

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.

**Cluster:** Humanities

**Program:** Jazz Studies

**Current Academic Year:** '15-16

**Last Academic Year CPPR Completed:** '11-12

**Current Date:** 3-20-16

## **NARRATIVE: INSTRUCTIONAL CPPR**

Please use the following narrative outline:

### **I. GENERAL PROGRAM INFORMATION**

- A. Program mission (optional)
- B. Brief history of the program
- C. Include significant changes/improvements since the last Program Review
- D. List current and/or new faculty, including part-time faculty
- E. Describe how the Program Review was conducted and who was involved

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.

Cuesta College is the only college 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 33 years and it brings many high school and junior high bands onto the campus to compete and listen to other bands.

Some changes have occurred since our last program review in 2011.

- The Jazz Studies department has hosted the San Luis Obispo County Honor Jazz Band for nine years now and it brings all of the best local jazz students onto our campus and gives them an exciting and educational experience.

- The combo program, which was just getting going in 2006 blossomed, then took a hit with new repeatability standards. It has now recovered, is stronger than ever and is now an important part of Jazz Studies program.
- On the curricular side, the combo program was rewritten to better serve the students and fit into current guidelines several adjustments have been made to courses within the program and it continues to do well.
- This program struggled with enrollment issues that were reflected campus wide but has recovered and is more efficient than ever.
- The Music ADT is being offered and many students are choosing to earn that degree with our local majors.

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

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 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.

### **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 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)**

David Rackley – Distance Ed Music Appreciation, Music Fundamentals

Inga Swearingen – Musicianship, Jazz Voice and Jazz Vocal Improvisation

David Becker – Saxophone, Music Appreciation. Left in 2013 to pursue a master's degree and returned in 2015.

**George Stone – Music Theory, Jazz Trumpet, Piano and composition, Distance Ed Fundamentals (tenured full time)**

Cassandra Tarrentino – Musicianship, Flute

Michael Walker – Classroom Piano, Music Theory

### **Applied Music Faculty for Jazz Studies lessons:**

**Warren Balfour – professor emeritus, trumpet**

Bob Bennett – Trumpet and The Cuesta College Jazz Orchestra. Bennett was hired a few years ago to teach trumpet and took over the Community Programs Jazz Orchestra in 2014.

Ken Hustad – Bass

Jenn Martin – Trombone (department chair)

Jeff Miley – Guitar

Darrell Voss – Drums and Percussion

**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 the only Community College 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 is 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 the 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 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 #5 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 partners 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 enrollment 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

Program data is available on the [SLOCCCD Institutional Research and Assessment Program Review Data Dashboard site](#). The Dashboard components are hyperlinked below; just click on “enrollment” or other category below.

#### A. [Enrollment \(Insert Data Chart\)](#)

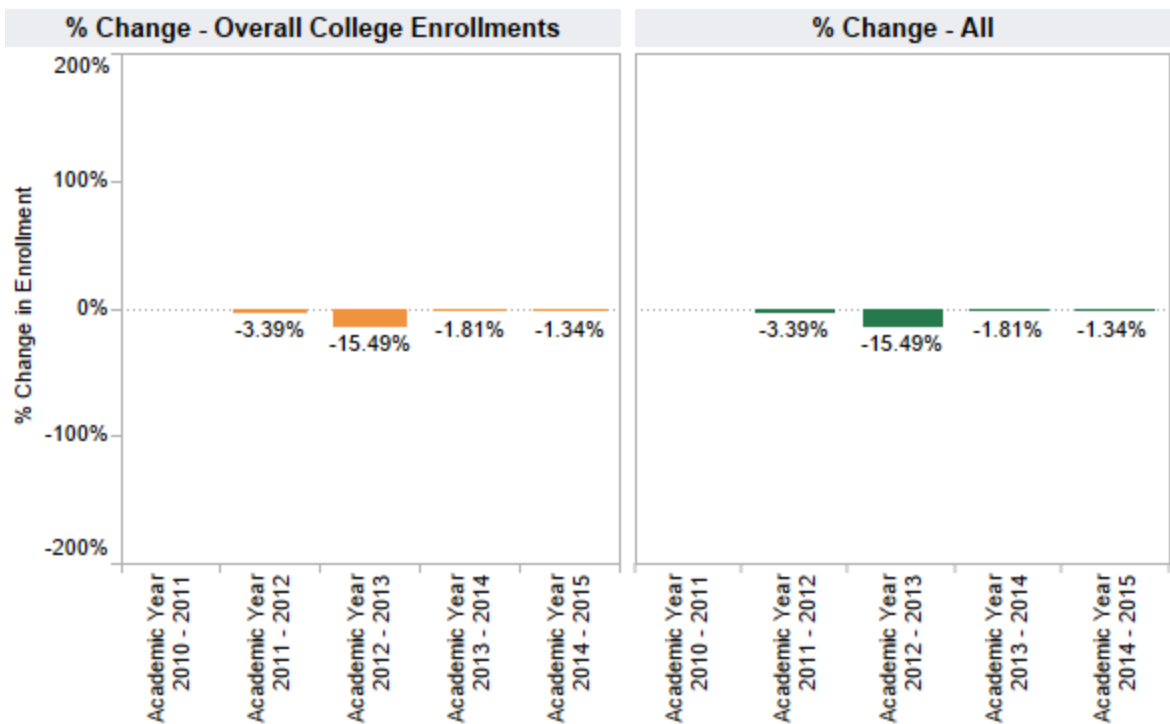
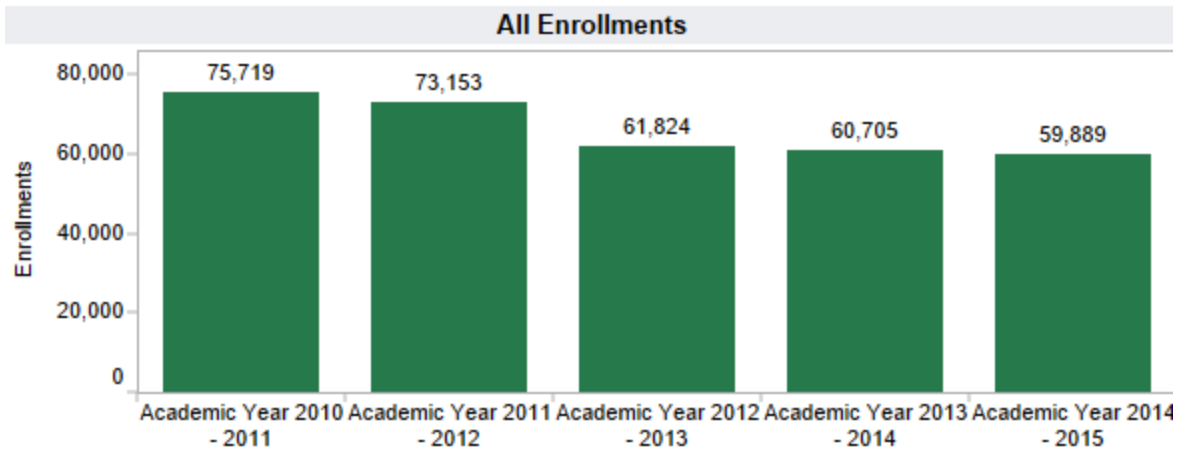
Please embed the data chart and then provide analysis of the factors affecting your program’s overall enrollment, paying particular attention to recent changes. Please also comment on your program’s data and how it compares to the overall college data.

Here is the Data chart for the college as a whole

## SLOCCCD Program Review Data - Enrollment

Department:  
All

Course:  
All



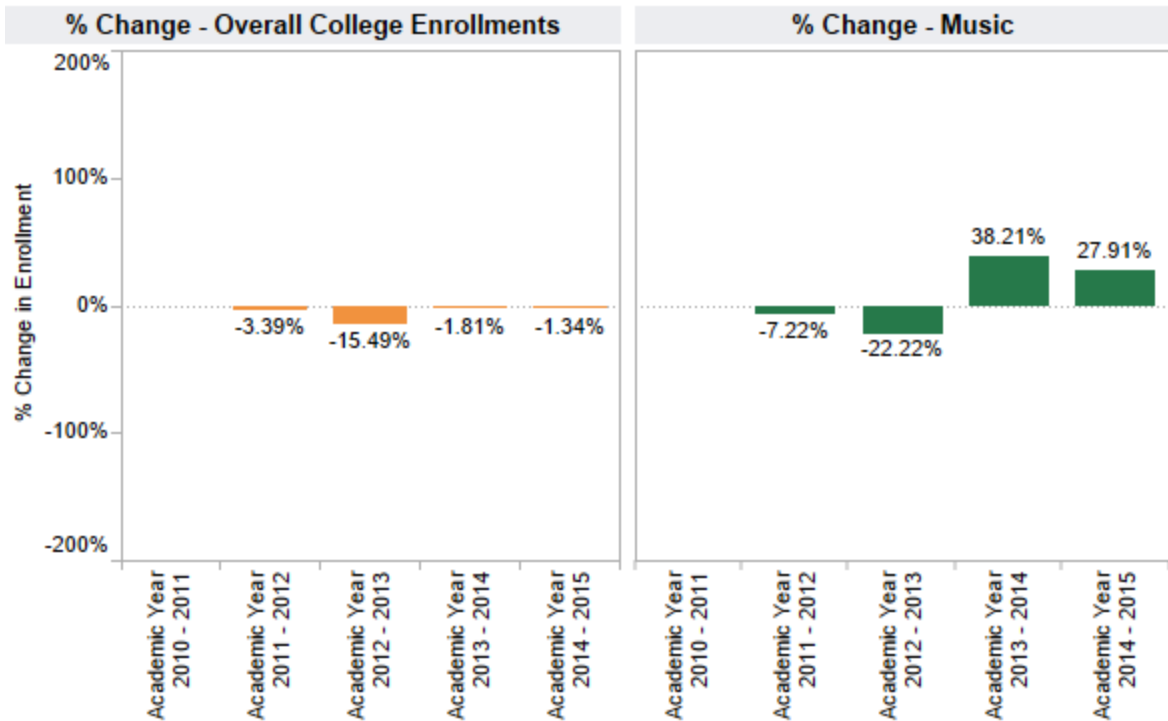
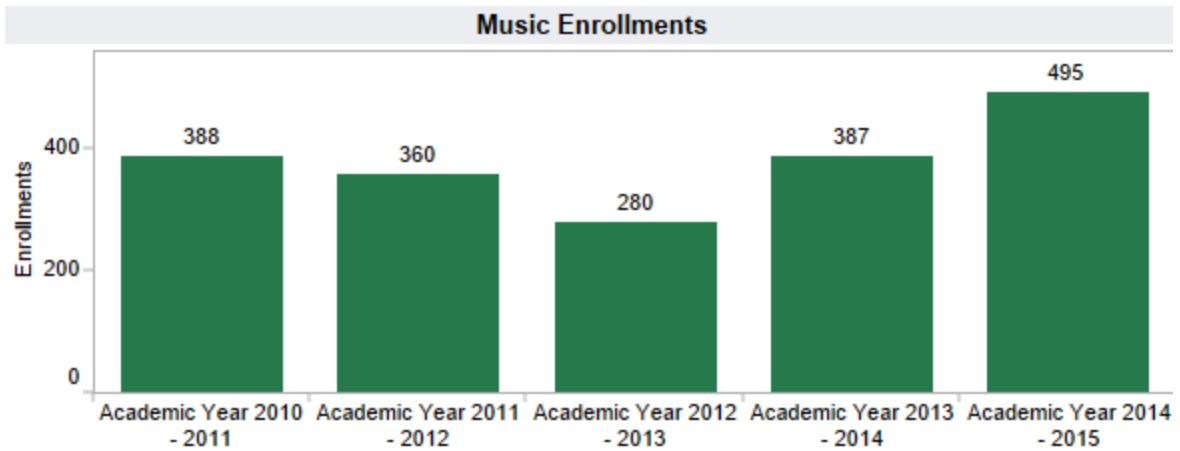
Enrollment: Duplicated count of students who completed greater than 0 units in positive attendance courses or were present on census for all other accounting methods.

