INSTRUCTIONAL COMPREHENSIVE PROGRAM PLANNING AND REVIEW (CPPR) FOR 2023

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

Cluster:	HUMANITIES
Area of Study:	MUSIC
Program:	AUDIO TECHNOLOGY
Current Academic Year:	SPRING 2023
Last Academic Year CPPR Completed:	SPRING 2019
Current Date:	MARCH 6, 2023

NARRATIVE: INSTRUCTIONAL CPPR

Please use the following narrative outline:

I. Describe how this program review was conducted, including how all program members were involved in the planning process.

George Stone, Full Time Faculty and Program Director

As done in the past, all accessible platforms under the IPPR umbrella were used, including previous asssement materials and Advisory Committee minutes. In addition, current trends and directions in the Music Industry were analyzed to determine relevant data in job placement and future growth/expectations. The Covid 19 Pandemic created quite a data gap from 2020 to 2022 as the world struggled to regain its footing. This was noticeably apparent in the Music Industry, where most music and audio production ceased.

II. GENERAL PROGRAM INFORMATION

A. Program Mission

The Audio Technology Program teaches the process of how to engineer and record music. The current program is a total of 16.0 units and is comprised of Music 240 Rec Arts I; Music 241 Rec Arts II; Music 242 Rec Arts III; Music 243 Rec Arts IV and Music 201, Fundamentals of Music (Music Theory I). The program is a comprehensive introduction to audio technology, including sound characteristics, signal flow, console functions, microphone types and techniques, signal processing, audio equipment, studio procedures, equipment design, cables and multi-track recording and mixing techniques. Projects involving hands-on work are assigned to emphasize and improve specific skills, from recording, through editing, to finished mix. The embraced industry-standard AVID Pro Tools HDX System and Solid State Logic Origin Analog Console is used exclusively throughout the course.

B. Please highlight any changes and improvements since the last Comprehensive Program Review. Be sure to specifically indicate those changes that have been made in the program in order to address equity gaps.

After the inclusion of all the program courses in 2017 and the approval of the State of California Chancellor's Office in 2019, the Audio Tech program has reached a very stable platform from which to operate. The main tasks involve upkeep of the equipment and the maintenance of the facility. In late 2021/early 2022, the studio underwent a major overhaul/upgrade to its main console, outboard gear and room acoustics. George Stone was hired to do the installation and commissioning of the new, all analog, Solid State Logic Origin Console. It is the centerpiece of the control room. In addition, the failing acoustic wall materials were replaced with new absorption panels, wood frames and a beautiful acoustic cloth that provides protection and aesthetic beauty. A custom console houses all the outboard gear in on single location, thereby increasing the footprint of an otherwise very small square footage room. The upgrade provides access to the latest methods of music production, and is now inclusive of the analog-digital-analog concept, that is embraced by the industry.

In January 2023, the control room underwent a major upgrade with the installation of a mini-split HVAC system, providing direct control by the end user. This has significantly reduced the huge, historic load needed to cool the control room, thereby eliminating the connection to the building complex HVAC system. The funding for this was provided by Measure L funds and carried out by Facilities.

The most significant addition that was immensely important in reducing equity gaps ironically came as a direct result of the Covid 19 Pandemic. Funding was allocated in batches that provided the purchase of technology software programs given directly to all students in the program. For the past three years, including the current semester, every new student entering the program was awarded a year's subscription to AVID Pro Tools.

C. List all current full-time and part-time faculty in the program.

George Stone, Full Time Faculty and Program Director

David Becker, Part Time Faculty and Assistant

III. 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.**

The Audio Technology Program (ATP) program is primarily focused on providing vocational opportunites to students at Cuesta Collge. Student success clearly identifies that the program is in alignment with the mission of the college. The Cuesta Promise tuition waiver tremendously motivates students to attend, especially those from outside the general vicinity. At almost no personal cost outlay, they are given an opportunity to transfer into a higher learning institution, and prepare for a professional workforce vocation.

We enable students to achieve their academic, transfer, workforce preparation, career advancement, and personal goals. Building on a long standing, historic tradition of excellence, the greater community is served well through the programs and services that produce students who can succeed in a diverse and rapidly changing society. Students who complete the ATP can participate effectively in their local communities, and live responsible and rewarding lives.

Through Cuesta's rich and diverse learning environment, students feel empowered and valued. Institutional outcomes and goals are in direct alignment with those found in professional settings, helping students improve their application, performance and relationships within our immediate community and elsewhere.

Since its inception, the ATP has always supported and addressed the vocational priorities and future of all students who participate. With a list of successful students, the ATP is upholding the mission of the college. The ATP has always provided immediate results for all ages – it is viewed as a wonderful confluence of diversity and excellence and is a place that students feel they can obtain the necessary skills to help them obtain results. Because of specialized, professional instruction, students develop a true sense of expectations, application and ability. Through this intensive learning, they not only develop the skills necessary to compete in the industry but also a realistic awareness of what their roles are within the music industry. This is evidenced by students who have successfully opened their own businesses in and out of our area.

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

Institutional Goal 1: Access

- **Institutional Objective 1A:** Increase enrollment of low-income and underrepresented students through intentional program development and targeted outreach efforts
- **Institutional Objective 1B:** Increase enrollment opportunities for community members who are 55 years of age or older
- **Institutional Objective 1C:** Expand financial support and aid opportunities for students
- **Institutional Objective 1D:** Increase career pathways for local high school students

Institutional Goal 2: Completion

- **Institutional Objective 2A:** Increase in the number of students who earn an Associate Degree or Associate Degree for Transfer, credentials, certificates, or specific job-oriented skill sets

Institutional Goal 3: Transfer

- **Institutional Objective 3A:** Increase the annual number of students transferring to a CSU or UC College Centers

Institutional Goal 4: Unit Accumulation

- **Institutional Objective 4A:** Decrease the average number of units accumulated by Cuesta College students

Institutional Goal 5: Workforce

- **Institutional Objective 5A:** Increase median annual earnings of all students
- **Institutional Objective 5B:** Increase proportion of all students who attained the living wage
- **Institutional Objective 5C:** Increase proportion of all students with a job closely related to their field of study

Institutional Goal 6: Facilities and Technology

- **Institutional Objective 6A:** Align facilities and technology in accordance with the district's *Facilities Master Plan* and the district's *Technology Plan*
- **Institutional Objective 6B:** Address the educational and facilities needs of South County Responsible Parties: Vice President Academic Affairs / Vice President Administrative Services /

Institutional Goal 7: Fiscal

- **Institutional Objective 7A:** Build a sustainable base of enrollment by effectively responding to the needs of the district as identified in the *SLOCCCD Comprehensive Master Plan 2016-2026: Educational Master Plan*
- **Institutional Objective 7B:** Identify and develop sources of revenue beyond annual state allocations to support institutional effectiveness
- **Institutional Objective 7C:** Identify and implement strategies to maintain support for institutional effectiveness while addressing challenges related to the state's funding formula and the rising costs of employee retirement obligations

In support of Goal 1
The ATP has become a "meeting place" for all levels of ability and age. The ATP caters to secondary education level students, typical college-age continuing education students and those who have chosen to access the offerings of this program post-career. It is an interesting area that entices musicians, artists, professionals, and the public, quite simply because music is a universal language. And because of a windfall of funding, the program has been able to attract and provide software resources to low-income and underrepresented groups with a great deal of success. Outreach is accomplished by inviting local area high schools to participate in campus presentations, thereby bolstering awareness and attendance.

In support of Goal 2
The ATP has always worked diligently to maintain as many program completions as possible. The global pandemic of 2020 created the largest challenge ever to promote this area, and as such, there has been a decline from positive numbers in the past. However, because of technology adoptions and restructuring, the ATP continued to provide a capstone course completion for students who had chosen to take the Zoom-based modality. The ATP is currently on schedule to host 12 completions in the spring.

In support of Goal 3
The ATP does see a few students continue to university level curriculum. Most of these students have higher education goals, with a few becoming teachers. However, because of the vocational focus of the program, most students do not transfer but instead enter the work force.

In support of Goal 4
The ATP unit allotment is 16.0 and when taken with the Music Department's ATD, the unit transferability becomes considerably less than that of the normal AA Music degree.

