Festival for 35 years and it brings many high school and junior high bands onto the campus to compete and listen to other bands.

Warren Balfour, hired in 1973, was the first professor to realize the potential for a strong jazz program at Cuesta. George Stone replaced him, but took over other duties in the music department in the mid-90's including the Recording Arts classes and music department chair. Currently the chair of the music department is Jenn Martin. In professor Stone's place Dr. James Miley was hired to teach most of the jazz classes and ensembles. Miley

continued until the spring of 2005 and was replaced by Ron McCarley. During this time the Jazz Studies department has always had one dedicated full time instructor and several full and part time support instructors.

C. Include significant changes/improvements since the last Program Review

- At the time of this writing we have been under quarantine due to COVID-19 for approximately one year. During that time the Jazz Studies has relocated it's rehearsals to outside and only once a week. These rehearsals have proved to be of deep value for the progress and mental health of our students.
- Other classes have continued as synchronous and asynchronous online classes. These have been of great value too. While they are usually not as effective as the face-to-face version, they are the safest method as well as having some benefits such as allowing students from other areas to participate.
- There is now a Certificate of Achievement for Music which will allow students to receive a certificate while completing the appropriate music courses even if they do not complete GE coursework.
- The Jazz Studies department has hosted the San Luis Obispo County Honor Jazz Band for 14 years now and it brings all of the best local jazz students onto our campus and gives them an exciting and educational experience.
- The Summer Jazz Workshop will offer it's 7<sup>th</sup> year (2020 was postponed) of jazz camp as a Community Programs offering and recruiting tool serving the community with jazz education for all ages.
- Since the return of the Recording Arts program, Cuesta is once again the only California Community College to have both a strong Recording Arts program and a strong Jazz Studies program which makes it a unique learning situation ideal for students hoping to study in both areas.

D. List current faculty, including part-time faculty

**Ron McCarley** - Cuesta Jazz Ensemble, Jazz Combos, Improvisation, Music Theory, Musicianship, Applied Music

McCarley has been leading the Jazz Studies program since fall 2005 and implemented the addition of combos, the Honor Jazz Band, the Summer Jazz Workshop, the implementation and revision of SLOs and their assessment and several curricular changes.

**Support Faculty for Jazz Studies course work:**

**John Knutson – Music Theory, Jazz Voice, Vocal Jazz Ensembles (tenured full time)**

Inga Swearingen – Musicianship, Jazz Voice and Jazz Vocal Improvisation

David Becker – Saxophone, Music Appreciation, Recording Arts

Idona Cabrinha – Piano Classes, Music Fundamentals

Ken Hustad – Applied Bass

Dylan Johnson – Guitar Class, World Music

Jeff Miley – Applied Guitar

Marshall Ottwell – Applied Piano

**George Stone – Music Theory, Recording Arts, Piano and composition, Fundamentals  
(tenured full time)**

Cassandra Tarrentino – Musicianship, Flute, College Choir

Michael Walker – Classroom Piano, Music Theory

E. Describe how the Program Review was conducted and who was involved:

This program review was completed by Ron McCarley with input from the other faculty.

**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](#).

**College Mission**

Cuesta College is an inclusive institution that inspires a diverse student population to achieve their educational goals.

We effectively support students in their efforts to improve foundational skills, earn certificates or associate degrees, transfer to four-year institutions, and advance in the workforce.

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.

There are several points that the Jazz Studies Program supports our Mission statement as a community college district.

- Including music as a discipline in higher education is very important decision. Many of our students have a lot of musical talent but struggle in academics. Giving these students the opportunity to learn to succeed in college in the context of their strengths is an important part of 'inspiring a diverse student population.'

- The students that are served by the Jazz Studies Program are a very diverse set in terms of age, race, gender and background coming from all over the county and many moving to the area to study here.
- The Jazz Studies is one of only two Community Colleges in California to offer an AA. This allows students focusing in this area to, “earn associate degrees and transfer to four-year institutions,” in their area of study.
- The program has a strong track record of transferring students to well known four-year schools with good programs.
- For decades the Jazz Studies Program has offered “innovative and challenging learning opportunities.”
- It is essential for Cuesta College to offer programs of study in the arts in order for it to “promote cultural growth”. The Jazz Studies Program offers one aspect of that also is challenging intellectually, personally and for some professionally.

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

Goal #1 is about the successful completion of degrees and transfer. While it has been noted that this in an area for growth, there are many things that Jazz Studies is doing in this area. The Jazz Studies program is the only program offering an AA in California. Our Music ADT was one of first in the state and has been contacted many times for advice on how to complete it by other schools. Internally our department has produced degree pathway sheets in conjunction with the counseling department that we distribute to our students to help them navigate their way through our major and their time at Cuesta. Jazz Studies also has an impressive track record of students transferring to successful four-year programs.

Goal #2 is about access and building a sustainable rate of enrollment. In our area that is about recruiting and building strong relationships with the high schools. Most every week at least one of our faculty visits a local high school band program to work with students in that program. Those students are regularly invited to our concerts and rehearsals. Jazz Studies hosts the High School Honor Jazz Band where students audition, rehearse and perform an honor concert all on the Cuesta Campus with Cuesta Faculty. Jazz Studies also hosts the Central Coast Jazz Festival, which draws about 25 bands from different schools (mainly high schools) to compete on our campus and receive instruction. Two years ago we started a Community Programs offering called ‘The Summer Jazz Workshop.’ Most of the students who sign up for this are high school students and they all get to work with Cuesta faculty in our facilities and many of those students have gone on to take For-Credit classes also. And every two years our program records a CD featuring the faculty and big bands and selected combos. This has been a valuable recruiting tool getting students excited about what is happening in this program.

Goal #3 is about strengthening partnerships with local institutions. The previous paragraph has a lot to say about our ties with the local high schools, but Jazz Studies also partnered with the

SLO Jazz Festival to provide music for their festival and to organize the Summer Jazz Workshop. Other partnerships with the local High Schools include a large number of enrichment students that are involved in our ensembles and sometimes other classes and the new relationship of dual enrolment classes with Nipomo High School.

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

### **ILO 1 Personal Academic, and Professional Development**

- **Recognize, assess, and demonstrate the skills and behaviors that promote academic and professional development**

One of the most important professional development activities for musicians is self-practice and that is a SLO for all of our ensembles and some of our other classes. Many other skills and behaviors that promote academic and professional development are discussed at length in our MUS 212 Applied music courses and MUS 233 and 232 Jazz Improvisation courses.

- **Recognize, assess, and practice lifestyle choices that promote personal health and mental well-being**

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 Jazz Studies program makes Cuesta a place that is better at promoting well-being.

- **Demonstrate the professional skills necessary for successful employment**

Music careers and how students would fit into them and find their way to them is a common topic in MUS 212 as well as the lecture time of MUS 245. All of the classes in the AA are focused around developing skills that are necessary for employment, (e.g. reading music, intonation, tone, working as an ensemble or team, practicing, etc.)

### **ILO 2. Critical Thinking and Communication**

- **Analyze and evaluate their own thinking processes and those of others**

There are few ways that this is taught in Jazz Studies.

- MUS 204 A,B and C Music Theory are all focused on studying the processes and patterns of important musicians who came before us. They are studied in great detail and are analyzed, imitated, discussed and compared. This greatly helps the student find their own 'voice', as it is called, and gives them tools to start with.
- In MUS 245 each week there is a discussion of the processes behind how we make music or there is a concert where students perform pieces their groups have been working on. After the performance other students critique the performers and we talk about how musical decisions were made, what happened and why.

- In MUS 233 and 232 there are discussions of how thought processes relate to performance anxiety and the ideal states of performance. The students are to examine their typical thinking in certain situations and imagine more productive thinking and then test the improved thinking in a real playing situation.
- **Communicate and interpret complex information in a clear, ethical, and logical manner**

Students are required to study and analyze complex improvisations and compositions and present the analysis in MUS 233 and 232.