And here you see the data chart for Jazz Studies. (This represents all the courses that are required for the AA.)

## SLOCCCD Program Review Data - Enrollment

Department:  
Music

Course:  
Multiple values



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.

So it can be seen that the enrollment of Jazz Studies moves down a little steeper than the college. One of the biggest factors in this is that Ron McCarley took a split sabbatical that happened in the Fall of 2011 and the Fall of 2012. Since Ron McCarley is the only full time jazz professor this had a huge effect on enrollment and all of the data that we will be looking at in this section.

I think it is even more telling that when the overall enrollment of the college continued slightly down the enrollment for Jazz Studies surged up 40% relative to the college overall. And also that that trend has continued. This is partially due to restructuring to achieve high efficiency, but mainly due to more students being involved in the program. That has been achieved through consistent recruiting efforts and careful curricular adjustments.

B. [Student Demand \(Fill Rate\) \(Insert Data Chart\)](#)

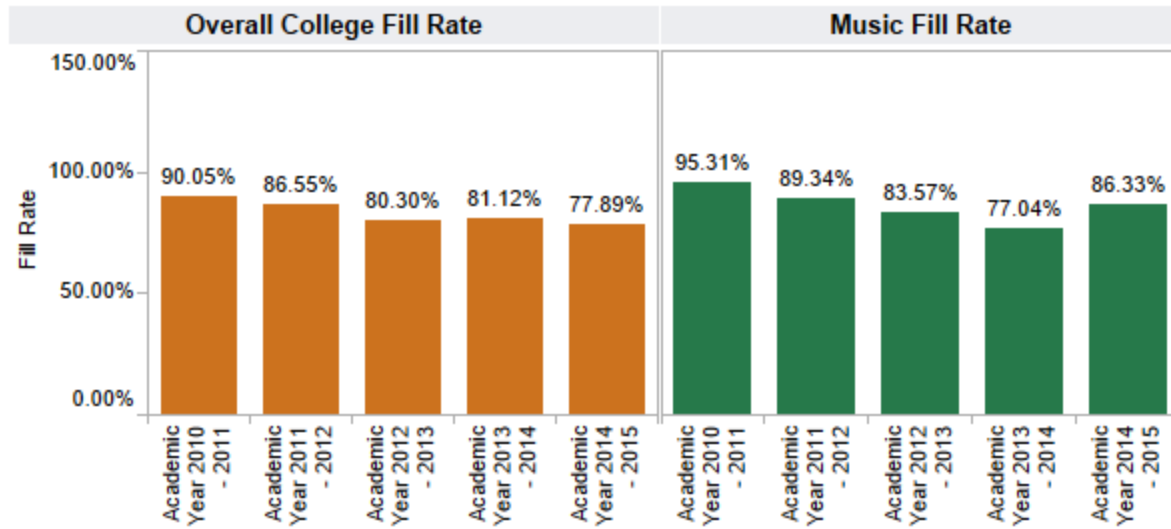
Please embed the data chart and then provide analysis of the factors affecting your program's overall fill rate, paying particular attention to recent changes. Please also comment on your program's data and how it compares to the overall college data.

Below is the chart for Student Demand with the college on the left and Jazz Studies on the right. You can see that except for 2013-14, Jazz Studies exceeds the college average in fill rates. This was due to an extreme attempt to capture FTES by offering more classes.

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

Department:  
Music

Course:  
Multiple values



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.

### C. [Efficiency \(FTES/FTEF\) \(Insert Data Chart\)](#)

Please embed the data chart and then analyze the factors affecting your program's FTES/FTEF, paying particular attention to recent changes. Please also comment on your program's data related to the overall college data.

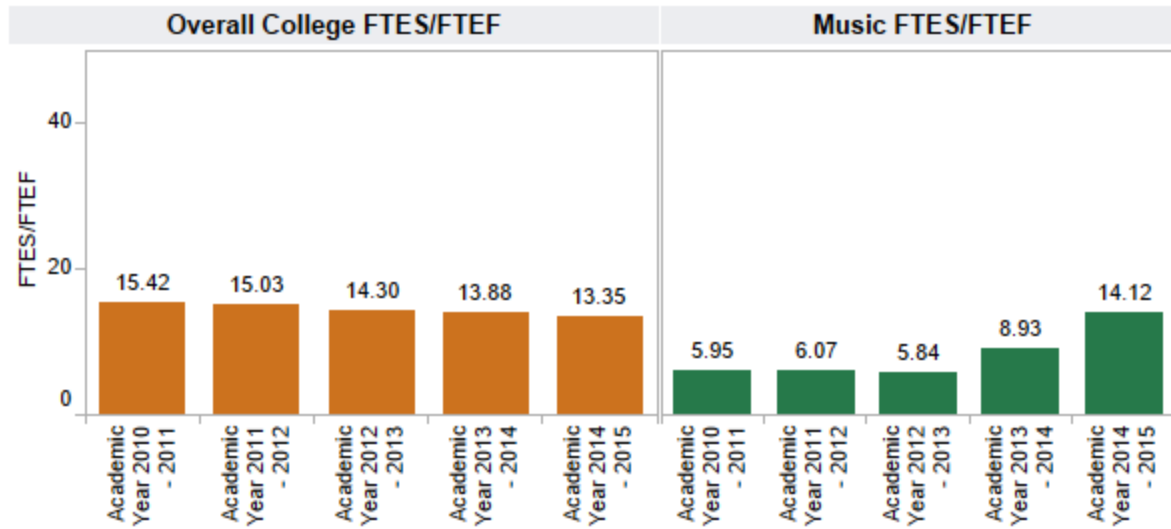
On the left is the efficiency for the college and on the right Jazz Studies. It can be

seen that Jazz Studies has had years of very low efficiency. In general, it is difficult to offer a specialized area like Jazz Studies at high efficiency, but great strides have been made to make Jazz Studies more efficient. Mus 232 and 233 are only offered on alternating Spring semesters and recruiting efforts have brought in more students allowing for more efficiency. In small programs, having enough students to fill essential classes is the key to decent efficiency. It should be noted that, for the 2014-15 year, the efficiency for Jazz Studies exceeded even the college average, which is very impressive for a small program.

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

Department:  
Music

Course:  
Multiple values



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

### D. [Student Success – Course Completion \(Insert Data Charts\)](#)

Please embed the data charts and then provide analysis of the factors affecting your program's overall successful course completion percentage, paying particular attention to recent changes. Consider how modality impacts students' success in your program by reviewing [Course Completion by Modality](#). Please also comment on your program's data and how it compares to the overall college data.

The following chart includes all of the required courses for Jazz Studies except MUS 201. That course has high attrition for the students that do not plan to go on to earn a Jazz Studies (or Music) degree.

