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Page 1: I. Program Overview and Update

Q1

I.1. Department(s) Reviewed:

Performing Arts

Q2

I.2. Lead Author:

Taylor Smith, James Sepulvado

Q3

I.3. Collaborator(s) - List any person that participated in the preparation of this report:

Reka Parker, Amy Hacker, Ariana Warren, Joe Bigham, Merryl Nelson, Jonathan Davis, Derek Bertram, Kristin Zink, Steve Weinart

Q4

1.4. Dean/Manager:

Alicia Muñoz

Page 2: II. Program Reflection and Description

Q5

II.1. Provide your program's mission statement:

The programs, courses, and activities of the Performing Arts Department are designed with two purposes: 1) To provide educational training opportunities for students who are planning careers in the performing arts, 2) To generate, sponsor, and support all manner of performing arts for the community that we serve.

Q6

II.2. How is this program advancing the college mission, vision and values?

The college's Mission Statement states that its mission is "to serve ... students who seek to benefit from the college's wide range of educational programs." And, in order to do this, the college provides, "instructional programs that meet student needs for transfer education, career technical education, general education, and basic skills courses." Additionally, the college provides "programs that promote economic, civic, and cultural development." The Performing Arts Department's mission supports this mission in two ways: 1) we offer classes and events that provide the student body at large to experience cross-cultural history and artistic expression, and 2) we provide our music students with the tools they need to successfully transfer and/or embark on careers in both the music industry and music education.

Q7

II.3. How does your program support the college's strategic goal of implementing guided pathways?

We are happy to report we have been practicing many of the specific goals of guided student pathways, even prior to their official adoption. For example we created a Music Major Transfer plan which includes a four year degree plan and several other resources. We provide supplemental advising to students throughout their journey beginning with new music major meetings to supplemental tutoring to help students prepare for their transition to University. Currently James Sepulvado advises the Music Education majors and Dr. Taylor Smith advises the Music Industry majors. We created a music major lounge to help address needs of students we identified including having a safe place to store instruments during the day. In the music major lounge we also post information and resources for students like food pantry, COVID financial relief, financial aid, etc.

Q8

Yes

II.4. Is the program description in the current college catalog up to date and accurate?

Page 3: II. Program Reflection and Description continued

Q9

Respondent skipped this question

II.4a. What steps will you take to revise the college catalog description?

Page 4: III. Course Curriculum, Assessment and Student Success

Q10

Yes

III.1. Access the Five Year Curriculum Review Cycle (requires GCCCD login). Have all of your active courses outlines been reviewed within the last five years?

Q11

III.2. What is your program doing to prepare students for successful transition (e.g. transfer and career readiness)?

The Performing Arts Department prepares its students for successful transfer and careers through:

- Supplementary Advising
 - Connecting students to undergraduate advisors for music majors at local universities
 - Performance Studies includes instruction on career options and necessary qualifications
 - Expanding articulation agreements
 - A work-experience requirement for both of our degrees which places students in direct contact with industry professionals
-

Q12

III.3. Please list any planned changes for curriculum and the rationale for those changes:

- Conducting: This is a new class we are preparing in order to make our Music Education degree a smoother transfer to SDSU (and elsewhere).
 - Methods Courses: This is a new series of classes we are preparing in order to make our Music Education degree a smoother transfer to SDSU (and elsewhere).
 - Music Therapy: This is a growing field. No local schools (CCs) are offering classes in this field, yet. SDSU is in the planning phase of adding a program, however. This class will also be a meaningful addition to the Elementary Education and Psychology curricula as well.
-

Page 5: III. Course Curriculum, Assessment and Student Success continued

Q13

III.4. Please upload the most recent version of your program's course SLO assessment plan. [Click here for an Assessment Plan Template](#)

Performing Arts SLO Assessment Plan.docx (9.5KB)

Q14

III.5. Please provide a high-level analysis of your SLO findings over the past year and what changes, if any, were made as a result:

We have mixed feelings about the usefulness of SLO data as a department (which we presume may be a common sentiment). The first reason for this is our success rate for SLO's has consistently been between 85-95% over the past several cycles of assessment. We are concerned that these high levels of success may have more to do with the difficult to measure aspects of our area rather than unusually high student achievement. The more we have thought about this, the more it seems clear there is a distinction between our major and non-major courses.