In support of Goal 5
The ATP can boast a healthy number of former students who have become workforce partners with local community businesses such as Harman Hall, Vina Robles Amphitheatre, The Fremont Theatre, The Clarke Center and the Miossi Performing Arts Center. By working in multiple arenas, they have attained a suitable wage that offers them the opportunity to live in the area.

In support of Goal 6
Each year the studio has received funding from CTE to help upgrade and maintain a current arsenal of componentry and software, so that students are always exposed to the most current and relevant technologies available in the industry. The ATP saw a huge makeover in 2022 that secured the curriculum

for the next 5 years or more. The program is very attractive and can provide a wonderful training ground for all future workforce employees. Because of the tremendous cost of a specialized facility, presence in the South County is very limited at this time.

In support of Goal 7
The Performing Arts Division has responsibly included the needs of the ATP in the Facilities Master Plan and IPPR, setting priority as based on ranking and projected need. The fiscal forecast has always included Foundation requests, repair budgets, donors, and other areas of funding in order to maintain the operational aspect of this program.

C. Identify how your program helps students achieve Institutional Learning Outcomes.

- **Personal, Academic, and Professional Development**

Communication skills are in motion when students begin working with artists. They make decisions based upon the musician's performance abilities, discovering and choosing the best ways to produce the music so that the artist feels comfortable and valued. These decisions include honest assessments of the talent level, and adjusting their expectations when some artists are still learners. In addition, the style and genre of the music will formulate their decisions on how to handle talent, eventually allowing them to make informed decisions on what is correct and appropriate.

- **Critical Thinking and Communication**

By working primarily in groups during the initial stages of the session, planning and development of their recording project, students develop room diagrams, mic choices, placement and finally template design and troubleshooting in a group skill building format. Observable and assessable criteria is established through excellent teamwork ethics and critical thinking skills with the guidance and direction of the teacher providing industry examples for comparison and evaluation.

- **Scientific and Environmental Understanding**

Problem solving situations are fostered with empirical data to provide a regulated and predictable outcome. The ATP does not provide a pathway to environmental awareness.

- **Social, Historical, and Global Knowledge and Engagement**

Because of a diverse population of musicians in our area, ATP students get to experience a wide variety of musical styles ranging from Western European traditions, Nonwestern traditions and the occasional noncategorized genre which provides intrigue and challenge. Students will research key points of unfamiliar music and incorporate new ways of recording different and sometimes esoteric styles and instruments. This provides exposure to other cultures and fosters critical thinking and research about how to approach them.

- **Artistic and Cultural Knowledge and Engagement**

Students identify their artistic and cultural preferences through their mixes and portfolio by choosing the bands and styles that are inspirational to them. They also work to learn and repeat the sound of the master recording engineers from past popular genres, so they can create new innovative ideas and fresh sounding mixes that sound current and relevant.

- **Technological and Informational Fluency**

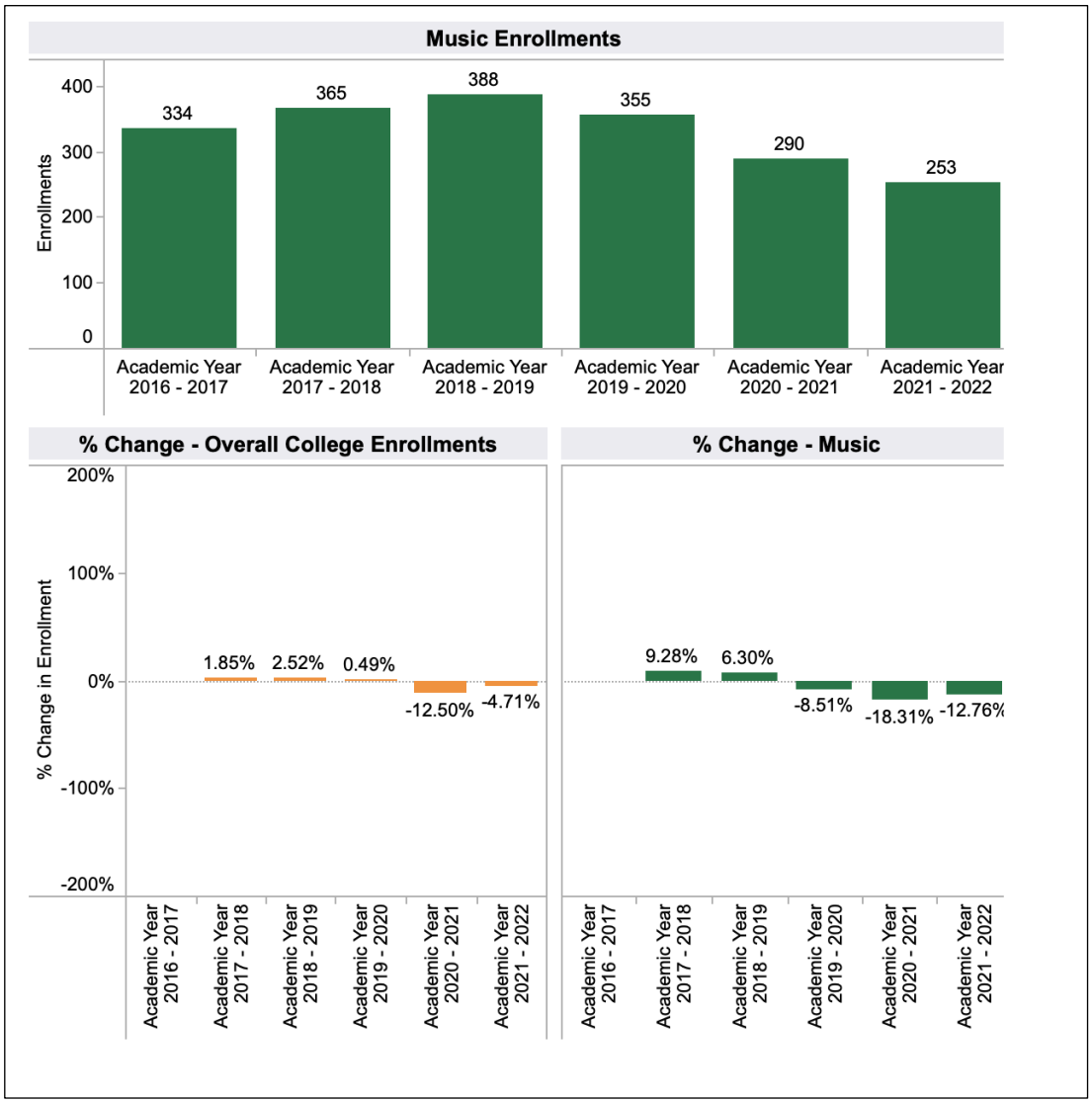
Because of their use of the industry standard Digital Audio Workstation software Pro Tools HDX, all students are exposed to the highest level of digital software available today. They have access to 28 stations in our lab, allowing them to peruse manufacturer websites to learn more about the equipment they are to use, as well as analyzing common issues that can arise during a recording session. In addition, the vast and deep development of sonic plugins, students can discover hundreds of ways to manipulate the sonic architecture of their recorded tracks, allowing them to create their individual identities and sonic signatures. This assists in creating their own "sphere of influence" that has now become the mandatory way to enter the industry.

IV. PROGRAM DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS
(Where applicable the success metrics are aligned with the Student Success Metrics/SCFF).

The data components are hyperlinked below.