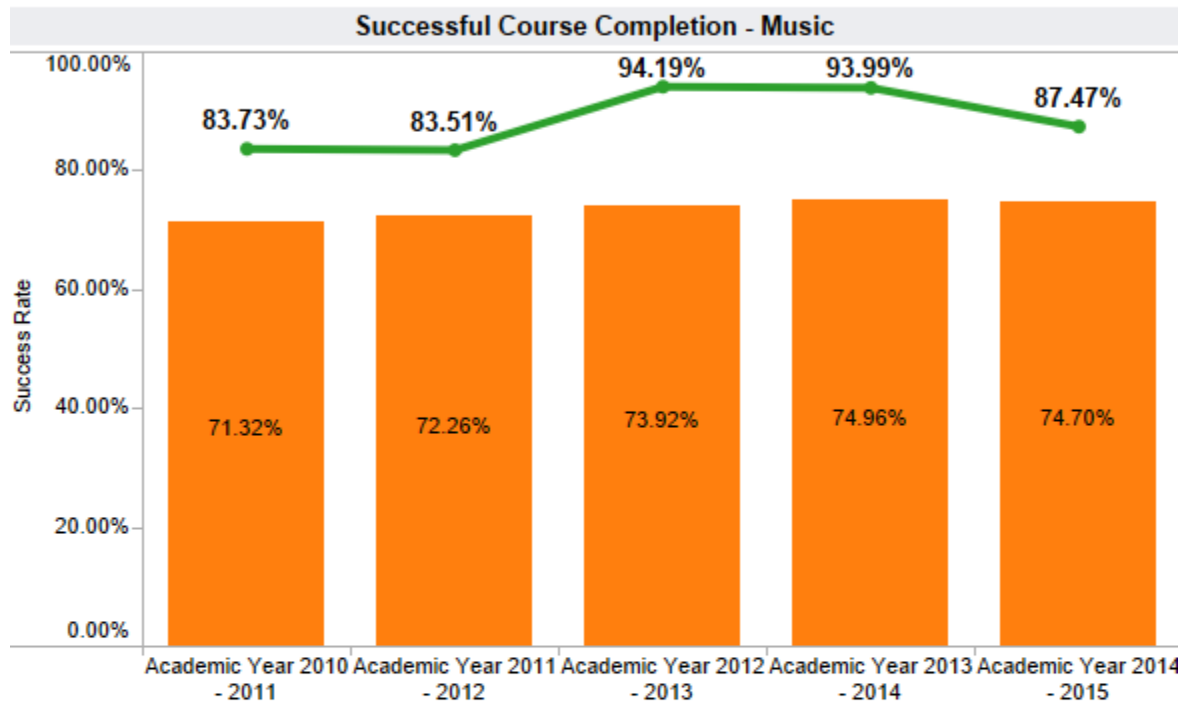
It can be seen that the completion rates are very high, averaging around 90%.

### SLOCCCD Program Review Data: Successful Course Completion

Select Department:  
Music

COURSE  
Multiple values

Legend:  
■ Department Success Rate  
■ Overall College Success Rate



**Music Success Rate Table**

	Academic Year 2010 - 2011	Academic Year 2011 - 2012	Academic Year 2012 - 2013	Academic Year 2013 - 2014	Academic Year 2014 - 2015
Department Success..	83.73%	83.51%	94.19%	93.99%	87.47%
Total Enrollments	338	279	241	333	415

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

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

Please embed the data chart and then analyze the factors affecting your program's rate of awarding degrees and certificates, paying particular attention to recent changes. Please also comment on your program's data related to the overall college data.

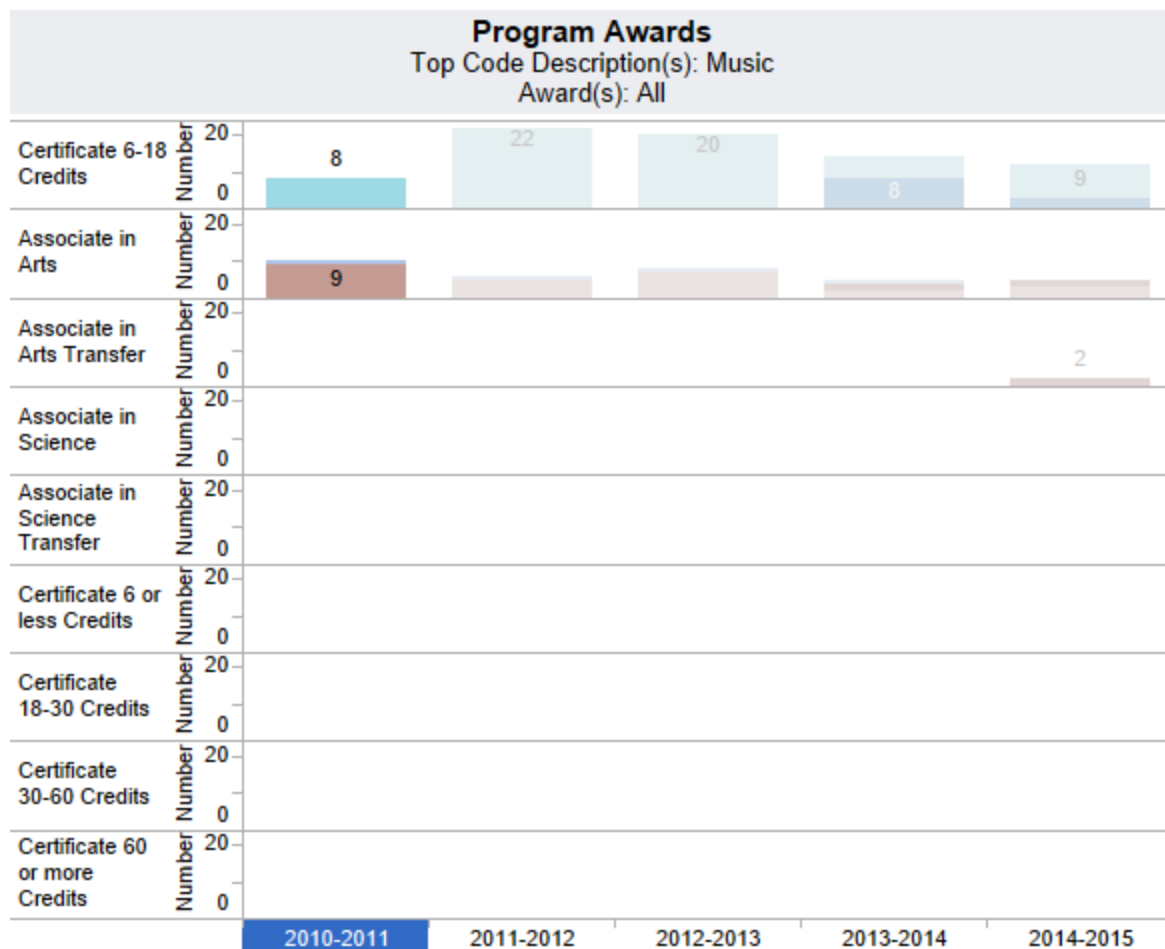
As can be seen in the following chart, very few degrees are awarded. But it can also be seen that it is relatively consistent across years. Probably the biggest reason more students don't earn the degree is that the students are not completing the GE pattern in two years, but after two years they are not allowed to sign up for the ensembles that they should be in. Every semester, every music student should be playing in ensembles, so if they are not able to finish the GE in two year (and almost none of them can!), then they usually move on to another school or just leave because it is too hard to be enrolled in the necessary ensembles.

There have been a few things done in efforts to help more students achieve a degree, but it is very difficult given this situation. The idea to offer a certificate that is just the Jazz Studies courses without GE has been talked about. John Knutson and Ron McCarley recently created a recommended track of study for incoming students to know what they will have to take to achieve a degree in two or three years and encourage them to do so.

## SLOCCCD Program Review Data: Degrees and Certificates Awarded

Program:  
Music

Award Type:  
All



Program Awards Table						
Award T..	Award	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015
Associate in Arts	Jazz Studies (AA)	1	1	1	1	
	Music (AAT)				2	2
	Music Performance (AA)	9	5	7	2	3
Associat..	Music (AAT)					2
Certificate 6-18	Audio Technology (CS)	8	22	20	6	9

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

#### F. Other Relevant Program Data (optional)

Please provide any other data you think is relevant to your program such as State or National certification exam results, or other data unique to your program.

There hasn't been time to work up the actual numbers, but it is observed that the ratio of students who complete the major course work to those who complete the work and the GE pattern and apply for a degree is somewhere around 10 to 1. This is probably because of the issue of how it is impossible for most students to complete the required course work in two years, but because of repeatability, they are not allowed to continue in the ensembles and lessons that they would be required to take if they were at a UC, CSU or most private colleges.

The idea of offering a certificate so that the college and students have something to show for the work that they did is being vetted.

#### IV. CURRICULUM REVIEW

- A. List all courses that have been created, updated, modified, or eliminated (and approved by the Curriculum Committee) since the last CPPR. See the [Curriculum Review Template](#) for guidance.

See attached Curriculum Review Guide.

- B. 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 advisory committee input. Include evidence that the following entries on the course outline of record (CurricUNET format) are appropriate and complete:

- Course description
- Student learning outcomes
- 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

Include 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.

Most courses are reviewed as they need to be modified. The remainder will be reviewed in preparation for Program review. See Curriculum Review Guide for more info.

## V. PROGRAM OUTCOMES, ASSESSMENT AND IMPROVEMENTS

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

	MUS 223	MUS 224	MUS 231	MUS 232	MUS 233	MUS 244A	MUS 244B	MUS 245
Spring 15	X	X	X	X				X
Fall 15								
Spring 16					X			
Fall 16						X		
Spring 17	X	X	X	X			X	X
Fall 17								
Spring 18					X			
Fall 18						X		
Spring 19	X	X	X	X			X	X

The other courses that pertain to this program as assessed according to the calendar of the Music Department.

B. Attach or insert Course or Program Assessment Summary (CPAS) form for each course in the program. Faculty may summarize data results rather than providing raw data or exact figures.

Listed first are the courses that are central to Jazz Studies, 231, 233 and 245 all of which have relatively current CPAS documents. After that the other supporting classes will be listed many of which have older CPAS documents as they are assessed by non Jazz Studies faculty. MUS 232, MUS 244A,B and MUS 257 have only been offered one time and have not been assessed yet.

## Course or Program Assessment Summary

[http://academic.cuesta.edu/sloa/docs/Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](http://academic.cuesta.edu/sloa/docs/Course_and_Program_Assessment_Summary_F_2011.docx)

This form can be used to record SLO assessment plans and results for courses or programs. It is recommended that this document be stored on a group drive, or in MyCuesta.