Also, in MUS 245 students learn to organize themselves into groups and rehearse together and give performances. The process of planning an effective rehearsal amongst a group of their peers is a great way of learning to communicate complex information in a clear, ethical and logical way. Although the course is officially about improvisation and small group playing this kind of communication becomes one of the main parts of the course.

### **ILO 3. Scientific and Environmental Understanding**

This Learning Outcome is not emphasized in Jazz Studies.

### **ILO 4. Social, Historical, and Global Knowledge and Engagement**

- **Analyze, evaluate, and pursue their opportunities and obligations as citizens in a complex world**

Being a musician is about being an entrepreneur, an artist and a team member for most musicians. Learning how to creatively make a living, grow as an artist and expand your community is on all of my student's minds and a common topic for discussion.

- **Demonstrate understanding of world traditions and the interrelationship between diverse groups and cultures**

Music is a great way to experience and learn to understand different world traditions and cultures. MUS 236 Music Appreciation: World Music is a great course for being introduced to the different cultures and lifestyles of our world and how ideas and traditions from one group effect another.

### **ILO 5. Artistic and Cultural Knowledge and Engagement**

- **Identify, create, or critique key elements of inspirational art forms**

This is what Jazz Studies does all day long. Every course in the program has some strong relationship to this.

- **Demonstrate knowledge of and sensitivity to diverse groups and cultures through studying the world's languages, societies, and histories**

All of the Music Appreciation courses (MUS 235, 236, 237, 238) are focused on relating the music made by different groups of people and the history of that group.

Appreciating the music that a group makes is very helpful in the process of learning to understand and be sensitive to that group.

#### **ILO 6. Technical and Informational Fluency**

- **Recognize when information is needed, and be able to locate and utilize diverse sources effectively and ethically**

While this is not a primary focus of Jazz Studies it comes up in all of our classes in small ways.

### **III. PROGRAM DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS**

**(Where applicable the success metrics are aligned with the Student Success Metrics/SCFF).**

#### **Enrollment:**

Music enrollments have been trending down over the last five years. The combined issues of repeatability and hard years for music instruction in the secondary schools have been hard on Jazz Studies as well as the Music Department as a whole. The areas in the college that are doing best (DE courses and CMC) exclude most of the Jazz Studies offerings and the core of the major which is the Big Band (MUS 231 and MUS 232A) and the Combo classes (MUS 245 and MUS 244A, B). So it can be seen that Jazz Studies follows the trend of the other face-to-face courses on campus.

All the data charts in this document use the following courses to define the Jazz Studies data: MUS 201, 204 A, B, C, 205 A, B, C, 212, 224, 224A, 224B, 231, 232, 232A, 233, 234, 238, 244A, 244B, 245, 257, 258, 259.

# SLOCCCD Program Review Data - Enrollment

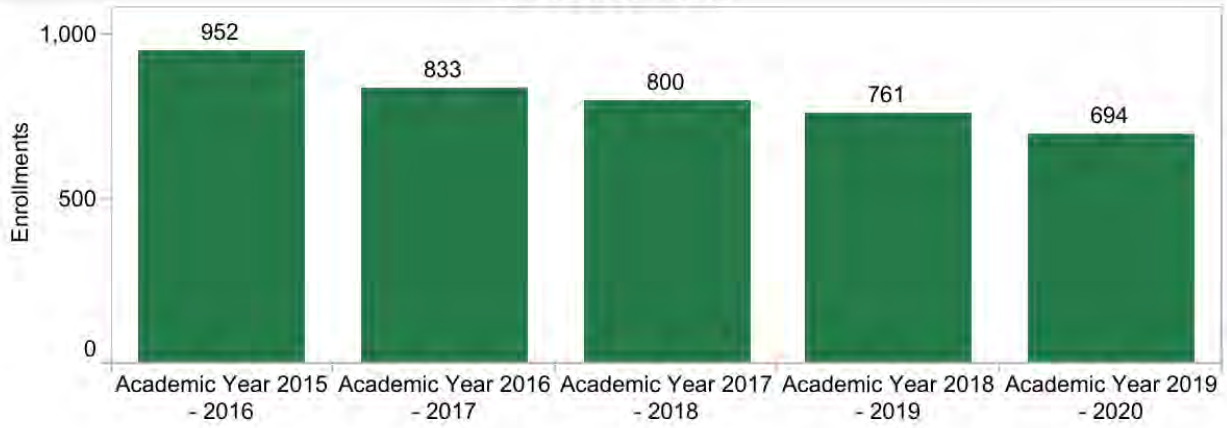
**Department:**  
Music

**Course:**  
Multiple values

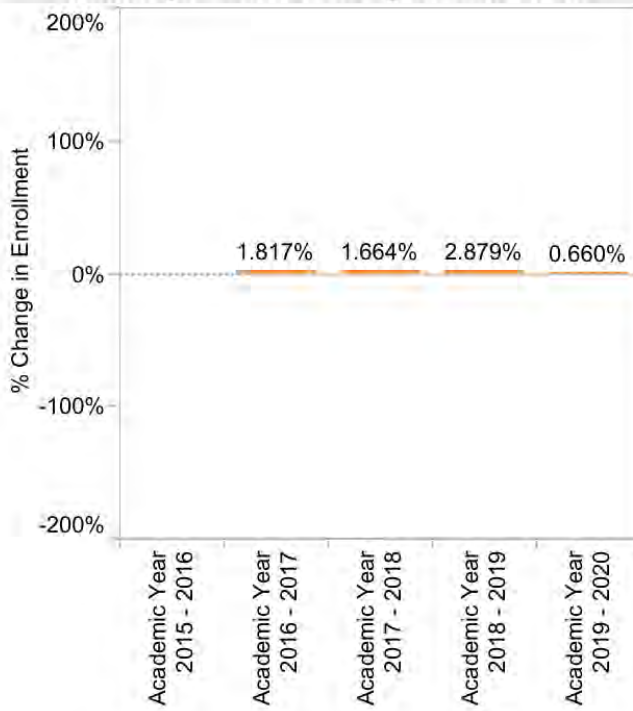
**Dual Enrollment:**  
All

**Prison:**  
All

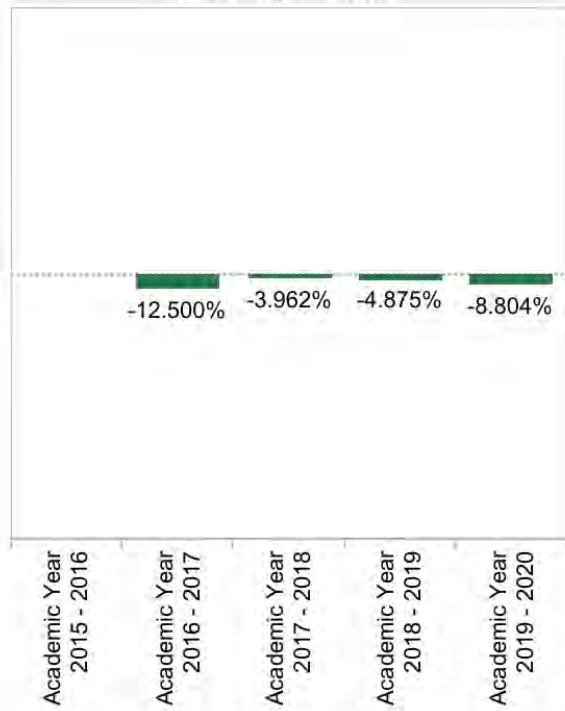
## Music Enrollments



## % Change - Overall College Enrollments



## % Change - Music



Enrollment: Duplicated count of students who completed greater than 0 units in positive attendance courses or were present on census for all other accounting methods.