For the major courses like say Performance Studies our SLO rates are consistently above 90% but we know this is not measuring the kind of success we are looking for. This is largely because many of the goals of the course are inherently subjective. One goal that is pretty high on our list of hopes for students in Performance Studies is for students to overcome stage fright and perform with more confidence; for obvious reasons this isn't really measurable, and each student will be at a different place on this "journey;" setting an arbitrary "no-stage-fright" threshold and calling it "success" is anathema to the growth process this series of classes is designed to foster. Another key goal of the course is to improve the level of musicianship demonstrated by students' performances. This is obviously an aesthetic judgment and as such, is again subjective.

For the general education courses the SLO's seem more reliable and perhaps easier to justify the high levels of success. In general students are happy to take our courses. Given the choice between listening to jazz music and writing research papers students generally seem to prefer our subject matter. Thus it makes sense on some level that SLO success rates are high.

Q15

III.6. What student learning-related successes and challenges have SLOs results revealed for your department?Note: If SLO data are not offering useful feedback regarding student learning, and are not currently informing program improvements, please instead discuss the specific steps you plan to take to make learning outcomes and assessments more meaningful.

Our plan moving forward is to work to find ways to indirectly measure subjective aspects of our major courses in order to provide greater meaning for our SLO data. For instance one thing we are planning on is creating a list of standard repertoire for each instrument and voice type and then measuring the number of students who successfully pass their juries (final exams for Performance Studies) while performing literature off that list.

Page 6: III. Course Curriculum, Assessment and Student Success continued

Q16

III.7. How was the department of discipline's success rate across all courses changed within the past 4 years (the time frame covered in this comprehensive program review)?

Our success rate has remained relatively stable and high over the past four years. Our lowest semester (and the outlier in the data) was Fall 2018 where our success rate was 65%, otherwise it has stayed between 72-75% every semester.

Q17

III.8. The College has set a 2024 goal of reaching a 77% course success rate (students passing with a grade of A, B, C, or P out of those enrolled at census) for the College as a whole. What is your department or discipline's four-year (2024-25) goal for success rate across all courses in the department or discipline?

Our goal is slightly higher given we are already pretty close to the college goal of 77%. We would like to get to 80%. This can be accomplished through a particular focus on improving the success rate of online courses.

Q18

III.9. Please review the college-wide and program data sets, which have identified equity gaps based on the following criteria: 3% n=10 students/enrollments. Which groups are experiencing equity gaps in your program?

There are five sub groups for which our department data seems to suggest a consistent equity gap which are the following:

- African American/Black Non-Hispanic Retention Rate
- African American/Black Non-Hispanic Success Rate
- Hispanic/Latino Success Rate
- Multiple Races/Ethnicities Retention Rate
- Multiple Races/Ethnicities Success Rate

There are a few other sub groups for which the data showed an equity gap for one or two semesters but that does not seem to represent a pattern because either the sample size of the data for that particular semester is very small (i.e; Total number of Pacific Islander students over the program review period is 10) or because the overall data suggests those semesters were outliers.

Q19

III.10. What department/discipline (or institutional) factors may be contributing to these lower rates of success for these groups of students?

A comparative analysis of data from the Performing Arts Department and the College broadly reveals the following:

1. The Performing Arts Department is struggling with many of the same demographics that are a concern college wide.
 - a. In fact when looking at the Percentage Rate Totals for Retention Rates the Performance Arts Department is within 1% of the college wide averages with African American/Black Non-Hispanic, American Indian/Native American, Asian, and Hispanic/Latino subgroups.
 - b. Similarly the Performing Arts Department is within 3% of the college wide averages in retention rate with Middle Eastern, White and Multiple Races/Ethnicities sub groups.
 - c. Success rate data shows similar trends with the Performing Arts Department percentage average total over the program review period being within 4% of the college averages with African-American/ Black Non-Hispanic, American Indian/Native American, Asian, Hispanic/Latino, Middle Eastern and White Non-Hispanic subgroups.
2. The Performing Arts Department is under performing the college averages with Pacific Islander students in both retention and success rates though the sample size during the program review period is only 10 students overall for the department.
3. The Department is under performing college averages with the Multiple Races/Ethnicities sub group in success rate (67% vs. 73%).
4. The Department is over performing college averages with the Unknown/Non-Respondent sub group in terms of retention rate (91% to 87%) but is under performing with that same group with success rate (70% to 76%).

After examining the data it is difficult to definitely establish any trends that are unique to the performing arts department and thus difficult to further extrapolate potential causes of those trends.