Division: *Performing Arts*

Program: Music

Date: 12/15

Courses in program, or course: \_\_\_\_\_ MUS 231 Jazz

Ens. \_\_\_\_\_

Faculty involved with the assessment and analysis: *Ron McCarley*

Course-to-program outcome mapping document\*\* is completed Yes\_X\_\_\_\_

No \_\_\_\_\_

1	Student Learning Outcome Statements <input type="checkbox"/> Program <input checked="" type="checkbox"/> Course	<ol style="list-style-type: none"><li>1. Perform a part in large jazz group well in terms of stating melodies well, intonation, playing stylistically and playing within the concept of groove.</li><li>2. Sight read well and memorize parts.</li><li>3. Work as part of a team/ensemble and rehearse effectively including responding to a director and punctuality and professional conduct.</li><li>4. Practice effectively.</li></ol>
2	Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	<ol style="list-style-type: none"><li>1. Perform a part in large jazz group well in terms of stating melodies well, intonation, playing stylistically and playing within the concept of groove.<ul style="list-style-type: none"><li>• As assessed by instructor based on final concert or other performances near the end of the semester.</li></ul></li><li>2. Sight read well and memorize parts.<ul style="list-style-type: none"><li>• As assessed by instructor at final or near end of semester.</li></ul></li><li>3. Work as part of a team/ensemble and rehearse effectively including responding to a director and punctuality and professional conduct.<ul style="list-style-type: none"><li>• Given as the average between sectional performance, as observed by instructor and self-reporting on a survey given at the final.</li></ul></li><li>4. Practice effectively.<ul style="list-style-type: none"><li>• If the performance is of high quality this is assumed to be high. If it is not, it is assessed by instructor assessment and self-reporting on a survey given at the final.</li></ul></li></ol>
3	Assessment Administration Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	It is difficult to get standardized assessment for music performance ensembles. Everyone has different standards as to what is excellent and it is difficult to describe with words where these standards could be. With that in mind all of the assessment is done by the director with a standard that is felt to be that of early college performance level, commiserate with the Community College paradigm.
4	Assessment Results Summary	All of the scores are in the high range. Some of the changes are due to there

	(summarize Data)	<p>being a stronger program at this point which tends to motivate students and other changes due to redefining of the SLOs. The redefining of the SLOs is good because the new SLOs better reflect what will enable students to succeed, but they are more challenging.</p> <ol style="list-style-type: none"> <li>1. 92% This is a very high response on a difficult task. A lot of time is spent on these areas</li> <li>2. 85% Slightly higher than the previous assessment, but still strong. This is due to an adjustment of the SLO.</li> <li>3. 91% This area is a constant struggle and is almost the same as the previous assessment. Due to a change in the SLO, this should be considered an improvement.</li> <li>4. 95% This is a high reading considering that many students in this group are not music majors and even higher than the previous assessment.</li> </ol>
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	This course seems to be benefitting from changes made to the SLOs and teaching improvements, as well as better stability of leadership.
6	Recommended Changes & Plans for Implementation of Improvements	The new areas of the SLOs still need more attention. Those are 'memorizing music' and 'professional conduct'. In the area of memorizing music, the students need more opportunities and so more assignments in the area will be given. In the area of professional conduct, it seems that while some students seems to do this naturally others struggle. Perhaps using situations where the students are interacting in community would be an effective way of teaching this.
7	Description or evidence of dialog among course or program-level faculty about assessment plan and results	Since only one person teaches this class, most of the discussion about it has been informal. Some professors that have had input have been Ron McCarley, John Knutson and George Stone.

## Course or Program Assessment Summary

[http://academic.cuesta.edu/sloa/docs/Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](http://academic.cuesta.edu/sloa/docs/Course_and_Program_Assessment_Summary_F_2011.docx)

This form can be used to record SLO assessment plans and results for courses or programs. It is recommended that this document be stored on a group drive, or in MyCuesta.

**Division:** *Performing Arts*

**Program:** Music

**Date:** 5/14

Courses in program, or course: \_\_\_\_\_MUS 233 Jazz

Improv. \_\_\_\_\_

**Faculty involved with the assessment and analysis:** *Ron McCarley*

**Course-to-program outcome mapping document\*\* is completed** Yes X

No \_\_\_\_\_

1	<p>Student Learning Outcome Statements</p> <p><input type="checkbox"/> Program</p> <p><input checked="" type="checkbox"/> Course</p>	<ol style="list-style-type: none"> <li>1. Demonstrate all basic scales, chords and techniques used in jazz improvisation.</li> <li>2. Improvise a solo in a jazz setting and use common soloing techniques.</li> <li>3. Analyze a recorded solo.</li> <li>4. Reharmonize a jazz piece and recognize reharmonizations in other pieces</li> </ol>
2	Assessment Methods Plan	<ol style="list-style-type: none"> <li>1. Demonstrate all basic scales, chords and techniques</li> </ol>

	(identify assessment instruments, scoring rubrics, SLO mapping diagrams)	<p>used in jazz improvisation.</p> <ol style="list-style-type: none"> <li>a. As graded on written part of final exam.</li> </ol> <ol style="list-style-type: none"> <li>2. Improvise a solo in a jazz setting and use common soloing techniques.               <ol style="list-style-type: none"> <li>a. As graded on this section of the final</li> </ol> </li> <li>3. Analyze a recorded solo.               <ol style="list-style-type: none"> <li>a. Transcription assignments.</li> </ol> </li> <li>4. Reharmonize a jazz piece and recognize reharmonizations in other pieces.               <ol style="list-style-type: none"> <li>a. As graded on reharmonization assignment.</li> </ol> </li> </ol>
3	Assessment Administration Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	<p>This is a difficult class that is sometimes used to weed out those that will not be capable of succeeding in the rest of the major. There is only one section that is offered each semester and sometime that section is rather small at the end of the semester. The sample size this time was only the five students that succeeded through to the end of the class.</p> <ol style="list-style-type: none"> <li>1 and 2.: These are scores that are lifted right off of sections of the final exam.</li> <li>3. There are three transcription and analysis assignments throughout the semester. This score is an average of the three.</li> <li>4. There is a project in the class where students are required to reharmonize a piece and this score is derived from their grade on this.</li> </ol>
4	Assessment Results Summary (summarize Data)	<p>All of the scores are higher than last year which reflects both the high quality of this small group as well as some refined teaching methods that were prompted from previous SLO assessments.</p> <ol style="list-style-type: none"> <li>5. 82% This is a very high response on a difficult task. There are efforts underway to increase this with better learning materials and a beginning version of this class.</li> <li>6. 85% A high score, but not as high as in the past because of the change of the SLO.</li> <li>7. 95% This is another very difficult and important task. The group did well in this area and I am pleased with this outcome.</li> <li>8. 91% While this is good. It might be useful to give more examples of possible reharmonizations.</li> </ol>
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	<p>A great deal of time was spent on transcriptions this year and there was higher assessment of this area. The assessment procedure is felt to be accurate and efficient because it is based on necessary grading structures that are already in place. This is probably the last time that the sample will be so small, so future assessments will benefit from that.</p>
6	Recommended Changes & Plans for Implementation of Improvements	<p>This is the last time that this course was offered without the presence of MUS 232 Beginning Jazz Improvisation in the program. The hope is that that course will better prepare students and allow this class to spend more time on important subjects.</p>
7	Description or evidence of dialog among course or program-level faculty about assessment plan and results	<p>Since only one person teaches this class, most of the discussion about it has been informal. Some professors that have had input have been, Ron McCarley, John Knutson and George Stone.</p>

# Course or Program Assessment Summary

[http://academic.cuesta.edu/sloa/docs/Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](http://academic.cuesta.edu/sloa/docs/Course_and_Program_Assessment_Summary_F_2011.docx)

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**Division:** *Performing Arts*

**Program:** Music

**Date:** 12/15

Courses in program, or course: \_\_\_\_\_MUS 245 Jazz

Workshop\_\_\_\_\_

**Faculty involved with the assessment and analysis:** *Ron McCarley*

**Course-to-program outcome mapping document\*\* is completed** Yes\_X\_\_

No\_\_\_\_\_

1	<p>Student Learning Outcome Statements</p> <p><input type="checkbox"/> Program</p> <p><input checked="" type="checkbox"/> Course</p>	<ol style="list-style-type: none"> <li>1. Perform a part in a small jazz group well in terms of stating a melody, intonation, rhythm, expression, playing stylistically and playing within the concept of groove.</li> <li>2. Memorize parts and improvise in the jazz idiom.</li> <li>3. Work as part of a team/ensemble and rehearse effectively including responding to a director, punctuality and professional conduct.</li> <li>4. Practice effectively</li> <li>5. Evaluate and respond to aesthetic content.</li> </ol>
2	<p>Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)</p>	<ol style="list-style-type: none"> <li>1. Perform a part in a small jazz group well in terms of stating a melody, intonation, rhythm, expression, playing stylistically and playing within the concept of groove. <ol style="list-style-type: none"> <li>a. Assessed by instructor monitoring rehearsals and recordings of concerts and entering in number grade in spreadsheet according to rubric, based.</li> </ol> </li> <li>2. Memorize parts and improvise in the jazz idiom. <ol style="list-style-type: none"> <li>a. Assessed by performance in final exam concert.</li> </ol> </li> <li>3. Work as part of a team/ensemble and rehearse effectively including responding to a director, punctuality and professional conduct. <ol style="list-style-type: none"> <li>a. Assessed by feedback from 'point people' summarized by instructor and assessment by instructor of teamwork and final performance.</li> </ol> </li> <li>4. Practice effectively <ol style="list-style-type: none"> <li>a. If the performance is of high quality this is assumed to be high. If it is not, it is assessed by instructor assessment and self-reporting on a survey given at the final.</li> </ol> </li> <li>5. Evaluate and respond to aesthetic content. <ol style="list-style-type: none"> <li>a. Assessed by performance in final concert.</li> </ol> </li> </ol>