A. General Enrollment (Insert Aggregated Data Chart)

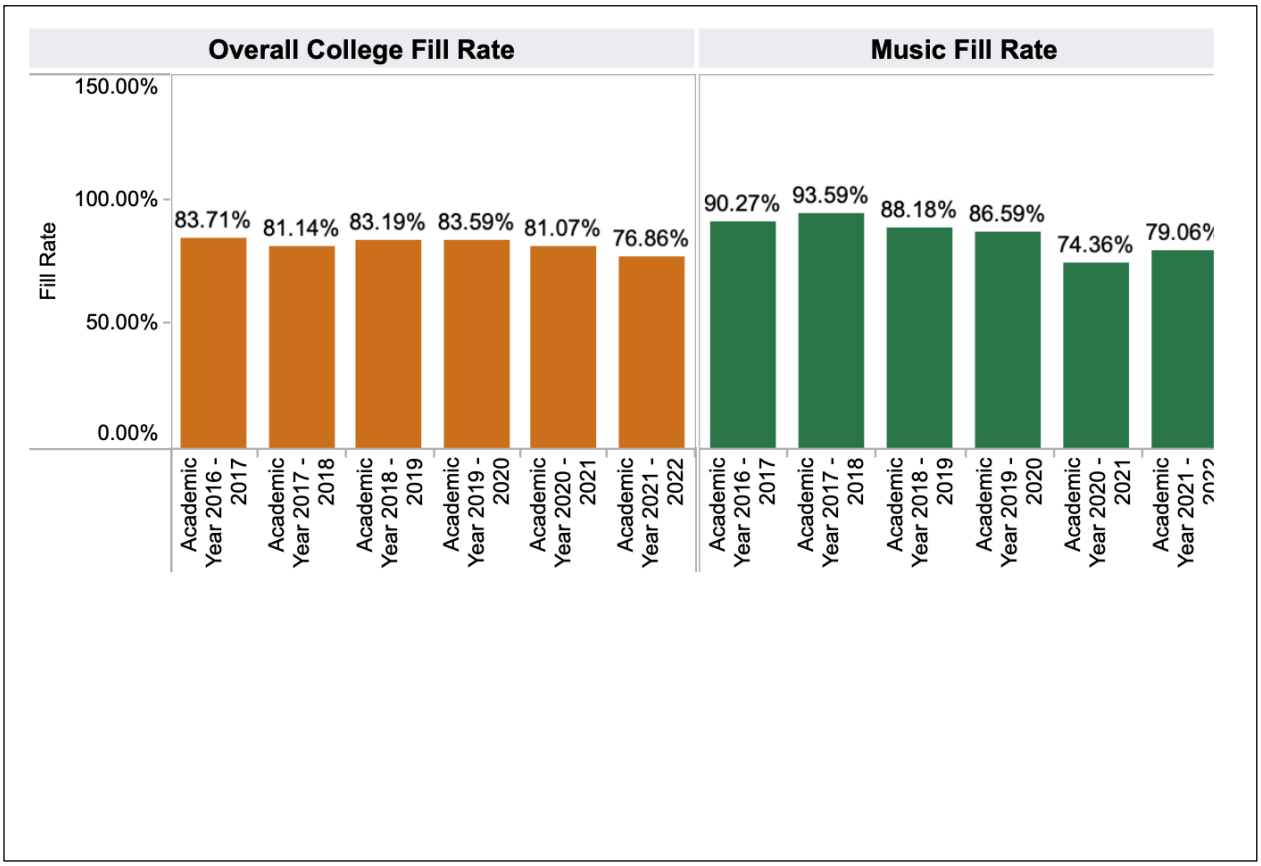
Insert the data chart and explain observed differences between the program and the college.



It is clearly obvious what the last three years of the global pandemic has done to the enrollment numbers of our program and division. It is only now that we can begin to visualize what future and direction enrollment will take, and it could possibly be based upon the need for a permanent modality change where it can be appropriately accommodated.

B. General Student Demand (Fill Rate) (Insert Aggregated Data Chart)

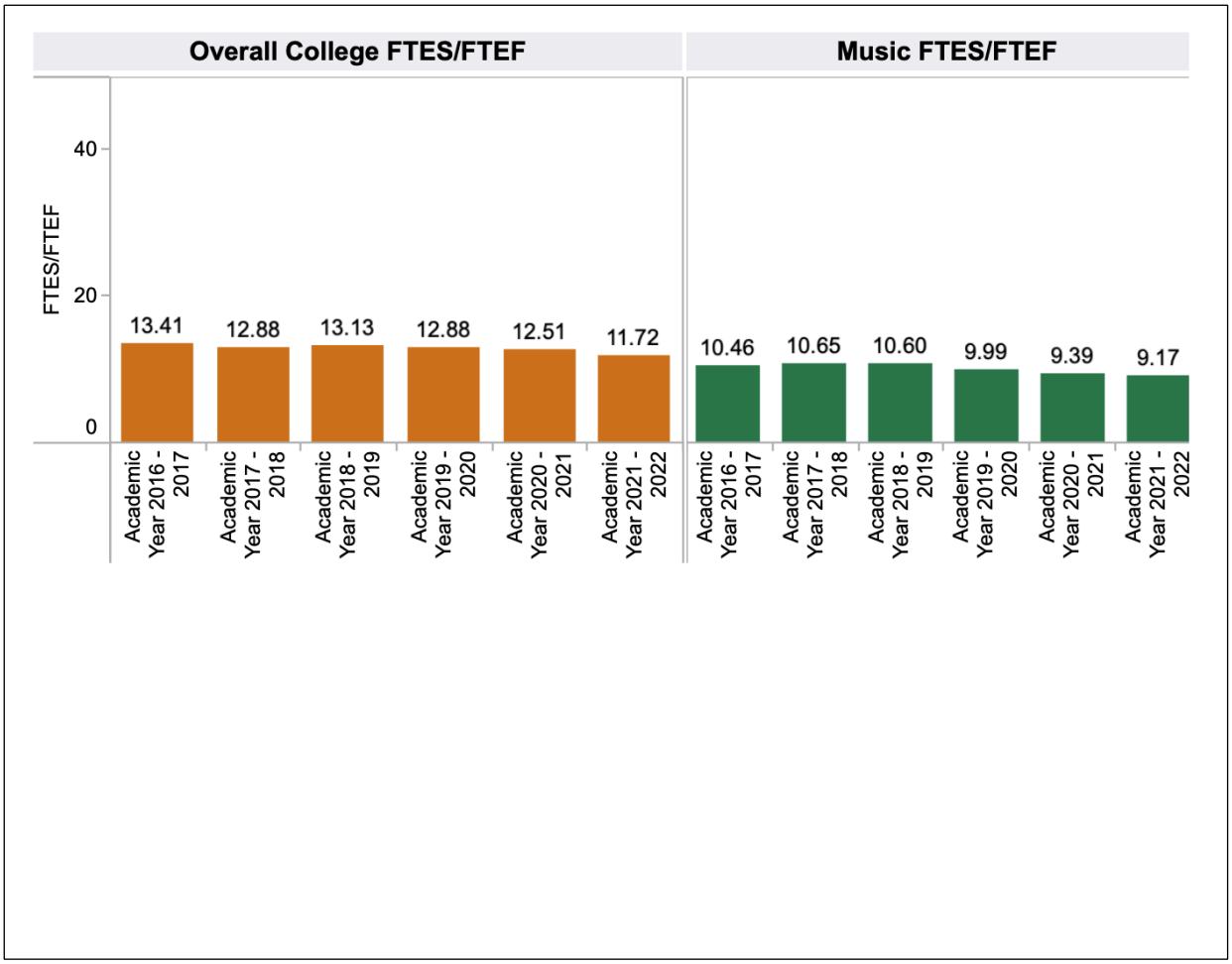
Insert the data chart and explain observed differences between the program and the college.



The fill rates for the ATP are marginally higher than those of the college. Outreach presentations and other advertisements, along with its history, has made it a popular program with students. It continues the tradition of being a well-known and recognized program both in and out of the area.