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



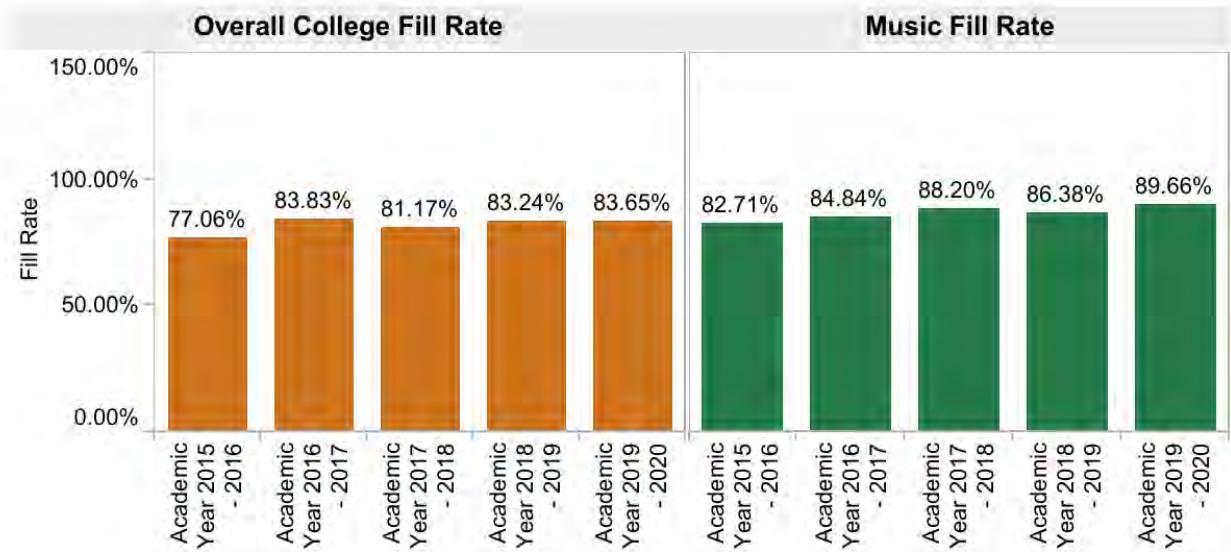
## SLOCCCD Program Review Data - Student Demand (Fill Rate)

**Department:**  
Music

**Course:**  
Multiple values

**Dual Enrollment:**  
All

**Prison:**  
All



Fill Rate: The ratio of enrollments to class limits. Cross listed class limits are adjusted appropriately. Also, courses with zero class limits are excluded from this measure.

Fill Rates are generally higher than the college reflecting the efforts the Music Department has made to maintain both robust major course offerings and efficiency.

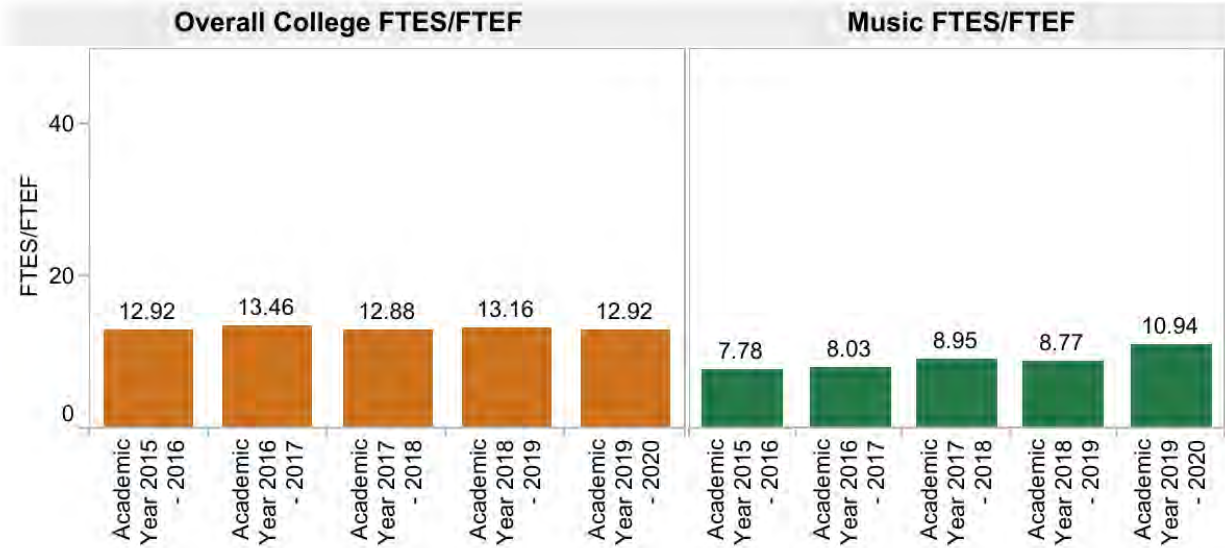
## SLOCCCD Program Review Data - Efficiency (FTES/FTEF)

**Department:**  
Music

**Course:**  
Multiple values

**Dual Enrollment:**  
All

**Prison:**  
All



FTES/FTEF: The ratio of total FTES to Full-Time Equivalent Faculty  
(SXD4 Total-Hours/17.5)/XE03 FACULTY-ASSIGNMENT-FTE)

You can see that the efficiency of the college is fairly flat over the last five years with 12.92 FTES/FTEF being the efficiency for both academic years 2015-16 and 2019-20. While Jazz Studies is below the college as a whole it has improved over the last five years ending just below 11. Jazz Studies is positioned to be a relatively efficient small program offering something unique to the college.

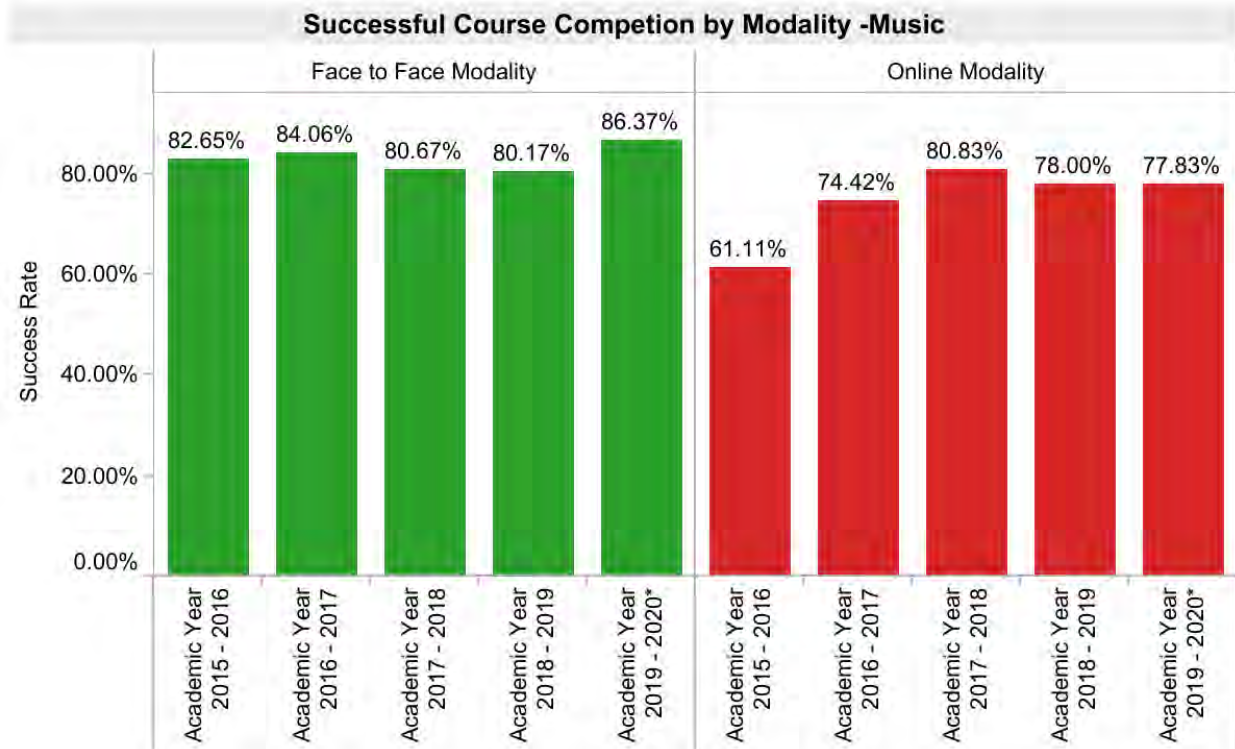
[Student Success—Course Completion by Modality \(Insert Data Chart\)](#)