3	Assessment Administration Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	It is difficult to get standardized assessment for music performance ensembles. Everyone has different standards as to what is excellent and it is difficult to describe with words where these standards could be. With that in mind, all of the assessment is done by the director with a standard that is felt to be that of early college performance level, commiserate with the Community College paradigm. There were about 40 students involved in the sample, which was the entire class at that point.
4	Assessment Results Summary (summarize Data)	<p>This class is an ensemble with a wide range of talent represented. Even so the students are very motivated and performed well in terms of achieving course SLOs.</p> <p>9. 95% This is an important skill for this class and the way some ensembles run, it is the only real SLO. We are able to achieve success in this area in part because of the balance of time spent on the other SLOs</p> <p>10. 97% This was a high assessment. The students were very motivated because the assessment was at a public concert.</p> <p>11. 97% This group did very well on this area which is not taught well in most other classes and yet is an essential skill.</p> <p>12. 90% It is an on going challenge to teach students to practice effectively, something like teaching students to be people that study. While this is not a bad number, a continued effort needs to be made in this area because much of the student's success will be related to this.</p> <p>13. 100% While this is very good score, it is a basic skill for a class like this.</p>
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	This sort of assessment will always suffer from some subjectivity and so close comparison of numbers is probably a futile exercise. That being said, it is good to notice that the overall achievement of SLOs is very high. It is a thriving program and even though it has many problems, achieving SLOs is going well.
6	Recommended Changes & Plans for Implementation of Improvements	One problem that the course does have is maintaining enough students to remain efficient. There needs to be around 45-50 students involved before good levels of efficiency can be achieved. This is very difficult for a college the size of Cuesta and adds strain to the classes when they are so full.
7	Description or evidence of dialog among course or program-level faculty about assessment plan and results	Since only one person teaches this class, most of the discussion about it has been informal. Some professors that have had input have been Ron McCarley, John Knutson and Jenn Martin.

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The following CPAS documents are from support classes that are evaluated by other music faculty.

## Course or Program Assessment Summary [http://academic.cuesta.edu/sloa/docs/Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](http://academic.cuesta.edu/sloa/docs/Course_and_Program_Assessment_Summary_F_2011.docx)

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Division: **Performing Arts**

Program: **Music**

Date: **September 2014**

v. 3 2012

Courses in program, or course: Mus 204A

Faculty involved with the assessment and analysis: **GEORGE STONE**

Course-to-program outcome mapping document\*\* is completed Yes\_X\_\_\_\_\_ No\_\_\_\_\_

1	Student Learning Outcome Statements <input type="checkbox"/> Program <input checked="" type="checkbox"/> Course	1. <b>Build</b> diatonic triads in root position and first/second inversion and realize figured bass notation.
2	Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	a. Music Theory Chapter Homework Assignments (4) and Theory Midterm Exam b. In-class quizzes and aural tests
3	Assessment Administration Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	Administer this chapter work and midterm exam each Fall and Spring semester. 11 students participated in this assessment. Currently, students are also completing 4 part chorales using the SATB format and are doing well by class standards.
4	Assessment Results Summary (summarize Data)	To measure SLO #1:  The chapter homework indicates the following results: a. 36% of the class have received an A grade average on the first 4 chapters of homework 45% of the class have received a B grade average on the first 4 chapters of homework 19% of the class have received a C grade average on the first 4 chapters of homework  The Midterm Exam indicates the following results: a. 63% of the class received an A grade average on the midterm exam b. 37% of the class received an B grade average on the midterm exam
	Discussion of Assessment Procedure and Results, and Effectiveness of Previous	The chapter homework and midterm results were very mixed. It is clear that the average age of the class (young) created specific challenges for some students. With additional help and tutoring, most of the students completed the semester ready to move onto 204B.

## Course or Program Assessment Summary [http://academic.cuesta.edu/sloa/docs/Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](http://academic.cuesta.edu/sloa/docs/Course_and_Program_Assessment_Summary_F_2011.docx)

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Division: **Performing Arts**

Program: **Music**

Date: **September 2014**

v. 3 2012

Courses in program, or course: Mus 204A

Faculty involved with the assessment and analysis: **GEORGE STONE**

Course-to-program outcome mapping document\*\* is completed Yes X No       

1	Student Learning Outcome Statements <input type="checkbox"/> Program <input checked="" type="checkbox"/> Course	1. <b>Build</b> diatonic triads in root position and first/second inversion and realize figured bass notation.
2	Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	a. Music Theory Chapter Homework Assignments (4) and Theory Midterm Exam b. In-class quizzes and aural tests
3	Assessment Administration Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	Administer this chapter work and midterm exam each Fall and Spring semester. 11 students participated in this assessment. Currently, students are also completing 4 part chorales using the SATB format and are doing well by class standards.
4	Assessment Results Summary (summarize Data)	To measure SLO #1:  The chapter homework indicates the following results: a. 36% of the class have received an A grade average on the first 4 chapters of homework 45% of the class have received a B grade average on the first 4 chapters of homework 19% of the class have received a C grade average on the first 4 chapters of homework  The Midterm Exam indicates the following results: a. 63% of the class received an A grade average on the midterm exam b. 37% of the class received an B grade average on the midterm exam
	Discussion of Assessment Procedure and Results, and Effectiveness of Previous	The chapter homework and midterm results were very mixed. It is clear that the average age of the class (young) created specific challenges for some students. With additional help and tutoring, most of the students completed the semester ready to move onto 204B.

## Course or Program Assessment Summary

[http://academic.cuesta.edu/sloa/docs/Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](http://academic.cuesta.edu/sloa/docs/Course_and_Program_Assessment_Summary_F_2011.docx)

This form can be used to record SLO assessment plans and results for courses or programs. It is recommended that this document be stored on a group drive, or in MyCuesta.

Division: *Performing Arts*

Program: *Music*

Date: *5/15/2012*

Courses in program, or course: \_MUSIC 204B MUSIC THEORY (SEMESTER 2)

Faculty involved with the assessment and analysis: *GEORGE STONE*

Course-to-program outcome mapping document\*\* is completed Yes X

No       

1	Student Learning Outcome Statements <input type="checkbox"/> Program <input checked="" type="checkbox"/> Course	1. Identify all intervals up through one-octave, major and minor, and root and 1st inversion chords 2. Summarize and dictate melodies outlining diatonic chords and rhythms in simple and compound meters 3. Analyze the music from 17th and 18th centuries using roman numeral and figured bass analysis 4. Create an SATB chorale using conventional voicing principals
2	Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	1. Student self-report assessment form 2. Student midterms and finals 3. Student harmonic dictation tests 4. Student chapter assignments
3	Assessment Administration	1. Administer student self-report assessment form to largest number of students enrolled

	Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	2. There is one section of the course each semester on average 3. Assessments are given every two weeks 4. Dictation tests are given every month, four times total 5. SATB chorale assignments are given every three weeks 6. Midterm and Final are given at respective times
4	Assessment Results Summary (summarize Data)	Question 1: 75% scored VERY WELL, 25% scored FAIRLY WELL Question 2: 75% scored VERY WELL, 17% scored FAIRLY WELL, 8% scored SOMEWHAT Question 3: 92% scored VERY WELL, 8% scored FAIRLY WELL Question 4: 84% scored VERY WELL, 16% scored FAIRLY WELL Question 5: 59% scored VERY WELL, 41% scored FAIRLY WELL
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	Over 77% of students are confident with their skills and abilities. Students are strong in SATB construction, practical harmonic practices and identification. Students are showing a slight deficiency in dictation skills and ear training.
6	Recommended Changes & Plans for Implementation of Improvements	Further assessments in the future will continue to direct any changes based on deficiencies – however, it was determined to implement a separate course on ear training and dictation to assist in bolstering those skills.
7	Description or evidence of dialog among course or program-level faculty about assessment plan and results	The three instructors in the program analyzed and discussed the outcomes and plans for improvement.

## Course or Program Assessment Summary

[http://academic.cuesta.edu/sloa/docs/Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](http://academic.cuesta.edu/sloa/docs/Course_and_Program_Assessment_Summary_F_2011.docx)

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Division: Performing Arts Program: Music Date: 5/4/12

Courses in program, or course: \_\_\_\_\_MUS 212 Applied

Music \_\_\_\_\_

Faculty involved with the assessment and analysis: Jennifer Martin, Warren Balfour, Rudolf Budginas

Course-to-program outcome mapping document\*\* is completed Yes\_X\_\_\_\_\_

No \_\_\_\_\_

1	Student Learning Outcome Statements <input type="checkbox"/> Program <input checked="" type="checkbox"/> Course	1. Perform music using an aesthetically pleasing artistic voice 2. Utilize the historical and theoretical elements of music in performance 3. Employ skills and ethics to lead and interact with ensembles for effective musical performance
2	Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	1. Student self-report assessments, Spring 2012 students and alumni 2. Comprehensive exams (Juries)
3	Assessment Administration Plan (date(s), sample size or selection of course sections,	Self-reporting assessment surveys were administered to all Applied Music students (capstone course, n=42) on 5/4/12. Surveys were also emailed to a group of alumni for with whom we retained contact. These students

	scoring procedures, etc.)	graduated from the program or transferred to a four-year institution between 5/09 and 5/11 (n=16). Additionally, results of jury examinations were scanned to obtain additional information for SLOs 1 and 2.
4	Assessment Results Summary (summarize Data)	Self surveys: PLO#1: 87% of the students reported positive for the two highest rankings. PLO#2: 64% of the students reported positive for the two highest rankings. PLO#3: 89% of the students reported positive for the two highest rankings. Data from jury exams, multiple instructor grading: PLO#1: 79%, two highest rankings PLO#2: 67%, two highest rankings
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	We feel that the procedures used were valid. Discussion took place regarding the possibility of recording random samples of jury exams, and engaging an outside expert in future assessments.
6	Recommended Changes & Plans for Implementation of Improvements	We feel that the procedures used were valid. Discussion took place regarding the possibility of recording random samples of jury exams, and engaging an outside expert in future assessments. clear that our least successful outcomes are regarding PLO#2. We will investigate requiring the Classical Music Appreciation course, given credit limitations and the still developing transfer degree. Individual studio instructors will be shown these results and will be encouraged to adjust instruction accordingly.
7	Description or evidence of dialog among course or program-level faculty about assessment plan and results	Profs. Martin, Balfour, and Budginas met to discuss the assessment results two times during 5/12. The individual studio instructors will be emailed the results Summer 2012, and will dialogue opening day, 8/12.