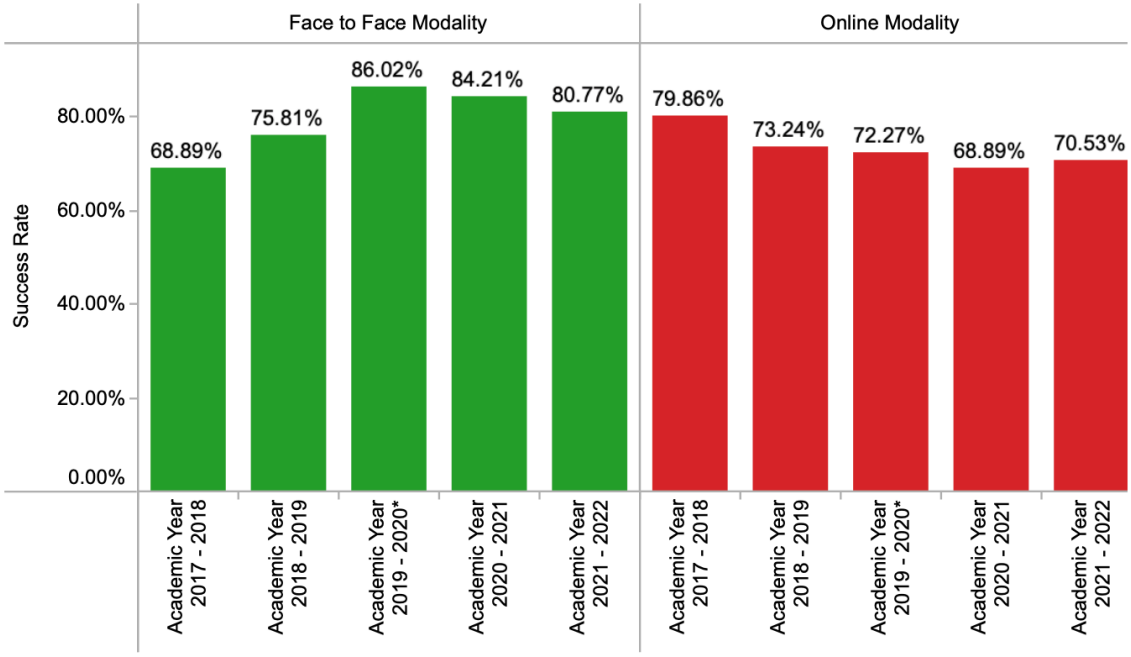
C. General Efficiency (FTES/FTEF) (Insert Aggregated Data Chart)

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



The ATP is a very specialized program, and as such, class maximums are set at 20 due to size limitations of the facilities. Because of the controlled limit, FTES/FTEF ratio data has always historically displayed a lower number than the college mean. Without intensively modifying the current infrastructure, this aggregate will remain predictably low unless a change of modality is chosen in the future.

D. [Student Success—Course Completion by Modality (Insert Data Chart)]
Insert the data chart and explain observed differences between the program and the college.

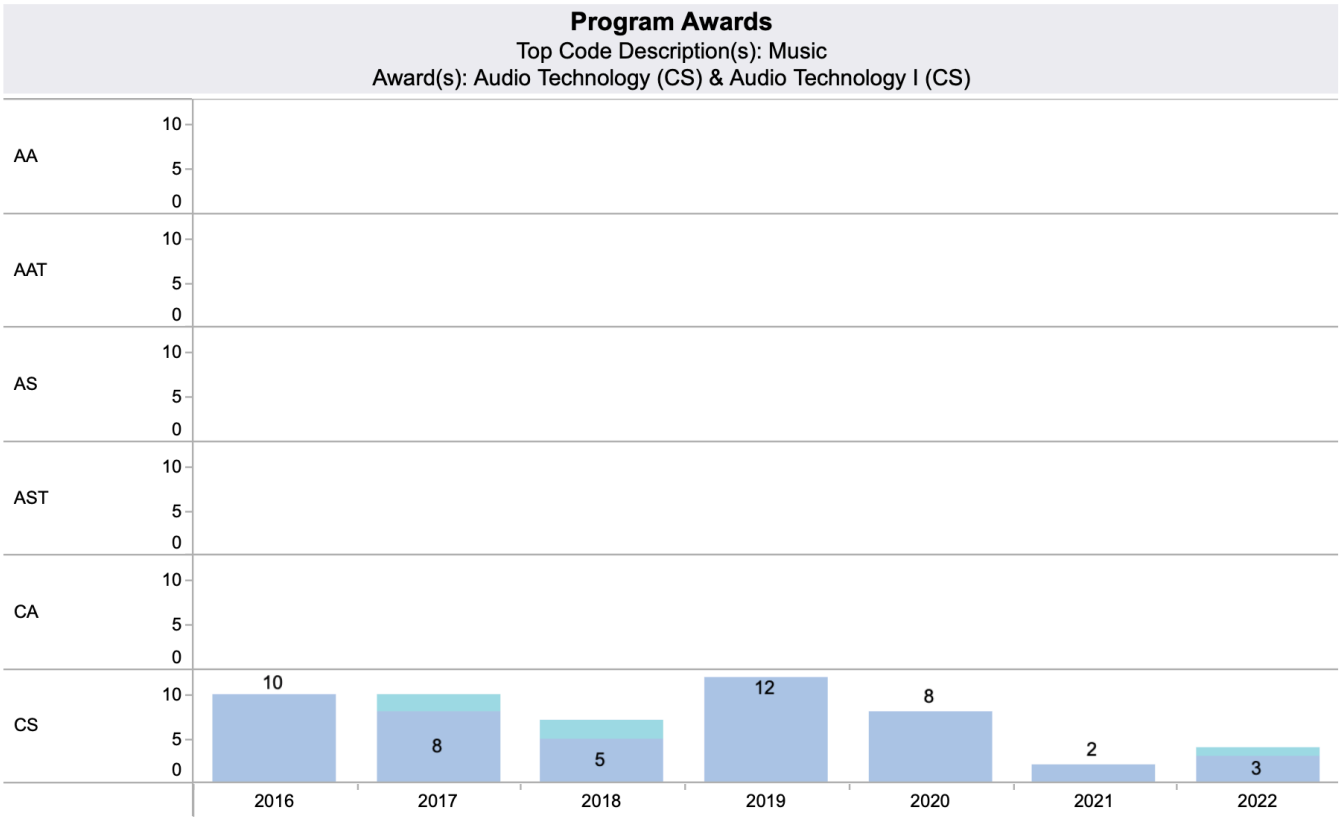


Successful Course Competion by Modality Table - Music

		Academic Year 2017 - 2018	Academic Year 2018 - 2019	Academic Year 2019 - 2020*	Academic Year 2020 - 2021	Academi Year 2021 202
Face to Face Modality	Department Success Rate	82.10%	80.97%	88.29%	93.09%	83.60%
	Total Department Enrollments	1,497	1,424	1,341	248	49
Online Modality	Department Success Rate	78.55%	82.01%	85.59%	80.08%	78.48%
	Total Department Enrollments	690	895	994	1,976	1,42

Though the addition of an online presence and modality dominated the academic world due to the global pandemic, it is interesting to note the growth and choice made towards the traditional face to face class. However, while the numbers are for an online modality have been proven and are still healthy, there is the reality of the unique and cost prohibitive equipment that can only be provided in the studio face to face. There is currently no way to circumvent this obstacle, limiting the ATP's online modality to the MUS 201 class. However, it should be noted that the pandemic fostered critical thinking "outside the box" and the Music 240 and 242 classes could work with a modality change in the future.

E. [Degrees and Certificates Awarded (Insert Data Chart)]
Insert the data chart and explain observed differences between the program and the college.