## SLOCCCD Program Review Data: Successful Course Completion

Select Department:  
Music

Course:  
Multiple values

Legend:  
■ Face to Face Modality  
■ Online Modality



**Successful Course Completion by Modality Table - Music**

		Academic Year 2015 - 2016	Academic Year 2016 - 2017	Academic Year 2017 - 2018	Academic Year 2018 - 2019	Academic Year 2019 - 2020*
Face to Face Modality	Department Success Rate	81.83%	82.99%	82.10%	80.97%	88.29%
	Total Department Enrollments	1,618	1,487	1,497	1,424	1,341
Online Modality	Department Success Rate	55.91%	72.88%	78.55%	82.01%	85.59%
	Total Department Enrollments	313	483	690	895	994

Jazz Studies has always been strong in the area of successful course completion. Jazz Studies students generally are very excited to taking classes in this area and try very hard to complete their course work. It is consistently above the average for the college in every measurement except for online classes in the 2019-20 year. The reason for this is that many classes in Spring of 2020 were converted to be online and many students were not excited about trying to be in a jazz ensemble that only rehearsed via Zoom, so there was a high drop rate. In addition to this, many music students did not even complete or pass lecture classes during quarantine as music students can be very sensitive and are already sensitive to isolation.

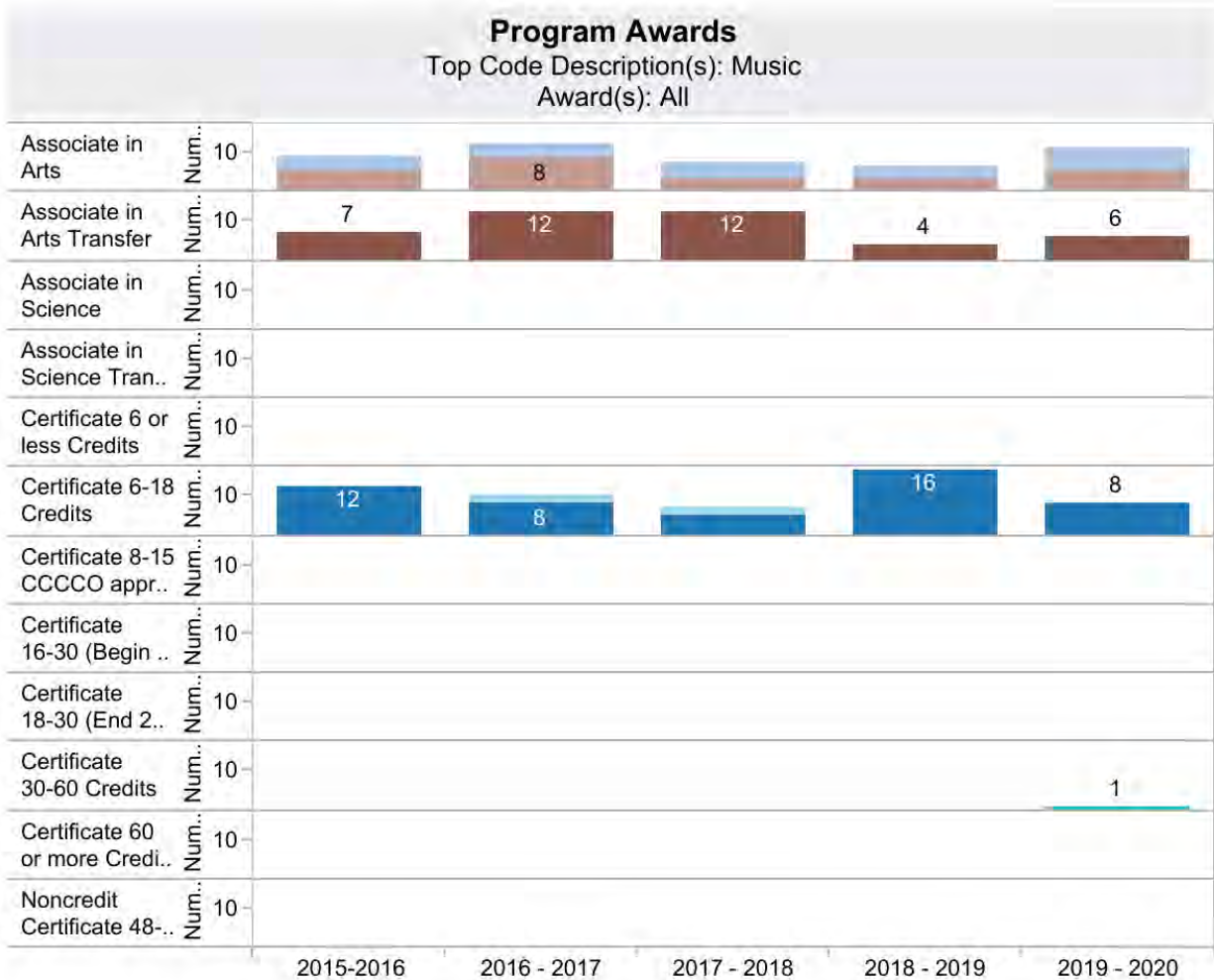
[Degrees and Certificates Awarded \(Insert Data Chart\)](#)

Insert the data chart and explain observed differences between the program and the Institutional Set Standard. If your program did not meet the Institutional Set Standard, please describe how you will implement activities to meet the Institutional Set Standard.

## SLOCCCD Program Review Data: Degrees and Certificates Awarded

**Program:**  
Music

**Award Type:**  
All



### Program Awards Table

Award T..	Award	2015-2016	2016 - 2017	2017 - 2018	2018 - 2019	2019 - 2020
Associate in Arts	Jazz Studies (AA)	4	4	4	3	6
	Music Performance (AA)	5	8	3	3	5
	<b>Total</b>	9	12	7	6	11
Associate in Arts Tr..	Music (AAT)	7	12	12	4	6
	<b>Total</b>	7	12	12	4	6

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

Jazz Studies has a small number of AA degrees that it awards each year (3-6). Many of the Music AAT awards are Jazz Studies students. It appears that the Institutional Set Standard for degrees is currently 7%. In areas where there are many students that are taking a few classes for self enrichment purposes attaining a percentage of how many degrees are awarded out of the total number of students taking classes is always going to be hard to achieve. However, understanding how important it is to see students through to completion we have just created a CA in Music because so many students will take many music classes, but not complete a GE pattern. Now when students take almost all the courses necessary for the Certificate they will have the motivation to round out their course work to earn a Certificate. Only one student is shown receiving this because it was only approved at the end of the school year and the department has not had a chance to promote it.

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

Insert the data chart and explain observed differences between the program and Institutional Set Standard (as shown on the chart). If your program did not meet the Institutional Set Standard, please describe how you implement activities to meet the Institutional Set Standard.