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Division: Performing Arts Program: Music Date: May, 2012  
Courses in program, or course: MUS 223

Faculty involved with the assessment and analysis:

Course-to-program outcome mapping document\*\* is completed Yes \_\_\_\_\_  
No X

1	Student Learning Outcome Statements <input type="checkbox"/> Program <input checked="" type="checkbox"/> Course	<ol style="list-style-type: none"> <li>1. Create a free-flowing and natural performance through the use of accents, stress, rubato and flexibility in phrasing.</li> <li>2. Prepare a performance of university and professional level music singing one on a part.</li> <li>3. Show ability to blend at level of professional vocal jazz ensembles.</li> <li>4. Demonstrate appropriate performance on four</li> </ol>
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		<p>contrasting jazz styles.</p> <p>5. Construct an appropriate and creative vocal jazz improvisation, showing awareness of musical form, melodic construction, and harmonic structure.</p>
2	Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	<p>1. I listened to a recording of the final concert and evaluated the singers based on a rubric. (SLOs 1, 2, 3, 4, 5).</p> <p>I used four contrasting pieces to evaluate their understanding of four different styles: funk, swing, rubato ballad, and samba. The categories on the rubric correspond to college-level vocal jazz competitions I have adjudicated around North America.</p>
3	Assessment Administration Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	Evaluate the recording and assess all SLOs one week after the spring concert.
4	Assessment Results Summary (summarize Data)	<p>Completed rubrics attached.</p> <p>For Sp 2012, the I averaged all the individuals scores to create a average composite scores as follows (5 is the highest score):</p> <p>SLO #1: 4.8</p> <p>SLO #2: 5</p> <p>SLO #3: 4.6</p> <p>SLO #4: 4 on Funk style, 4.9 on Swing style, 4.7 on Rubato Ballad style, and 4.4 on Samba style.</p> <p>SLO #5: Students range from 2/5 to 5/5. The average is 4.2/5.</p>
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	Implementation of this current assessment seemed to work well. This was a capstone project type of assessment, and therefore easy to evaluate. I also have outside adjudicator scores from festivals that we participated in this year.
6	Recommended Changes & Plans for Implementation of Improvements	Perhaps in the future I can incorporate festival adjudicator results into this assessment as well. Also, I would like to see improvement in the improvisation SLO (#5). The average score was acceptable, but there were several low scores (2 out of 5) and I would like to make sure that fewer people are left behind in this particular outcome.
7	Description or evidence of dialog among course or program-level faculty about assessment plan and results	Ron McCarley and I will discussed this as part of our program assessment and review. We will find more areas where we can collaborate in our assessment. One positive event to move us toward that is our joint vocal jazz/jazz band concert this fall at the CPAC.

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# Course or Program Assessment Summary

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Division: Performing Arts

Program: Music

Date: May, 2012

Courses in program, or course: Course: MUS

224 \_\_\_\_\_

Faculty involved with the assessment and analysis: Inga Swearingen

Course-to-program outcome mapping document\*\* is completed Yes X No \_\_\_\_\_

No \_\_\_\_\_

1	<b>Student Learning Outcome Statements</b> <input type="checkbox"/> Program <input type="checkbox"/> Course	<p>1. I can demonstrate these specific techniques for solo jazz/pop singing:</p> <p>A. Analysis of established jazz singers and styles. Drawing on listening examples from class and independent listening, I can describe a singer's use of tone, timbre, vibrato, use of stylization, interaction with the rhythm section, and interpretation of the lyric.</p> <p>B. Communication with the audience through personal interpretation of the lyric.</p> <p>C. Harmonic analysis demonstrated by singing the roots of the chords.</p> <p>D. Identification of common forms used in jazz standards (AABA, 12-bar blues, rhythm changes).</p> <p>E. Improvising (scat singing) over common chord progressions using melody and roots.</p> <p>F. Demonstration of good microphone technique (distance to mouth, consistency of distance, variations of placement for different effects).</p> <p>G. Demonstration of good stage presence (tall posture, eye contact with the audience, projection of voice, no nervous fidgeting, facial expression).</p> <p>H. Creation of an arrangement. Personalizing a song by choosing style, groove, intro and outro, etc. Communicating the arrangement by creating a clear lead sheet for the rhythm section.</p>
2	<b>Assessment Methods Plan</b> (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	<p>During the Spring semester of 2012 students will evaluate their learning outcomes by choosing one of the following responses.</p> <p>5 = Very Well            4 = Fairly Well            3 = Somewhat            2 = Slightly            1 = Not at All</p>
3	<b>Assessment Administration Plan</b> (date(s), sample size or selection of course sections, scoring procedures, etc.)	<p>Administered in Spring semester (largest number of students enrolled).            Handed out in class, 20 of the 23 students enrolled were present.</p>
4	<b>Assessment Results Summary</b> (summarize Data)	<p>Survey data attached.</p> <p>For Spring 2012</p> <p>The students showed more confidence in areas where they were asked to demonstrate a concept by performing it for the class. Because enrollment in Spring 2012 was so high (23 students), they experienced less individual performance time. I believe a class size of 15 ensures enough individual attention and allows for more solo performances.</p> <p>The range of experience and theory knowledge in this class is great. Therefore, questions "C", "D" and "H" challenged those who do not read music. However, these students provide a natural perspective and</p>

		interpretation that augments the class experience. Therefore, I think it is important to keep it open to all students regardless of experience and theory knowledge.
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	Students feel confident in the areas they were asked to demonstrate skills through performance. They feel less confident in areas that were simply lectured about in class with no assignment attached.
6	Recommended Changes & Plans for Implementation of Improvements	Student survey data for Spring 2012 shows lower confidence with SLOs "F." and "G." Give students more opportunity to perform songs for each other and wider school audiences. This will possibly help build confidence in stage presence and comfort with using good microphone technique.
7	Description or evidence of dialog among course or program-level faculty about assessment plan and results	Discussion with vocal jazz colleagues about ways to integrate more performance opportunities for the class.

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### Course or Program Assessment Summary <http://academic.cuesta.edu/sloa/docs/>

[Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](#)

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Division: **Humanities**

Program: **Performing Arts**

Date: **5/16/2012**

v. 2 2012

Courses in program, or course: **Mus 238 - Jazz History**

Faculty involved with the assessment and analysis: **Aaron Wolf**

Course to program outcome mapping document\*\* is completed Yes X No       

1	Student Learning Outcome Statements <input type="checkbox"/> Program <input type="checkbox"/> Course	1) articulate core elements of five or more major jazz, or jazz related styles. 2) associate key performers to five or more major jazz, or jazz related styles. 3) aurally identify and distinguish five or more major jazz, or jazz related styles. 4) aurally identify and distinguish elements of improvisation from composition in the jazz setting.
2	Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	Assess students abilities to aurally identify five or more major jazz styles (# 3 of Student Learning Outcome Statements). Assess students abilities to associate key performers to five or more major jazz styles (#2 of Student Learning Outcome Statements).
3	Assessment Administration Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	Assessment was administered in two separate sections of MUS 238. 20 samples of data were acquired from the first section (class A), and 19 samples of data were acquired from the second section (class B). The procedure for acquiring data was as follows: Immediately before the final exam (a non-cumulative exam focusing on Jazz styles, artists, and issues from 1960 to the present) students listened to 5 unfamiliar examples of 5 major jazz styles in random orders. The selections chosen were famous recordings from highly influential Jazz artists. The 5 styles selected and played were that of Early New Orleans Jazz (Sidney Bechet), Be-Bop (Charlie Parker), Hard Bop (Freddie Hubbard and Joe Henderson), Free Jazz (Ornette Coleman), and Jazz Fusion (late Miles Davis). After listening to an example, students were then asked to accurately identify which major Jazz style would best describe what was just heard. Students were not offered cues or guidance, and were not given a list of potential styles to choose from. For the purpose of obtaining greater insights into the study, I also asked students to articulate what specific elements led them to conclude that the piece of music they heard was the major jazz style they listed. Students were then asked if they could name any key performers related to the style they listed in association with the listening example.

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[Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](#)

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Division: **Humanities**

Program: **Performing Arts**

Date: **5/16/2012**

v. 2 2012

Courses in program, or course: **Mus 238 - Jazz History**

Faculty involved with the assessment and analysis: **Aaron Wolf**

Course to program outcome mapping document\*\* is completed Yes X No \_\_\_\_\_

1	Student Learning Outcome Statements <input type="checkbox"/> Program <input type="checkbox"/> Course	1) articulate core elements of five or more major jazz, or jazz related styles. 2) associate key performers to five or more major jazz, or jazz related styles. 3) aurally identify and distinguish five or more major jazz, or jazz related styles. 4) aurally identify and distinguish elements of improvisation from composition in the jazz setting.
2	Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	Assess students abilities to aurally identify five or more major jazz styles (# 3 of Student Learning Outcome Statements). Assess students abilities to associate key performers to five or more major jazz styles (#2 of Student Learning Outcome Statements).
3	Assessment Administration Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	Assessment was administered in two separate sections of MUS 238. 20 samples of data were acquired from the first section (class A), and 19 samples of data were acquired from the second section (class B). The procedure for acquiring data was as follows: Immediately before the final exam (a non-cumulative exam focusing on Jazz styles, artists, and issues from 1960 to the present) students listened to 5 unfamiliar examples of 5 major jazz styles in random orders. The selections chosen were famous recordings from highly influential Jazz artists. The 5 styles selected and played were that of Early New Orleans Jazz (Sidney Bechet), Be-Bop (Charlie Parker), Hard Bop (Freddie Hubbard and Joe Henderson), Free Jazz (Ornette Coleman), and Jazz Fusion (late Miles Davis). After listening to an example, students were then asked to accurately identify which major Jazz style would best describe what was just heard. Students were not offered cues or guidance, and were not given a list of potential styles to choose from. For the purpose of obtaining greater insights into the study, I also asked students to articulate what specific elements led them to conclude that the piece of music they heard was the major jazz style they listed. Students were then asked if they could name any key performers related to the style they listed in association with the listening example.