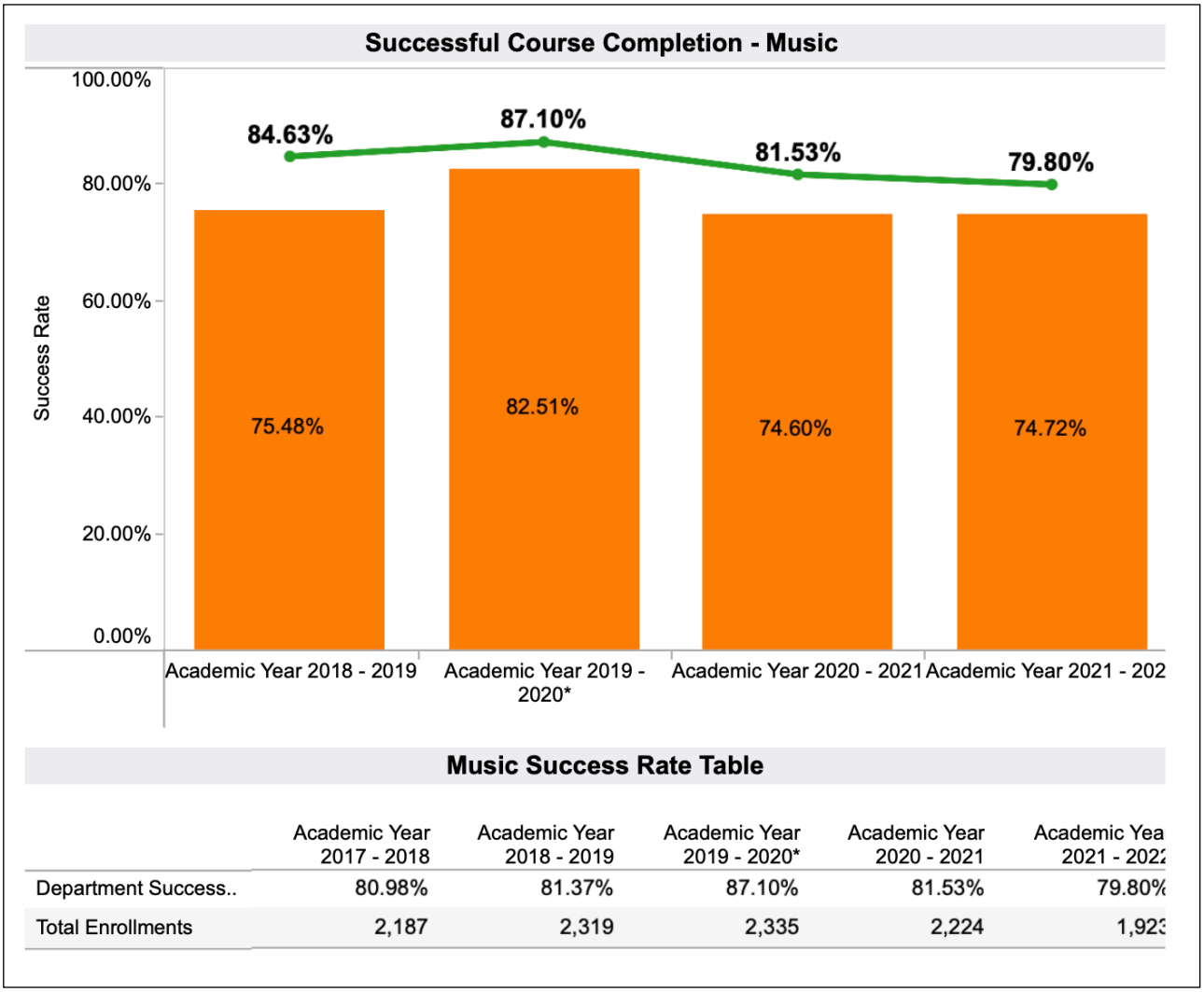


Program Awards Table

Award Type	Award	2016	2017	2018	2019	2020	2021	2022
CS	Audio Technology (CS)		2	2				1
	Audio Technology I (CS)	10	8	5	12	8	2	3
	Total	10	10	7	12	8	2	4
Grand Total		10	10	7	12	8	2	4

Nowhere is it clearer the effect of the global pandemic than in this aggregate. Students in the capstone REC IV class that were on track to receive their certificates of specialization simply did not apply for the certificate. They were successful in completing the coursework for the certificate but for whatever their reason, did not go the extra step to obtain it. Hopefully this statistic will change this semester and we can once again show pre-pandemic numbers once again.

F. General Student Success – Course Completion (Insert Aggregated Data Chart)
Insert the data chart and explain observed differences between the program and Institutional Set Standard. If your program did not meet the Institutional Set Standard, please describe how you implement activities to meet the Institutional Set Standard.



Music Success Rate Table

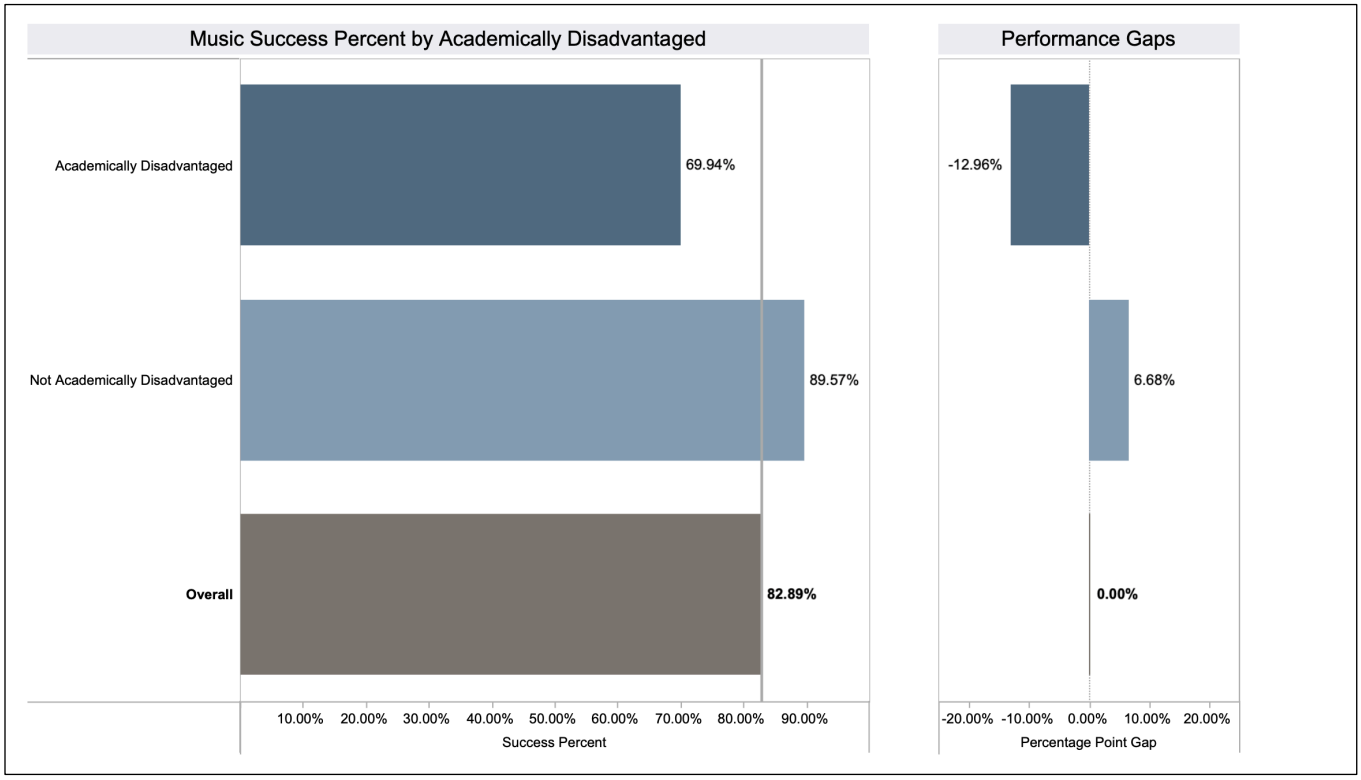
	Academic Year 2017 - 2018	Academic Year 2018 - 2019	Academic Year 2019 - 2020*	Academic Year 2020 - 2021	Academic Yea 2021 - 202
Department Success..	80.98%	81.37%	87.10%	81.53%	79.80%
Total Enrollments	2,187	2,319	2,335	2,224	1,923

The data shows a success rate of growth up through 2020. Again, the global pandemic created a an anomaly during the years of 2020 to 2022. It is consistent with the college mean.

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

Continued funding from the end of the pandemic while transitioning to a new normalcy.

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



The following are some questions you might want to consider:

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

With an overall success percentage of 83%, we are slowly starting to witness the gap of academically disadvantaged students close, especially when comparing the data from four years ago, which sat at 78%. And decrease between the two areas is a positive accomplishment, and I believe our program has been successful in this area. The help from the Cuesta Promise and the additional funding for specialized software are the two major contributions to this success.

The additional areas that have helped is our outreach to areas in both the North and South County regions, where there is traditionally more disadvantage. As long as funding stays available, I am certain that this rate will increase each year.