## SLOCCCD Program Review Data: Successful Course Completion

Select Department:  
Music

TERM\_ID  
All

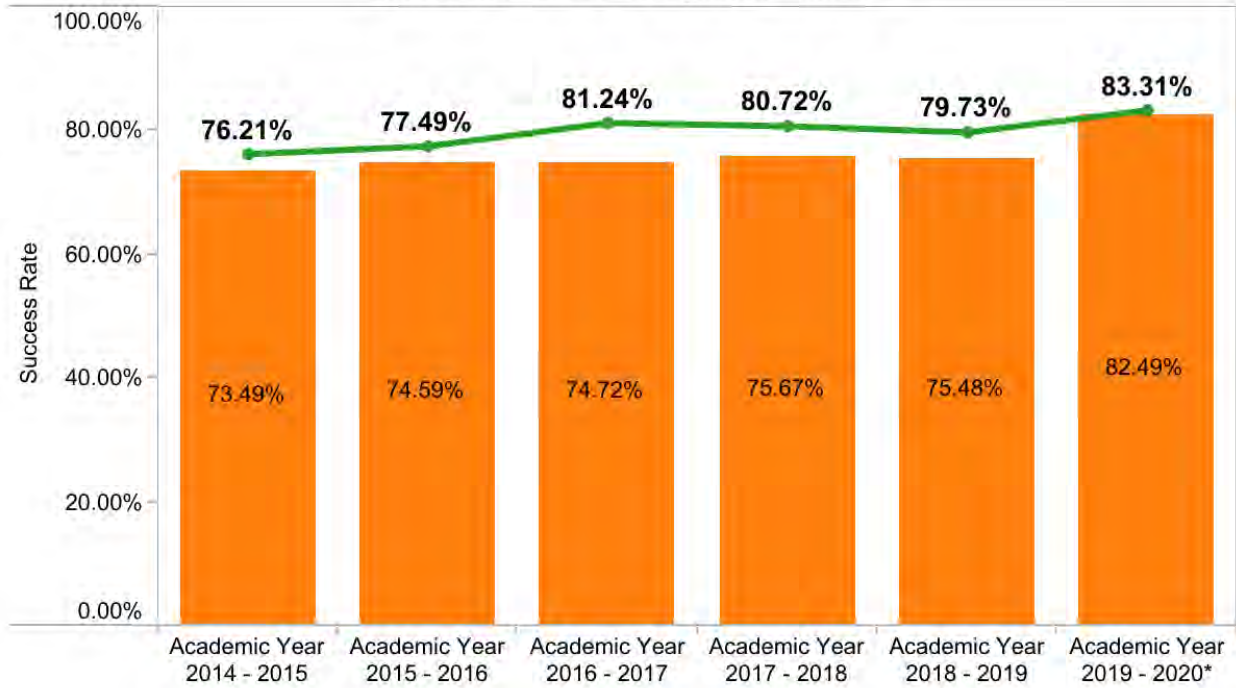
Measure Names

Department Success Rate

Overall College Success Rate

COURSE  
Multiple values

Successful Course Completion - Music



Music Success Rate Table

	Academic Year 2015 - 2016	Academic Year 2016 - 2017	Academic Year 2017 - 2018	Academic Year 2018 - 2019	Academic Year 2019 - 2020*
Department Success..	77.49%	81.24%	80.72%	79.73%	83.31%
Total Enrollments	964	842	804	804	728

Success: The Percentage of student enrollments resulting in a final grade of "C" or better



Course completion for Jazz Studies is consistently above that of the college with the college average rising to almost close the gap in 2019-20. Again the quarantine and the shift to on-line courses had an effect.

What resources might you need to meet and exceed the Institutional Set Standard?

Jazz Studies is well above the Stretch goal and the Set Standard.

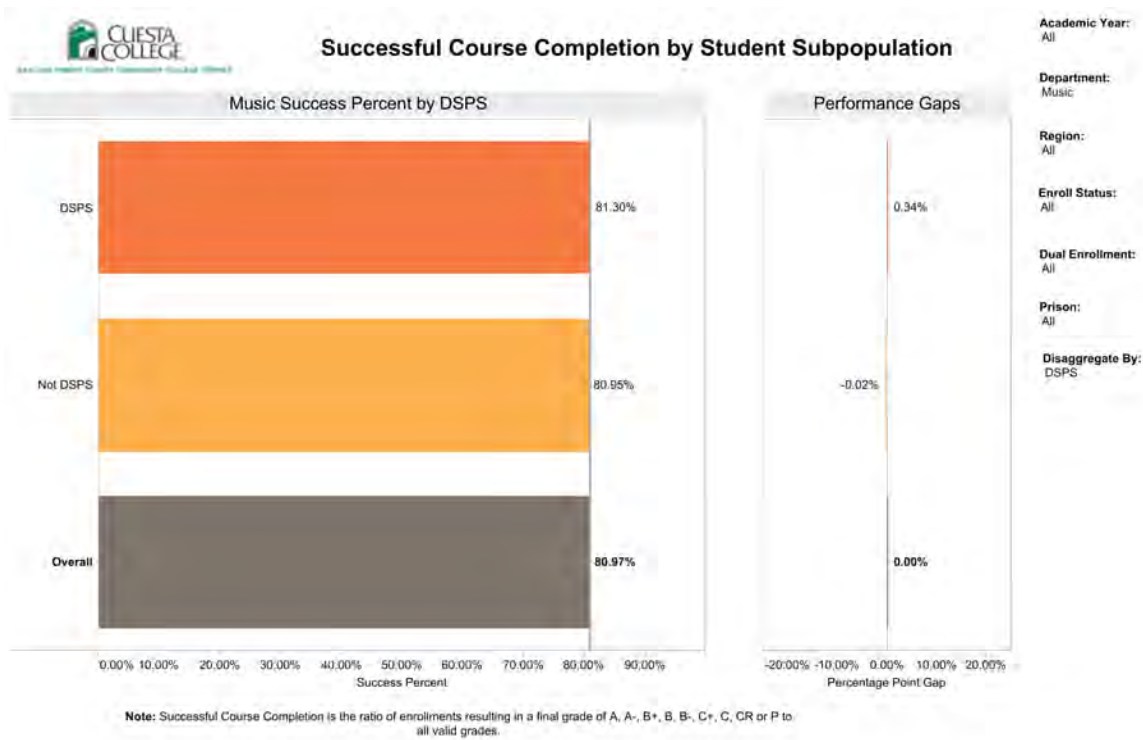
Review the [Disaggregated Student Success](#) charts; include any charts that you will reference. Describe any departmental or pedagogical outcomes that have occurred as a result of programmatic discussion regarding the data presented.

There were two big changes for Jazz Studies. One was reestablishing the Recording Arts program. That program has always had a deep synergy with Jazz Studies and it is an important part of what Cuesta has to offer in music. Since that department is only recently back to its full offerings it remains to be seen how much that will impact Jazz Studies.

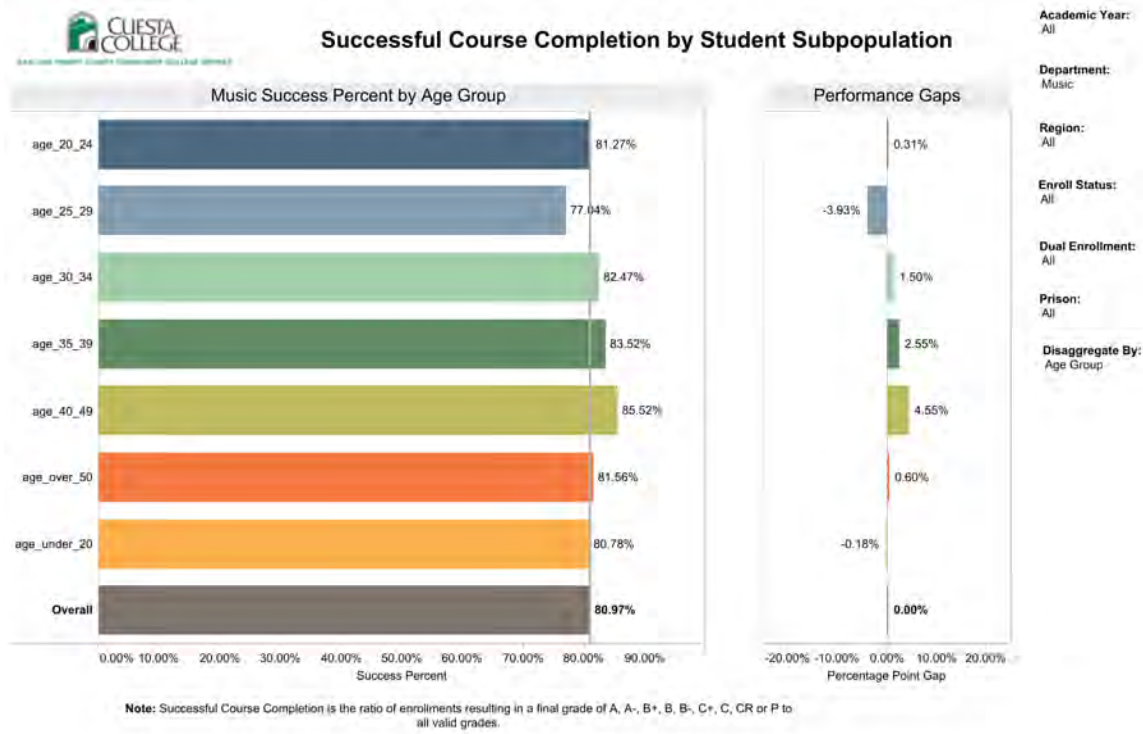
The other change is in the creation of a Music CA. This allows students who don't have the time or are not able to complete a full GE pattern to leave Cuesta with some kind of certificate.