## Course or Program Assessment Summary

[http://academic.cuesta.edu/sloa/docs/Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](http://academic.cuesta.edu/sloa/docs/Course_and_Program_Assessment_Summary_F_2011.docx)

This form can be used to record SLO assessment plans and results for courses or programs. It is recommended that this document be stored on a group drive, or in MyCuesta.

Division: *Performance*

Program:

Date:

**5/15/2012**

**v. 3 2012**

Courses in program, or course: **Mus 258 Elementary Class Piano**

Faculty involved with the assessment and analysis: *Idona Cabrinha, India D'Avignon, Michael Walker*

*Course-to-program outcome mapping document\*\**  
*is completed* Yes \_\_\_\_\_

No \_\_\_\_

1	<p>Student Learning Outcome Statements</p> <p><input type="checkbox"/> Program</p> <p><input checked="" type="checkbox"/> Course</p>	<p>1. Demonstrate elementary technical skills and eye-hand coordination at the piano</p> <p>2. Demonstrate facility in sight-reading</p> <p>3. Demonstrate facility in keyboard harmony</p> <p>4. Demonstrate competence in performing elementary level repertoire</p>
2	<p>Assessment Methods Plan</p> <p>(identify assessment instruments, scoring rubrics, SLO mapping diagrams)</p>	<p>Administer individual SLO rubrics for sight-reading, keyboard harmony, repertoire and technical skills several times throughout the semester</p> <p>Administer Sight-reading Rubric for peer critique several times throughout the semester</p> <p>Administer all SLO rubrics at performance final</p>
3	<p>Assessment Administration Plan</p> <p>(date(s), sample size or selection of course sections, scoring procedures, etc.)</p>	<p>On April 16, sixteen students were assessed using the Technical Skills Rubric.</p> <p>Between April 26 and May 8, twenty-one students were peer-assessed using the Sight-reading Rubric. On April 16th, sixteen students were assessed with the Sight-reading Rubric.</p> <p>Between April 16 and May 10, twenty-seven students were assessed using the Keyboard Harmony Rubric. Between April 30 and May 10, twenty-seven students were assessed using the Repertoire Rubric.</p> <p>Students are assessed with the Repertoire, Sight-reading, Technical skills, and Keyboard Harmony Rubrics throughout the semester in four MU 258 classes taught by three different instructors.</p>

4	Assessment Results Summary (summarize Data)	<p>Student Technical Skills were assessed throughout the semester with an average score of 88%.</p> <p>Student Technical Skills were assessed on the final with an average score of 75%.</p> <p>Student Sight-reading was assessed throughout the semester with an average score of 88%. Student Sight-reading was peer-assessed throughout the semester with an average score of 90%. Student Sight-reading was assessed at the final with an average score of 90%.</p> <p>Student Keyboard Harmony was assessed throughout the semester with an average score of 90%. Student Keyboard Harmony was assessed at the final with an average score of 74%.</p> <p>Student Repertoire was assessed at the final with an average score of 88%.</p>
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	<p>Instructors met on March 16th to construct rubrics for their SLOs and to discuss implementation. They met again on May 15, 2012 to discuss results and future improvements.</p>
6	Recommended Changes & Plans for Implementation of Improvements	<p>Next year, faculty will plan to use some identical materials for assessment. Faculty members will meet prior to this assessment to discuss exact criteria for grading, the intent being to develop comparable grading standards.</p> <p>Because piano playing is a skill that needs repetition and drilling, if a student misses class, they quickly fall behind; therefore, there is a common problem with consistent attendance and retention. This will be addressed by adopting a common strict attendance policy and by assessing a performance skill at least once a week.</p>

7	Description or evidence of dialog among course or program-level faculty about assessment plan and results	MU 258 faculty will meet twice a year to continue discussing and analyzing their progress with the above.
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- C. Attach or insert a mapping document that indicates how course-level SLOs connect to program-level SLOs. Reference: [Student Learning Outcomes and Assessments](#).

The Jazz Studies AA is in the process of being revised and the mapping below relates to its new Program learning outcomes.

**Program Mapping for Jazz Studies AA**  
**How PLOs relate to course SLOs**

	MUS 204A	MUS 203B	MUS 203C	MUS 205A	MUS 205C	MUS 205C	MUS 212	MUS 223	MUS 224	MUS 231	MUS 232	MUS 233	MUS 238	MUS 244A	MUS 244B	MUS 245	MUS 257	MUS 258
1. Perform well in terms of stating melodies, intonation, rhythm, expression, playing stylistically and playing within the concept of groove.				X	X	X	X	X	X	X	X	X				X	X	X
2. Analyze the theoretical elements of a solo or piece of music.	X	X	X				X		X		X	X	X					
3. Work effectively as a team/ensemble, rehearse effectively including responding to a director, punctuality and professional conduct							X	X	X	X				X	X	X		
4. Practice effectively				X	X	X	X	X	X	X	X	X				X	X	X
5. Improvise and respond to aesthetic content							X	X	X		X	X		X	X	X		

## Theory

### MUS 204A Music Theory II

1. Write and identify any 7th chord in root position and inversion. (PLO 2)
2. 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. (PLO 2)
3. 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. (PLO 2)
4. Compose music using musical elements included in course content. (PLO 5)

### **MUS 204B Music Theory III**

1. 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. (PLO 2)
2. Realize a figured bass and harmonize a given melody using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences. (PLO 2)
3. 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. (PLO 2)
4. Compose music using musical elements included in the course content. (PLO 5)

### **MUS 204C Music Theory IV**

1. Write and identify in context borrowed chords, Neapolitans, augmented-sixth chords, 9th, 11th, and 13th chords, added sixth chords, and altered dominants. (PLO 2)
2. Write and recognize examples of enharmonic modulation. (PLO 2)
3. 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. (PLO 2)
4. Compose music using musical elements included in course content. (PLO 5)

### **Musicianship**

#### **MUS 205A Musicianship II**

1. 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. (PLOs 1, 2)
2. 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, I V, V and V7 chords. (PLOs 1, 2)

#### **MUS 205B Musicianship III**

1. 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. (PLOs 1,2)
2. 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. (PLOs 1,2)

### **MUS 205C Musicianship IV**

1. 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. (PLOs 1,2)
2. 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. (PLOs 1,2)

### **MUS 212 Applied Music**

1. Perform on their instrument or voice in a musically expressive manner and demonstrate the proper characteristics involved in, and related to, musical production. (PLOs 1, 4, 5)
2. Demonstrate an ability to work in collaboration with other musicians, using proper rehearsal and performance techniques with accompanists and/or instrumental and choral ensembles. (PLOs 3, 4)
3. Display critical thinking and listening skills through written critiques (ie, concert reports) of performances concerning artistic expression, performance practice, and selection of repertoire. (PLOs 2, 5)
4. Demonstrate preparedness for future career opportunities.

### **MUS 223 Vocal Jazz Ensemble**

- Refine all learning objectives of MUS 228 (Mixed Choir) (PLOs 1, 3)
- Refine individual ensemble skills:
  - Independence of part singing
  - Blend
  - Stylistic interpretation
  - Vocal jazz improvisation
  - Greater appreciation for the uniqueness of American pop/jazz music (PLOs 1, 3, 4, 5)

### **MUS 224 Vocal Jazz Workshop**

1. Provide written and oral demonstration of jazz scales and modes (PLOs 1, 2)
2. Interpret written music for vocal performance (PLO 1, 4)
3. Demonstrate critical listening skills by forming good intonation (PLOs, 1,4)
4. Demonstrate several improvisation techniques (PLO 5)
5. Prepare lead sheets for jazz performance and accompaniment (PLO 1)

### **MUS 238 Music Appreciation: Jazz**

1. Articulate core elements of five or more major jazz, or jazz related styles. (PLO 2)
2. Associate key performers to five or more major jazz, or jazz related styles. (PLO 2)
3. Aurally identify and distinguish five or more major jazz, or jazz related styles. (PLO 2)
4. Aurally identify and distinguish elements of improvisation from composition in the jazz setting. (PLOs 2, 5)

### **MUS 231 Jazz Ensemble**

5. Perform a part in large jazz group well in terms of stating melodies well, intonation, playing stylistically and playing within the concept of groove. (PLO 1)
6. Sight read well (PLO 1)
7. Work as part of a team/ensemble and rehearse effectively including responding to a director and punctuality (PLO 3)
8. Practice effectively (PLO 4)

### **MUS 232 Beginning Jazz Improvisation**

1. Perform all basic scales, chords and techniques used in jazz improvisation. (PLOs 1, 2)
2. Improvise a solo in a jazz setting. (PLO 5)
3. Transcribe and perform a recorded solo. (PLO 2)
4. Follow along with a chord progression while playing and not get lost. (PLO 5)

### **MUS 233 Jazz Improvisation**

5. Demonstrate all basic scales, chords and techniques used in jazz improvisation. (PLOs 1, 2)
6. Improvise a solo in a jazz setting. (PLO 5)
7. Analyze a recorded solo. (PLO 2)
8. Reharmonize a jazz piece and recognize reharmonizations in other pieces (PLO 2)

### **MUS 244A**

1. Implement basic rehearsal techniques. (PLO 3)
2. Explain the basics of small group jazz in an effective manner. (PLO 3)
3. Organize a small group to work together and perform. (PLOs 3, 5)