Other Relevant Program Data (optional)

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

V. PROGRAMS AND CURRICULUM REVIEW

A. Programs Review

a. **For all Currently Active Programs/Certificates**, review the CurricUNET "Program of Study" outline for each active program/certificate and complete the table by indicating yes/no for each column.

Program/Certificate Title (include only those programs/certificates that are active).	Required courses and electives (including course numbers, titles, and credits) are accurate	Program description is current	Program Learning Outcomes are accurate and include method of assessment.	If any answers are "no" for a program, please enter a date (MM/DD/YYYY) in the next 5 years by which the program will be corrected.
AUDIO TECH CS	YES	YES	YES	

B. Curriculum Review

Complete the Curriculum Review Worksheet (download from this folder) and submit the form with your CPPR.

Based on information that you enter, the template will create a 5-year calendar for your program to follow during which any modifications to the Course Outline of Record determined during the curriculum review.

What is the purpose of the worksheet? Completing the worksheet provides evidence that the curriculum (including course delivery modalities) have been carefully reviewed during the past five years for currency in teaching practices, compliance with current policies, standards, regulations, and with advisory committee input. The form requires you to include evidence that you have reviewed that the entries on the course outline of record (CurricUNET format) are appropriate and complete.

VI. PROGRAM OUTCOMES, ASSESSMENT AND IMPROVEMENTS

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

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

Yes, up to date.

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

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

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

No changes have been made.

F. Identify and describe any budget or funding requests that are related to student learning outcome assessment results. If applicable, be sure to include requests in the Resource Plan Worksheet (download from this folder) and review the Resource Allocation Rubric.

AVID Pro Tools software purchase subscription (2020 to present)

VII. PROGRAM DEVELOPMENT

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

A. Institutional Goals and Objectives

B. Institutional Learning Outcomes

C. Program outcomes

Through careful review of all the classes in the ATP and with assistance from the department curriculum representative, the courses appear to up to date and correct

Indicate any anticipated changes in the following areas:

A. Curriculum and scheduling

Other than the reactivation of MUS 242 and MUS 243, the only other change will be the Audio Technology CS waiting to be approved by the Chancellor in Spring 2019 (current semester)

B. Support services to promote success, persistence and retention

Campus DSPS services provided for assessed students with special accommodations.

C. Facilities needs

Replacement of the carpet in room 7160 is an immediate need. The motorized curtain is in the process of being repaired after a failure of its closing mechanism. The light sconces in 7160 need to be replaced due to the lower energy requirement. They are currently halogens and must be changed out to LED fixtures.

D. Staffing needs/projections

There is need for extra part time staff to help accommodate additional classes and/or a summer program.

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

The main goal of the ATP is to increase program numbers to help assist in reaching the institution's FTES targets. We will continue our outreach and participation in campus events and continue to invite school groups to allow exposure to the program and campus. It is the intent to bolster student attendance in the ATP to the highest possible.

VIII. END NOTES

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

List of former students who have completed the program and working in the industry:

1. Marc Gonzalez – Engineer for Rod Stewart, Celine Dione, Kenny Rogers, Emmy Lou Harris
2. Corey Morgan – CEO and Chief Engineer at Alva Pictures
3. Michael Hoyer – AVID technician and Consultant for Roland Corporation
4. Tyler Tedeschi – Chief Engineer Vina Robles Amphitheater and Fremont Theatre
5. Nathaniel Reynolds – Artist Management at Capitol Records
6. Vince Cimo – Chief Engineer at Flying Lady Sound Studio
7. MacKenzie Johnson – Touring EDM Artist MAK-J
8. Brigit Hawley – Software Specialist at DTS Corporation
9. Sam Sharp – Chief Engineer and owner of Sharp Studio
10. Eric Mattson – Former owner of The Sauce Pot Studio
11. Wes Price – Owner of The Sauce Pot Studio
12. Jeff Turner – on tour FOH Engineer
13. Joel Krause – Technician at Ernie Ball Corporation
14. Lanelle Chavez – Sound Technician at Harman Hall, Vina Robles, Clarke Center and Miossi Hall
15. Jasper Utter – Assistant Engineer in Hollywood
16. David Becker – Professional Musician, Program Assistant, Instructor
17. John Bravo – Sound Technician at Miossi Hall
18. Katie Cardin – Assistant to Mick Guzauski, Hollwood
19. Jay Boles – On tour with Bad Bunny

IX. After completing and submitting this document, please complete the Overall Program Strength and Ongoing Viability Assessment with your Dean before May 12, 2023.

SIGNATURE PAGE

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

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

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

JOHN KNUTSON	John Knutson	Mar 6, 2023
Division Chair/Director Name	Signature	Date
GEORGE STONE/Lead	George Stone George Stone (Mar 6, 2023 12:46 PST)	Mar 6, 2023
Name	Signature	Date
DAVE BECKER	David Becker (Mar 6, 2023 11:30 PST)	Mar 6, 2023
Name	Signature	Date
Name	Signature	Date
Name	Signature	Date
Name	Signature	Date
Name	Signature	Date
Name	Signature	Date

SUPPLEMENTAL DOCUMENTS

FACULTY HIRING PRIORITIZATION INFORMATION (IF APPLICABLE)

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

APPLICABLE SIGNATURES:

Vice President/Dean	**Date**
Division Chair/Director/Designee	**Date**
Other (when applicable)	**Date**

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

Performing Arts Division Assessment Calendar

S 21
DRA 201
DRA 209
MUS 204b
MUS 205b
MUS 212
MUS 238
MUS 233
MUS 234
MUS 270/271

F 21
DRA 248, 262, 263, 264
DRA 207
MUS 204c
MUS 205c
MUS 223
MUS 225
MUS 228
MUS 231
MUS 237
MUS 244A
MUS 245

F 22
DRA 200
DRA 240, 241, 242, 243
DRA 236
MUS 201
MUS 204a
MUS 205a
MUS 210
MUS 222
MUS 220

S 22
DRA 211
DRA 214
MUS 224A, MUS 224B
MUS 232, MUS 232A
MUS 235
MUS 236
MUS 240
MUS 241
MUS 244B
MUS 258/259
MUS 229

S 23
DRA 201
DRA 209
MUS 204b
MUS 205b
MUS 211
MUS 212
MUS 238
MUS 233
MUS 234
MUS 270/271

F 23
DRA 248, 262, 263, 264
DRA 207
MUS 204c
MUS 205c
MUS 223
MUS 225
MUS 228
MUS 231
MUS 237
MUS 245
MUS 244A
MUS 257
MUS 227

S 24
DRA 211
DRA 214
MUS 232, MUS 232A
MUS 235
MUS 236
MUS 240
MUS 241
MUS 244B
MUS 258/259

NEXT CPPRS DUE
MUSIC 2023/2024
DRAMA 2025/2026
JAZZ 2022/2023
AUDIO 2025/2026

ILO Summary Map by Course/Context

Map Origin: CS_AUDIO_T_I
Map Target: All ILOs

	Artistic and Cultural Knowledge and Engagement		Critical Thinking and Communication		Personal, Academic, and Professional Development
ILOs / **SLOs**	Identify, create, or critique key elements of inspirational art forms	Demonstrate knowledge of and sensitivity to diverse groups and cultures through studying the world's languages, societies, and histories	Analyze and evaluate their own thinking processes and those of others	Communicate and interpret complex information in a clear, ethical, and logical manner	Recognize, assess, and demonstrate the skills and behaviors that promote academic and professional development
MUS201					
Write and recognize in staff notation the elementary components of diatonic tonal music, including pitch and rhythm.	X			X	
Construct major and minor scales and key signatures intervals up to the octave and commonly used diatonic triads and seventh chords.	X			X	
Identify simple and compound meters intervals up to the octave major and minor key signatures and commonly used diatonic triads and seventh chords.	X			X	
Play triads and scales on a keyboard and sing basic solfege syllables on the correct pitches.	X			X	
Connect musicial elements with examples of great works of music and aesthetic expression.		X		X	
MUS240					
Label the six different techniques used for recording music.	X				