- What strategies have you implemented to address equity gaps in the classroom?
- What type of professional development opportunities are your program faculty participating in to address equity in the classroom?
- What resources might you need to minimize equity performance gaps?

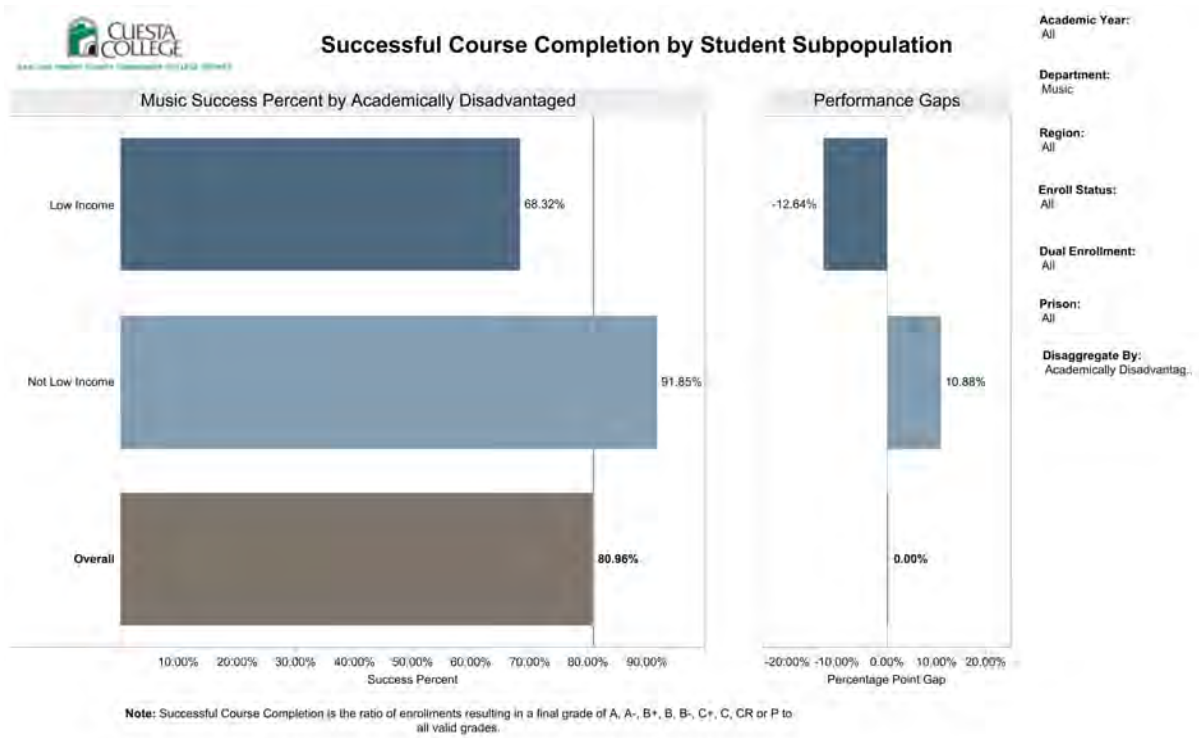
Music has some good news in these areas and some bad news. The bad news is difficulties that it shares with the rest of the college, but let's start with the good news first.



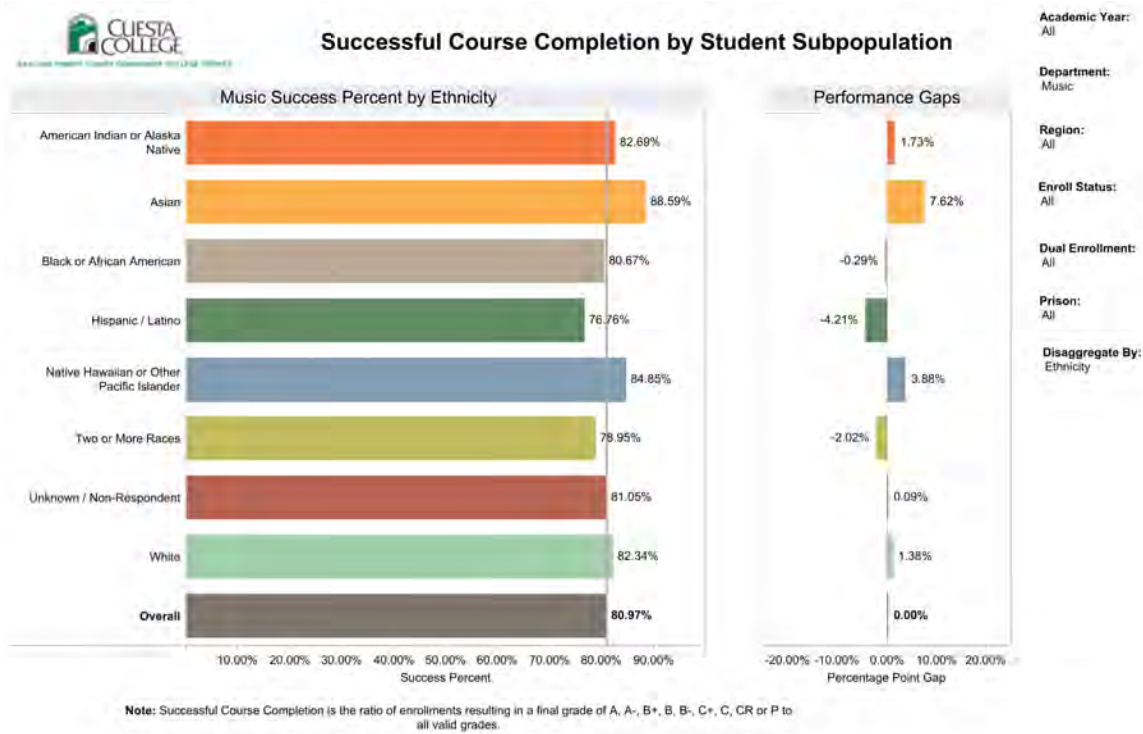
Students that required services from DSPS did just as well (even slightly better!) than students who did not. Many music students are talented bright people who struggle with 'core' academic subjects, but still excel in creative pursuits.



This chart was encouraging because students of all ages are doing well and succeeding in Music.



This is the hardest chart to ponder. Music students (and students in the whole college) do dramatically better if they come from higher income families or backgrounds. While this has always been true in education it does raise many questions if more can be done. One of the most important qualities of the Community College system is access and how it provides opportunity for students of all backgrounds. One could say, 'Isn't it great that 68% of low income students complete courses,' but that still leaves a lot of room for improvement.



There are some encouraging data points on this chart, but the one that concerns me the most is low completion with Latinos. Prior to the work done preparing this CPPR I was not aware of this issue and I don't have a good understanding as to why this is the case other than that it is reflected with similar percentages in the college as a whole.