### **MUS 244B**

1. Implement more complex rehearsal techniques. (PLO 3)
2. Explain the elements of small group jazz in an effective manner. (PLO 3)
3. Organize a small group to work together and perform. (PLOs 3, 5)
4. Lead a small group (PLO 3)

### **MUS 245 Jazz Workshop**

6. Improvise in different styles (PLOs 1, 5)
7. Perform well in terms of stating melodies beautifully, playing stylistically and playing within the concept of groove. (PLO 1)
8. Work effectively as part of a team or ensemble (PLO 3)
9. Practice effectively (PLO 4)
2. Evaluate and respond to aesthetic content. (PLO 5)

### **MUS 257**

1. Demonstrate elementary technical skills and eye-hand coordination at the piano. (PLOs 1, 4)
2. Sight-read on the piano responding to musical terms and notation. (PLO 1, 4)
3. Demonstrate facility in keyboard harmony, scales, chords and transposition. (PLO 1, 4)
4. Perform elementary level piano repertoire. (PLO 1, 4)
10. Perform along with other instruments or voice. (PLO 1, 3, 4)

### **MUS 258**

1. Demonstrate elementary technical skills and eye-hand coordination at the piano. (PLO 1, 4)
2. Read music and sight-read at an elementary level. (PLO 1, 4)
3. Demonstrate facility in keyboard harmony. (PLO 1, 4)
4. Perform elementary level piano repertoire. (PLO 1, 4)

#### **D. Highlight improvement efforts that have resulted from SLO assessment.**

- MUS 232 was created when it was observed that the objectives of MUS 233 were too difficult for many students.
- It has been observed that it is extremely important to have a certain number of students involved in MUS 245. Many recruiting efforts have been tried with some success.
- MUS 257 was created when it was observed that many students who are taking MUS 258 can already read music, but it had to be taught because it was part of that curriculum for that course.
- It has been brought forward that the idea of professionalism needs to be taught better in Jazz Studies. Ideas of how to do this are still being vetted.

#### **E. Recommend changes and updates to program funding based on assessment of SLOs.**

- For funding requests complete the applicable Resource Plan Funding Request Worksheet
- For faculty hiring needs, attach Section H – Faculty Prioritization Process

There is always a need for maintaining the facilities and musical instruments. Recruiting funds are more important than ever.

#### **F. Identify and describe any budget requests that are related to student learning outcomes**

assessment results or institutional/programmatic objectives.

The current requests for modernization of room 7105, instrument replacement and recruiting funds are all related to SLO assessment. These are currently being proposed at the Foundation, but ultimately the district should fund them.

## **VI. PROGRAM DEVELOPMENT/FORECASTING**

Create a short narrative describing the forecasting elements, indicating how they support efforts to achieve any of the following, where applicable: Program Outcomes, Institutional Goals, Institutional Objectives, and/or Institutional Learning Outcomes.

- A. New or modified action steps for achieving Institutional Goals and Objectives
  - B. New or modified action steps for achieving Institutional Learning Outcomes
  - C. New or modified action steps for achieving program outcomes
  - D. Anticipated changes in curriculum and scheduling
  - E. Levels or delivery of support services
  - F. Facilities changes
  - G. Staffing projections
  - H. Strategies for responding to the predicted budget and FTES target for the next academic year
- 
- A. There will need to be continued work done on bringing student to completion and earning degrees. The idea of creating a Jazz Studies Certificate needs to be looked at unless state standards of repeatability change.
  - B. The Jazz Studies faculty are going to meet and discuss how we might better emphasize the idea of professional conduct with our students.
  - C. As above some work should be done in the area of professional conduct (PLO 3)
  - D. The AA is going to be revised to include the newer classes and update the PLOs. MUS 220 and MUS 257, 258 and maybe MUS 270 are going to be revised to meet for less time. MUS 224 needs to be revised
  - E. Not at this time.
  - F. Another space for small jazz groups to rehearse would be helpful, but there is no plan as to how to implement this.
  - G. There is a great need to have a full time Director of the CPAC.
  - H. In Jazz Studies it is all about offering only the most important classes and recruiting. Jazz Studies will produce another CD this May, which is a great recruiting tool and is planning on doing a recruiting tour next year.

## **VII. END NOTES (If Applicable)**

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

Jazz Studies produced an excellent CD featuring all of the instrumental groups. Voce produced two great CDs during this period. There are several local bands that started as Combos in MUS 245. One of which Choro de Ouro not only made a CD, but also has been asked to play at Live Oak, in New Orleans, Washington State, etc. and is currently planning their second CD. Sperdak recorded a CD at the end of Spring semester 2015.

But the most impressive award came from Downbeat Magazine. For 38 years Downbeat has been giving awards to student groups and in 2015 the Cuesta College Jazz Program submitted one of its combos for this award. It was awarded as the best small jazz group at a community college in America.

**DOWNBEAT**  
Jazz, Blues & Beyond Since 1934

**38<sup>th</sup> Annual**  
**STUDENT**  
**MUSIC AWARDS**

**2015 WINNER**

**Cuesta College Jazz Combo**

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**Small Jazz Combo – Community College Winner**

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Category

**Cuesta College**

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School

**Ron McCarley**

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Faculty Advisor

The Annual **DOWNBEAT** Student Music Awards honors the accomplishments of Junior High, High School and College student musicians worldwide.

## **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.)

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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:

- *Worksheet A.1: Subjective Ranking Sheet*
- *Worksheet B.1: Objective Criteria for Teaching Faculty*

## DEAN'S/MANAGER'S ANALYSIS OF COMPREHENSIVE PROGRAM PLANNING & REVIEW (CPPR)

**Program:** Jazz Studies

**Planning Year:** 2015-16

**Last Year CPPR Completed:** 2011

**Unit:**

**Cluster:** Humanities

### A. CPPR Pre-Meeting

It is strongly recommended that the Vice President and/or Dean meet with Division Chair/Director/designee and the program faculty and/or staff involved in preparing the CPPR prior to the completion of the review documents. The discussion should include an overview of the CPPR document and expectations of what should be considered and focused on when developing the CPPR.

If a Pre-CPPR meeting occurred, please list those in attendance, when the meeting occurred and a summary of what was discussed.

Dean Pamela Ralston and Faculty Ron McCarley met to discuss the completion of this CPPR. Most of the meeting was regarding the process and specifics of completing the task and the remainder was regarding the value of such an exercise.

### B. Narrative Analysis of CPPR Sections

Please provide an analysis and comments of programmatic information for each of the CPPR sections below.

- **General Information and Program Outcomes (Required for Instruction/Student Services/Administrative Services):**

The Jazz Studies program is one of the strongest in the Performing Arts Division. The College enjoys a long history of excellence and is well known in the community. The program outcomes are well-written and well thought out. The program supports a variety of institutional outcomes and goals.

- **Program Support of Institutional Goals and Objectives, and/or Institutional Learning Outcomes (Required for Instruction/Student Services/Administrative Services):**

The Jazz Studies program supports several IGs and objectives, as well as ILOs. It is notable that the program is enrolling an increasing number of women, and is becoming more diverse. The rate of transfer to notable 4-year institutions is excellent.

- **Program Data Analysis and Program-Specific Measurements (Required for Instruction/Student Services/Administrative Services):**

It is noted that the program has recovered from an enrollment dip that occurred during the lead faculty's sabbatical leave. Other measurements of success seem to meet or exceed that of the college overall.

- **Curriculum Review (Required for Instruction and may be Applicable to Student Services):**

The lead program faculty is also the Division's curriculum expert, and has excelled in curriculum revision, program revision, and writing and revising courses. The assessment calendar is accurate and up to date.

- **Program Support of Institutional Goals and Objectives and Student Learning Outcomes (Required for Instruction/Student Services/Administrative Services):**

The difficulty in seeing students through to completion of the major is noted. Sometimes, students leave the program without a degree because they believe that they have gleaned all that they can from the program. Some students leave because the coursework turned out to be more difficult than was anticipated.

- **Program Data Analysis, Assessment and Improvements (Required for Student Services/Administrative Services):**

The program assessment is real and helpful for future planning. The difficulty of music theory classes seems to surprise some students.

- **Program Outcomes, Assessments and Improvements (Required for Instruction/Student Services/Administrative Services):**

There is a more recent assessment of MUS 212 extant, and it's unknown why it was not used. The Chair will verify that it is located with the other Division CPAC documents.

- **Anticipated Service Challenges/Changes (Required for Student Services/Administrative Services):**

- **Program Development Forecast (Required for Instruction/Student Services/Administrative Services):**

The Chair agrees with the need to stress professional conduct across all of our degrees. The program's efforts in recruitment are notable and continuous.

- **Overall Budget Implications (Required for Student Services/Administrative Services):**

- **End Notes/Additional Comments (Required for Instruction/Student Services/Administrative Services):**

It is notable that the program brings a great deal of positive attention to the overall

college program. It is clear that the Jazz Studies program, along with the other Performing Arts programs, bring more positive attention to the college than do most programs on campus.

**C. Commendations/Considerations:**

Please provide a list of commendations and considerations based on the CPPR.

**Commendations:**

Comments in this area summarize how the program has demonstrated its effectiveness.

Enrollments in the program's courses are on the upswing, and the program's graduates are transferring to outstanding institutions and/or are having good success in their careers as working musicians. The program faculty is comprised of outstanding artists/teachers, and they are highly visible in the community

**Considerations:**

Comments in this area constitute advice to help the program meet or surpass expectations for effectiveness.

Continued work should be done to create sustainable enrollments across the curriculum. It is understood that we are a small college, located in a small town, with relatively small feeder programs. The program faculty can easily be viewed as "overachievers" in building a program that belies the above noted circumstances. The Applied faculty in the program should continue to be encouraged to be part of the recruitment efforts.

**D. Applicable Signatures:**

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**Vice President/Dean**

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**Date**

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**Division Chair/Director/Designee**

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**Date**

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**Other (when applicable)**

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**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/9JXNBQD>