SLOs \ ILOs	Artistic and Cultural Knowledge and Engagement		Critical Thinking and Communication		Personal, Academic, and Professional Development
	Identify, create, or critique key elements of inspirational art forms	Demonstrate knowledge of and sensitivity to diverse groups and cultures through studying the world's languages, societies, and histories	Analyze and evaluate their own thinking processes and those of others	Communicate and interpret complex information in a clear, ethical, and logical manner	Recognize, assess, and demonstrate the skills and behaviors that promote academic and professional development
Match the different types of microphones by make, model and polar patterns.	X				
Explain the concepts of absorption, reflection and diffusion as applied in an acoustic recording environment.	X				
Build a studio industry-standard recording session using microphones, related equipment and live musicians.	X				
MUS241					
Demonstrate a working knowledge of audio systems including outboard gear.					
Show the ability to work effectively as part of a team in the studio process.					X
Generate and produce basic mono and stereo music recordings.					
Use the software applications in Pro Tools to edit, mix and transfer sound and musical material.					
MUS242					
Demonstrate the use of edit modes in Pro Tools HDX software.					
Show how to use the edit tools in Pro Tools HDX software.				X	
Generate automated mixes in Pro Tools HDX software.				X	

	Artistic and Cultural Knowledge and Engagement		Critical Thinking and Communication		Personal, Academic, and Professional Development
ILOs **SLOs**	Identify, create, or critique key elements of inspirational art forms	Demonstrate knowledge of and sensitivity to diverse groups and cultures through studying the world's languages, societies, and histories	Analyze and evaluate their own thinking processes and those of others	Communicate and interpret complex information in a clear, ethical, and logical manner	Recognize, assess, and demonstrate the skills and behaviors that promote academic and professional development
Create musical edits using the features of Pro Tools HDX software.				X	
Utilize the most commonly used key commands for editing, mixing and session protocol.					
Effectively use all functions of the AVID S6-M40 Digital Console.					
MUS243					
Create a portfolio of quality sounding recordings for future study and longevity.	X				
Create technically competent and aesthetically pleasing musical mixes.	X		X		
Demonstrate the requirements for producing a finished recording of a musical group.	X		X		
Edit and process sound for CD.	X		X		
Show mastery of the aspects of studio scheduling, producing, directing and engineering.			X	X	

SLOs / ILOs	Personal, Academic, and Professional Development		Scientific and Environmental Understanding		
	Recognize, assess, and practice lifestyle choices that promote personal health and mental well-being	Demonstrate the professional skills necessary for successful employment	Draw conclusions based on the scientific method, computations or experimental and observational evidence	Construct and analyze statements in a formal symbolic system	Analyze the relationship between people's actions and the physical world
MUS201					
Write and recognize in staff notation the elementary components of diatonic tonal music, including pitch and rhythm.				X	
Construct major and minor scales and key signatures intervals up to the octave and commonly used diatonic triads and seventh chords.				X	
Identify simple and compound meters intervals up to the octave major and minor key signatures and commonly used diatonic triads and seventh chords.				X	
Play triads and scales on a keyboard and sing basic solfege syllables on the correct pitches.				X	
Connect musicial elements with examples of great works of music and aesthetic expression.				X	
MUS240					
Label the six different techniques used for recording music.					
Match the different types of microphones by make, model and polar patterns.					
Explain the concepts of absorption, reflection and diffusion as applied in an acoustic recording environment.					

SLOs \ ILOs	Personal, Academic, and Professional Development		Scientific and Environmental Understanding		
	Recognize, assess, and practice lifestyle choices that promote personal health and mental well-being	Demonstrate the professional skills necessary for successful employment	Draw conclusions based on the scientific method, computations or experimental and observational evidence	Construct and analyze statements in a formal symbolic system	Analyze the relationship between people's actions and the physical world
Build a studio industry-standard recording session using microphones, related equipment and live musicians.					
MUS241					
Demonstrate a working knowledge of audio systems including outboard gear.					
Show the ability to work effectively as part of a team in the studio process.					
Generate and produce basic mono and stereo music recordings.					
Use the software applications in Pro Tools to edit, mix and transfer sound and musical material.					
MUS242					
Demonstrate the use of edit modes in Pro Tools HDX software.					
Show how to use the edit tools in Pro Tools HDX software.					
Generate automated mixes in Pro Tools HDX software.		X			
Create musical edits using the features of Pro Tools HDX software.		X			
Utilize the most commonly used key commands for editing, mixing and session protocol.		X			
Effectively use all functions of the AVID S6-M40 Digital Console.		X			
MUS243					

SLOs \ ILOs	Personal, Academic, and Professional Development		Scientific and Environmental Understanding		
	Recognize, assess, and practice lifestyle choices that promote personal health and mental well-being	Demonstrate the professional skills necessary for successful employment	Draw conclusions based on the scientific method, computations or experimental and observational evidence	Construct and analyze statements in a formal symbolic system	Analyze the relationship between people's actions and the physical world
Create a portfolio of quality sounding recordings for future study and longevity.		X			
Create technically competent and aesthetically pleasing musical mixes.		X			
Demonstrate the requirements for producing a finished recording of a musical group.		X			
Edit and process sound for CD.		X			
Show mastery of the aspects of studio scheduling, producing, directing and engineering.		X			

SLOs / ILOs	Scientific and Environmental Understanding	Social, Historical, and Global Knowledge and Engagement		Technical and Informational Fluency	
	Make decisions regarding environmental issues based on scientific evidence and reasoning	Analyze, evaluate, and pursue their opportunities and obligations as citizens in a complex world	Demonstrate understanding of world traditions and the interrelationship between diverse groups and cultures	Recognize when information is needed, and be able to locate and utilize diverse sources effectively and ethically	Produce and share electronic documents, images, and projects using modern software and technology
MUS201					
Write and recognize in staff notation the elementary components of diatonic tonal music, including pitch and rhythm.				X	
Construct major and minor scales and key signatures intervals up to the octave and commonly used diatonic triads and seventh chords.				X	
Identify simple and compound meters intervals up to the octave major and minor key signatures and commonly used diatonic triads and seventh chords.				X	
Play triads and scales on a keyboard and sing basic solfege syllables on the correct pitches.				X	
Connect musicial elements with examples of great works of music and aesthetic expression.			X	X	
MUS240					
Label the six different techniques used for recording music.					
Match the different types of microphones by make, model and polar patterns.					
Explain the concepts of absorption, reflection and diffusion as applied in an acoustic recording environment.					

SLOs \ ILOs	Scientific and Environmental Understanding	Social, Historical, and Global Knowledge and Engagement		Technical and Informational Fluency	
	Make decisions regarding environmental issues based on scientific evidence and reasoning	Analyze, evaluate, and pursue their opportunities and obligations as citizens in a complex world	Demonstrate understanding of world traditions and the interrelationship between diverse groups and cultures	Recognize when information is needed, and be able to locate and utilize diverse sources effectively and ethically	Produce and share electronic documents, images, and projects using modern software and technology
Build a studio industry-standard recording session using microphones, related equipment and live musicians.					
MUS241					
Demonstrate a working knowledge of audio systems including outboard gear.					X
Show the ability to work effectively as part of a team in the studio process.					
Generate and produce basic mono and stereo music recordings.					X
Use the software applications in Pro Tools to edit, mix and transfer sound and musical material.					X
MUS242					
Demonstrate the use of edit modes in Pro Tools HDX software.					X
Show how to use the edit tools in Pro Tools HDX software.					X
Generate automated mixes in Pro Tools HDX software.					X
Create musical edits using the features of Pro Tools HDX software.					X
Utilize the most commonly used key commands for editing, mixing and session protocol.					X

ILOs / SLOs	Scientific and Environmental Understanding	Social, Historical, and Global Knowledge and Engagement		Technical and Informational Fluency	
	Make decisions regarding environmental issues based on scientific evidence and reasoning	Analyze, evaluate, and pursue their opportunities and obligations as citizens in a complex world	Demonstrate understanding of world traditions and the interrelationship between diverse groups and cultures	Recognize when information is needed, and be able to locate and utilize diverse sources effectively and ethically	Produce and share electronic documents, images, and projects using modern software and technology
Effectively use all functions of the AVID S6-M40 Digital Console.					X
MUS243					
Create a portfolio of quality sounding recordings for future study and longevity.					X
Create technically competent and aesthetically pleasing musical mixes.					X
Demonstrate the requirements for producing a finished recording of a musical group.				X	X
Edit and process sound for CD.					X
Show mastery of the aspects of studio scheduling, producing, directing and engineering.		X		X	X