**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.

Jazz Studies continues to have a good rate of transferring students to strong programs at 4-year schools but it should be noted that students graduating now are entering the most challenging environment to find work that has occurred in generations. Because of the quarantine over 90% of live performance work has been delayed. Many music venues have gone out of business. Most freelance career musicians were not able to get unemployment help from the government and many are on the verge of starvation or homelessness. This will most certainly improve when the quarantine is slowly lifted, but some of this damage will have lasting effects and entering a job market like this will have serious challenges.

**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.

The following courses all had changes to their modality of offering: MUS 204 A, B, C, MUS 205 A, B, C, MUS 212, 224, 224A, 224B, 231, 232, 232A, 233, 234, 258, 259, 244A, 244B, 245, 258, 259 to accommodate the shift to on-line teaching during the quarantine.

MUS 201 Music Fundamentals was modified to better fit the GE rubric.

MUS 205 A, B, C Musicianship was modified to designate it as 100% lab rather than part lab, part lecture, better reflecting the mode the class operates in.

MUS 212 was modified to allow it to fit the new AA-T CID better.

MUS 222 Intermediate Voice was updated to fit with where the program is now.

The Music CA is now available!

MUS 224 A, B Vocal Jazz Workshops were created to provide more variety in what we can offer to vocal jazz students.

MUS 232A Concert Jazz Ensemble was reactivated to add variety to the Big Band experience in our program.

- 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.

B. Cour	Fall '21	Spring '22	Fall '22	Spring '23	Fall '23	Spring '24	Fall '24	Spring '25	Fall '25	Spring '26
MUS 201			X				X			
MUS 204A			X				X			
MUS 204B				X				X		
MUS 204C	X				X				X	
MUS 205A			X				X			
MUS 205B				X				X		
MUS 205C	X				X				X	
MUS 212				X				X		
MUS 223				X				X		
MUS 224A	X				X				X	
MUS 224B		X				X				X
MUS 231	X				X				X	
MUS 232		X				X				X
MUS 232A		X				X				X
MUS 233				X				X		
MUS 234				X				X		
MUS 238				X				X		
MUS 244A	X				X				X	
MUS 244B		X				X				X
MUS 245	X				X				X	
MUS 257			X				X			
MUS 258		X				X				X
MUS 259		X				X				X

C. 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.

There are a few courses missing their assessments in eLumen. There were a few classes that were supposed to be assessed Spring of 2020, MUS 231, 232, 244B. These were not assessed merely because we all forgot in the midst of the quarantine and the onset of the COVID pandemic. I think we were all just happy to have kept things going in one way or another. It should also be noted that it wasn't possible to devise a way of measuring the SLOs that would correlate with the prior measuring techniques, so even if SLOs were properly assessed the data would have been skewed.

There were other courses that were also missed during Fall of 2019. Ron McCarley was on sabbatical Fall of 2019 and the professors that were teaching MUS 205C, MUS 244A and MUS 245 didn't complete the assessments.

All six of these courses are planned to be assessed in the coming academic year.

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

## PLO Summary Map by Course/Context

**Map Origin:** AA\_JAZZ\_STDY

**Map Target:** AA\_JAZZ\_STDY

SLOs	AA_JAZZ_STDY			
	Analyze the theoretical elements of a solo or piece of music.	Improvise and respond to aesthetic content	Perform well in terms of stating melodies well, intonation, groove and ensemble playing.	Practi
<b>MUS204A</b>				
Write and identify any 7th chord in root position and inversion.	X			
Using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys: Realize a figured bass harmonize a given melody.	X			
Conduct harmonic and formal analysis of music using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys in binary and ternary forms.	X			
Compose music using musical elements included in course content.		X		
<b>MUS204B</b>				

Write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion and borrowed chords and other mixture chords (secondary and double) in root position and inversion.	X			
Realize a figured bass and harmonize a given melody using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences.	X			
Analyze music in terms of harmony using secondary/applied chords, borrowed/mixture chords and diatonic and modulating sequences and in terms of form using binary and ternary forms.	X			
Compose music using musical elements included in the course content.		X		
<b>MUS204C</b>				
Write and identify in context borrowed chords, Neapolitans, augmented-sixth chords, 9th, 11th, and 13th chords, added sixth chords, and altered dominants.	X			
Write and recognize examples of enharmonic modulation.	X			
Define, analyze, and/or write examples of 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm.	X			
Compose music using musical elements included in course content.		X		
<b>MUS205A</b>				



<p>Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by: A. taking dictation of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords. B. taking dictation of rhythms with subdivided beats in simple and compound meters. C. taking harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman Numerals.</p>			X	
<p>Demonstrate the ability to "audiate" a musical score by: A. sight reading and performing rhythms with subdivided beats in simple and compound meters. B. sight singing melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.</p>			X	
<b>MUS205B</b>				
<p>Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by: A. Taking dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures. B. Taking dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys. C. Aurally identifying and transcribing 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.</p>			X	
<p>Demonstrate the ability to "audiate" a musical score by: A. Sight reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters. B. Preparing and sight singing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.</p>			X	
<b>MUS205C</b>				

Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by: A. aurally identifying and singing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian). B. taking dictation of chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies. C. taking dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. D. aurally identifying and transcribing harmonic progressions utilizing secondary/applied chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulation to distantly-related keys.			X	
Demonstrate the ability to "audiate" a musical score by: A. sight reading and performing rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. B. preparing and sight singing chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies.			X	
<b>MUS212</b>				
Play or sing with precise rhythm, correct pitches with accurate intonation, articulation, dynamics, phrasing, and expression (and diction for singers)			X	
Play or sing in a stylistically appropriate manner and demonstrate appropriate blend and balance.			X	
Improvise solos as applicable.		X		
Sight read and memorize appropriate literature.			X	
<b>MUS233</b>				
Demonstrate all basic scales, chords and techniques used in jazz improvisation.			X	
Improvise a solo in a jazz setting and use common soloing techniques.		X		
Analyze a recorded solo.	X			

Reharmonize a jazz piece and recognize reharmonizations in other pieces.	X			
	0	0	0	

E. Include the most recent “ILO Summary Map by Course” from eLumen that shows the Course-level SLOs mapped to the Institutional Learning Outcomes.

Cuesta College

## ILO Summary Map by Course/Context

Map Origin: AA\_JAZZ\_STDY

Map Target: All ILOs

SLOs	Artistic and Cultural Knowledge and Engagement		Critical Thinking and Communication		Personal, Academic, and Professional Development			Scientific and Environmental Understanding				Social, Historical, and Global Knowledge and Engagement		Technical and Informational Fluency	
	Identify, create, or critique key elements of inspirational art forms	Demonstrate knowledge of and sensitivity to diverse groups and cultures through studying the world's languages, societies, and histories	Analyze and evaluate the information in a clear, ethical, and logical manner	Communicate and interpret complex information in a clear, ethical, and logical manner	Recognize, assess, and demonstrate the skills and behaviors that promote academic and professional development	Recognize, assess, and practice lifestyle choices that promote personal health and mental well-being	Demonstrate the professional skills necessary for successful employment	Draw conclusions based on the scientific method, computations or experimental and observational evidence	Construct and analyze statements in a formal symbolic system	Analyze the relationship between people's actions and the physical world	Make decisions regarding environmental issues based on scientific evidence and reasoning	Analyze, evaluate, and pursue their opportunities and obligations as citizens in a complex world	Demonstrate understanding of world traditions and the interrelationship between diverse groups and cultures	Recognize when information is needed, and be able to locate and utilize diverse sources effectively and ethically	Produce and share electronic documents, images, and projects using modern software and technology
MUS20 4A															
Write and identify any 7th chord in root position	X														

and inversion.														
Using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys: Realize a figured bass harmonize a given melody.		X												
Conduct harmonic and formal analysis of music using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys in binary and ternary forms.			X	X										
Compose music using musical elements included in	X													

course content.															
<b>MUS204B</b>															
Write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion and borrowed chords and other mixture chords (secondary and double) in root position and inversion.	X														
Realize a figured bass and harmonize a given melody using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences.	X														
Analyze music in terms of harmony using secondary/applied			X												

chords, borrowed/mixed chords and diatonic and modulating sequences and in terms of form using binary and ternary forms.														
Compose music using musical elements included in the course content.	X													
<b>MUS204C</b>														
Write and identify in context borrowed chords, Neapolitans, augmented-sixth chords, 9th, 11th, and 13th chords, added sixth chords, and altered dominants.	X													
Write and recognize examples of enharmonic modulation.	X													

Define, analyze, and/or write examples of 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm.			X															
Compose music using musical elements included in course content.	X																	
<b>MUS205A</b>																		
Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by: A. taking dictation of melodies in major and minor keys featuring leaps from the I, IV, V	X																	

<p>and V7 chords.  B. taking dictation of rhythms with subdivided beats in simple and compound meters.  C. taking harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman Numerals.</p>																
<p>Demonstrate the ability to "audiate" a musical score by:  A. sight reading and performing rhythms with subdivided beats in simple and compound meters.  B. sight singing melodies in major and minor keys featuring leaps from the</p>	<p>X</p>															



I, IV, V and V7 chords.														
<b>MUS20 5B</b>														
Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by: A. Taking dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures. B. Taking dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys. C. Aurally identify	X													

<p>ng and transcribing 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.</p>														
<p>Demonstrate the ability to "audiate" a musical score by: A. Sight reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters. B. Preparing and sight singing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.</p>	X													
<p><b>MUS205C</b></p>														

<p>Demonstrate the ability to hear music with understanding, recognizing patterns and musical function , by: A. aurally identifying and singing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian) . B. taking dictation of chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies. C. taking dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed</p>	X														
--	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

<p>meters. D. aurally identifying and transcribing harmonic progressions utilizing secondary/applied chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulation to distantly-related keys.</p>														
<p>Demonstrate the ability to "audiate" a musical score by: A. sight reading and performing rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. B. preparing</p>	X													

g and sight singing chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies.														
<b>MUS212</b>														
Play or sing with precise rhythm, correct pitches with accurate intonation, articulation, dynamics, phrasing, and expression (and diction for singers)	X													
Play or sing in a stylistically appropriate manner and demonstrate appropriate blend and balance.	X													
Improvise solos as applicable.	X													
Sight read and memorize appropriate	X													

iate literatur e.															
<b>MUS233</b>															
Demonstrate all basic scales, chords and techniques used in jazz improvisation.	X														
Improvise a solo in a jazz setting and use common soloing techniques.	X														
Analyze a recorded solo.	X		X												
Reharmonize a jazz piece and recognize reharmonizations in other pieces.	X														
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

F. Highlight changes made at the course or program level that have resulted from SLO assessment. Please include the evidence of dialog that prompted these changes.

The biggest recent change is the creation of MUS 232 Beginning Jazz Improvisation. It became clear that many of the students found the original class (MUS 233) too challenging. Two other changes were the splitting of MUS 224 into MUS 224 A and B and the reactivation of MUS 232A Concert Jazz Ensemble. These were both to add breadth of subject matter to the students. After looking at the SLOs (not the assessments) we realized we wanted to explore a little more territory with the students.

G. 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](#).

While we weren't able to do an official SLO assessment it has been easily observed that since the quarantine began the students are in dire need of community and inspiration.

In the Music Department we often will build these with retreats, tours and guest artists which all require funding. These are always in our Resource Plan.

## VI. PROGRAM DEVELOPMENT

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

### A. Institutional Goals and Objectives

Jazz Studies has long been a program that fosters excellence in music, cares about access and does everything it can to ensure success for its students. In the area of Jazz Studies it is important to maintain the highest quality of our Applied teachers and ensure that the ensembles have the opportunity to thrive. For students to be motivated to strive for excellence they need to be inspired. Our Theory, Musicianship and other support classes need to be rigorous and well taught to ensure that students have the skills and foundation to succeed.

There will need to be continued work done on bringing students to completion and earning degrees. We now have a CA in Music, but awareness of the degree is still low.

There is an ongoing need to consider how to serve students from lower income backgrounds and some ethnicities especially Latino.

### B. Institutional Learning Outcomes

Obviously, Jazz Studies is going to be focused on Institutional Learning Outcome #5: Artistic and Cultural Knowledge and Engagement. Almost everything we do has something to do with getting students to create or critique key elements of inspirational art.

### C. Program outcomes

All of our courses add up to build into our Program Outcomes. Each class plays a roll in the overall experience and environment that allows students to learn to achieve the outcomes of Jazz Studies.

Indicate any anticipated changes in the following areas:

### A. Curriculum and scheduling

With the creation of Activity Units it is possible that many of our courses could change how they are organized and scheduled. For many years music departments have relied on a mix between Lecture and Lab to describe how our classes work, when something like an Activity

Unit may be a better description. It is hard to know when it would be the right time to execute a shift like this and there is little precedent of other schools doing so at this time.

B. Support services to promote success, persistence and retention

Various efforts are always made in these areas. An idea we are now pursuing is to create videos that can be posted to social media promoting and showing benefits of our program.

Whatever efforts can be made to encourage students as we recover from over a year long quarantine and pandemic. The biggest enemies of most of my students are depression, lack of connection, isolation and lack of inspiration. Anything that can be done to help these students with these things will greatly increase success, persistence and retention. Jazz Studies has worked hard to foster connection and inspiration over the last year finding ways to rehearse in person safely, create performance opportunities whatever the situation and keep students moving forward.

C. Facilities needs

It's difficult to know what facilities we will need going forward. Most of Jazz Studies has lately occurred on the porch of the CPAC and via Zoom meetings from bedrooms, cars and offices.

D. Staffing needs/projections

It will be important to maintain strong leadership in the Recording Arts program over the next few years. And for many years the Jazz Studies program has been driven by Ron McCarley, but it is important for a program with such a long history of excellence and reach in to the community to not depend too deeply on one person.

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

After the quarantine, Jazz Studies is going to be in a mode of rebuilding. The quarantine has been an exceptional challenge for all music departments. Not only will Cuesta Jazz need to restructure and gather students into the program again, but it also has a challenge because all of the high school programs that normally feed into the program have been deeply impacted by these events. While Jazz Studies has been becoming more efficient it will be difficult to maintain until the program is fully restored. Most of the new funds will be needed for transitions to shifts in our teaching methods and recruiting efforts.

## VII. END NOTES

Probably the best thing that can be said about Jazz Studies is how it has overcome obstacles in the last year. In just days the transition was made to on-line instruction. The professors learned how to lead ensemble projects remotely. Jazz Studies made a channel on YouTube called [Cuesta Jazz Quarantunes](#) to feature the work that we have made in isolation. At first all of the pieces were made completely remotely ([here is an example](#) of a student group doing this) and then we were able to rehearse on campus, but not perform in public ([here is](#)



[an example](#) and [another](#)) and then while we were still not able to have live in person performances the CPAC staff was even able to help us produce some good shows ([such as this](#))

Jazz Studies has a long history of being a great program under a wide variety of circumstances and is well positioned to be better than ever.

- VIII. **After completing and submitting this document, please complete the [Overall Program Strength and Ongoing Viability Assessment](#) with your Dean before May 14, 2021.**

## 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.

**Instructional 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.)

John Knutson

Division Chair/Director Name

Signature

Date

3-5-21

Ron McCarley

Name

Signature

Date

3-5-21

Name

Signature

Date

Name

Signature

Date

Name

Signature

Date

Name

Signature

Date

Name

Signature

Date

## 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/AY\\_2018\\_2019/meeting\\_09\\_11\\_2018/Prioritization\\_Process\\_Handbook\\_2018\\_Final\\_Sep04.pdf](https://cuestacollege.sharepoint.com/Committees/College%20Council/Committee%20Documents/AY_2018_2019/meeting_09_11_2018/Prioritization_Process_Handbook_2018_Final_Sep04.pdf)

#### 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.