PLO Summary Map by Course/Context

Map Origin: CS_AUDIO_T_I
Map Target: CS_AUDIO_T_I

CS_AUDIO_T_I SLOs	CS_AUDIO_T_I		
	Create technically competent and aesthetically pleasing musical mixes using industry standard equipment.	Identify the aspects of studio scheduling, producing, directing & engineering.	Plan, schedule and produce a basic recording of a musical group.
MUS201			
Write and recognize in staff notation the elementary components of diatonic tonal music, including pitch and rhythm.	X		
Construct major and minor scales and key signatures intervals up to the octave and commonly used diatonic triads and seventh chords.	X		
Identify simple and compound meters intervals up to the octave major and minor key signatures and commonly used diatonic triads and seventh chords.	X		
Play triads and scales on a keyboard and sing basic solfege syllables on the correct pitches.	X		
Connect musicial elements with examples of great works of music and aesthetic expression.	X		
MUS240			
Label the six different techniques used for recording music.	X	X	X
Match the different types of microphones by make, model and polar patterns.	X	X	X

CS_AUDIO_T_I SLOs	CS_AUDIO_T_I		
	Create technically competent and aesthetically pleasing musical mixes using industry standard equipment.	Identify the aspects of studio scheduling, producing, directing & engineering.	Plan, schedule and produce a basic recording of a musical group.
Explain the concepts of absorption, reflection and diffusion as applied in an acoustic recording environment.	X	X	X
Build a studio industry-standard recording session using microphones, related equipment and live musicians.	X	X	X
MUS241			
Demonstrate a working knowledge of audio systems including outboard gear.	X	X	
Show the ability to work effectively as part of a team in the studio process.	X	X	X
Generate and produce basic mono and stereo music recordings.	X	X	X
Use the software applications in Pro Tools to edit, mix and transfer sound and musical material.	X	X	
MUS242			
Demonstrate the use of edit modes in Pro Tools HDX software.	X	X	
Show how to use the edit tools in Pro Tools HDX software.	X	X	
Generate automated mixes in Pro Tools HDX software.	X	X	
Create musical edits using the features of Pro Tools HDX software.	X	X	

CS_AUDIO_T_I SLOs	CS_AUDIO_T_I		
	Create technically competent and aesthetically pleasing musical mixes using industry standard equipment.	Identify the aspects of studio scheduling, producing, directing & engineering.	Plan, schedule and produce a basic recording of a musical group.
Utilize the most commonly used key commands for editing, mixing and session protocol.	X	X	
Effectively use all functions of the AVID S6-M40 Digital Console.	X	X	
MUS243			
Create a portfolio of quality sounding recordings for future study and longevity.	X		X
Create technically competent and aesthetically pleasing musical mixes.	X	X	
Demonstrate the requirements for producing a finished recording of a musical group.	X	X	X
Edit and process sound for CD.	X	X	
Show mastery of the aspects of studio scheduling, producing, directing and engineering.	X	X	X

Curriculum Review Worksheet (CPPR)

Need more rows? Click and drag the bottom right corner to expand the table

Tutorial Video Will Be Linked Here

The information for these columns can be found by searching history on CurricUNET and/or checking with your division's Curriculum Rep.

The information for these columns can be found in the **Basic Course Information** section (the first section) of the Course Outline of Record. The Course Outline of Record can be found on CurricUNET.

The information for these columns can be found in the **Student Learning Outcomes** and **Course Content** sections of the Course Outline of Record. The Course Outline of Record can be found on CurricUNET.

*If you plan on updating textbook or SLOs, those are minor COR modifications/ *If you are planning major and minor revisions, select "major"

If you don't have specific dates, you can use this random date generator to generate dates. The dates you select should be between 7/1/2023 and 12/31/2032

Program (Prefix)	Course Number	Currently Active	New Course since last CPPR	Major or Minor Mod since last CPPR?	Deactivated?	Effective Term Date on COR	Last Reviewed Date on COR	Catalog and schedule descriptions are appropriate	Pre/co-req/advisories appropriate	Approved as DE is accurate	Grading method accurate	Repeatability is 0 or blank	Class cap is accurate	Course SLOs accurate	Objectives aligned with methods of eval	Topics/Scope are aligned with objectives	Assignments are aligned with objectives	Methods of evaluation are appropriate	Texts/readings/material s are dated within last 5 years	CSU/IGETC transfer and AA GE info correct (if applicable)	Degree/Certificate info Correct (if applicable)	Library materials are accurate and current (if applicable)	Major or Minor Revision Planned	Date (MM/DD/YYYY) of major or minor revision (must be within next 5 years)
MUS	201	Yes	N/A	N/A	N/A	F2017	11/4/2013	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	204A	Yes	No	No	No	F2013	2/15/2013	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	204B	Yes	No	No	No	F2013	2/15/2013	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	204C	Yes	No	No	No	F2013	1/15/2013	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	205A	Yes	No	No	No	F2017	11/4/2016	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	205B	Yes	No	No	No	F2017	11/4/2016	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	205C	Yes	No	No	No	F2017	11/4/2016	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	210	Yes	Yes	No	No	F2022	11/5/2021	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	211	Yes	Yes	No	No	F2022	11/5/2021	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	212	Yes	No	No	No	F2016	1/12/2016	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	220	Yes	No	No	No	F2010	No date	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	222	Yes	No	No	No	F2017	11/4/2016	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	223	Yes	No	No	No	F2013	4/24/2013	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	224A	Yes	No	No	No	F2017	11/4/2016	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	224B	Yes	No	No	No	F2017	11/4/2016	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	225	Yes	No	No	No	F2013	2/15/2013	Yes	Yes	Yes	Yes	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	228	Yes	No	No	No	F2013	4/24/2013	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	229	Yes	No	No	No	F2013	4/24/2013	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	231	Yes	No	No	No	F2013	2/15/2013	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	232	Yes	Yes	No	No	S2015	2/21/2014	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	232A	Yes	Yes	No	No	F2020	6/19/2019	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	233	Yes	No	No	No	F2017	11/4/2016	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	234	Yes	No	No	No	F2007	No date	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	235	Yes	No	No	No	F2013	3/8/2017	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	236	Yes	No	No	No	S2017	3/8/2017	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	237	Yes	No	No	No	F2017	11/4/2016	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	238	Yes	No	No	No	S2015	3/8/2017	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	240	Yes	No	No	No	S2013	4/24/2013	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	241	Yes	No	No	No	S2007	No date	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	242	Yes	No	No	No	S2018	12/2/2016	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	243	Yes	No	No	No	S2018	12/2/2016	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	257	Yes	No	No	No	F2015	2/9/2015	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	258	Yes	No	No	No	F2015	2/9/2016	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	259	Yes	No	No	No	F1997	No date	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	no	N/A
MUS	270	Yes	No	No	No	F2006	No date	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
MUS	271	Yes	No	No	No	F2015	2/4/2015	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	no	N/A
																								#N/A

6/16/2023

5-year Curriculum Modification Schedule (future)

To update data: select a cell in the "Row Labels" column, then "Analyze" from the "Pivot Table Tools" menu, then "Refresh" in the "Data" Section

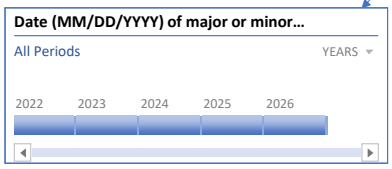
You'll refer to this document for each APPW until your next CPPR.

Please do not generate timeline until you are finished entering all of your data on the Program Courses Sheet

Row Labels
(blank)

Click a year block to view which courses are sheduled for a major or minor modification. The list to the right will change to show only courses scheduled for COR review for that year.

You can clear all filters by clicking the "Clear Filter" button in the top right corner.



major	yes
minor	no
no	N/A

2023 Instructional Comprehensive Program Planning and Review Audio Technology

Final Audit Report 2023-03-06

Created:	2023-03-06
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