Notwithstanding, we have a clear responsibility to continue to investigate and collect further data.

If we venture beyond the data and speculate based on broader evidence, it is almost certain that generational poverty accounts for nearly all the gaps in student achievement. Poverty does not just mean a lack of money it often means a lack of experience with college and a general lack of awareness of resources that exist to help students. This is not to mention a lack of trust in authority which will often dissuade a person from asking for help even if they are aware help exists.

Q20

III.11. What action will the department or discipline take to address these equity gaps in the short-term (next year) and long-term (next four years)?

Our general philosophy as a department is that if we create value for students, we will be able to improve outcomes across the department, including equity gaps identified in the question above. One example of what that means in practice is the creation of a music major lounge in our building. We transformed one of the rooms on our second floor into a space for students to safely store their instruments in secure lockers, do homework and generally hang out in between classes or while they wait for rehearsals to begin. This has proved enormously valuable to students who no longer have to haul their baritone saxophone to chem lab and who can do homework safely in our building while waiting to be picked up. In turn this has meant students are spending more time in our building which leads to a whole host of positive outcomes like an increase in the amount of time students spend practicing, an increase in students asking for help or tutoring, a broader awareness of the help and resources we offer as a department and institution wide. We want to continue to refine and improve the music major lounge and began discussions with the pathways program that was started in the math building to do so.

I think this reflects our basic strategy which can be summed up as figure out what students need, do as much as we can to get them those things, leverage the increased contact with students to continue this process. In the short term this means more informational meetings offered for students. We will hold a new student meeting for incoming music majors next Fall as well as study session "brush up" sessions for students transferring to University over the summer. Music majors often have to take placement exams when they transfer and we can help them maximize how well they do on those tests by offering these sessions.

In the long term we can do a better job of publicizing existing campus resources. We can do this through advertising within the building (i.e; posting flyers, etc.) and also through our social media accounts.

Q21

III.12. What other qualitative or quantitative data (from any source) is the program using to inform its planning for this comprehensive program review?

Qualitatively we are constantly seeking feedback from students, faculty, staff and the public. This is accomplished from methods as simple as a conversation to more formal comment cards which we have passed out to concert attendees.

More quantitatively we have a google form that we have asked faculty to provide to their students. To date we have received a little over 400 responses and the summary of the data is attached to this page of the survey monkey.

Q22

OPTIONAL: Please use the upload button to attach any supporting documentation you would like to include.

Cuyamaca College Performing Arts Questionnaire.pdf (480.7KB)

Page 7: III. Course Curriculum, Assessment and Student Success continued

Q23

Yes

III.14. Does your program offer courses via distance education (excluding emergency remote teaching in 2020)?

Page 8: III. Course Curriculum, Assessment and Student Success continued

Q24

Yes

III.15. Are there differences in success rates for distance education (online) versus in-person sections?

Q25

III.16. If there are differences in success rates for distance education (online) versus in-person classes, what will the program do to address these disparities?

Yes, there is about a 8% difference in retention and a 10% difference in success rates between in-person and online modalities. This gap has been relatively consistent over the past four years. This is not dissimilar from the differences between these modalities across the college. But, the department is taking steps to make this gap smaller.

Firstly, partly due to the COVID pandemic, all of the department's faculty have now received at least some training in online instruction. And, while not everyone will teach online post-COVID, having all faculty trained to teach online will certainly benefit the department's efforts to improve its online teaching as a whole.

Secondly, beginning in Fall 2018, the department began its first foray into hybrid classes. The success rates there were very high (96%). This "excursion" into hybrid education has informed how we might better address the classes that are 100% online. And, although there is not enough data to make sweeping statements, there are indications that success rates are up slightly since we have offered a hybrid class.

Page 9: III. Course Curriculum, Assessment and Student Success continued

Q26

III.17. What mechanisms are in place to ensure regular and effective contact (see the Guide to Best Practices in Online) within online courses across the discipline or department?

The Chair checks in with all online instructors to discuss how they are making contact. Each syllabus must show at least *some* synchronous times when students can meet with the instructor.

Q27

III.18. What innovative tools and strategies are you using in your online courses to engage students and support student success?

Online "listening parties"
Synchronous online office hours

Page 10: IV. Degree and Certificate Programs

Q28

Yes

IV.1. Does your program offer any degree/certificate programs?

Page 11: IV. Degree and Certificate Programs continued

Q29

IV.2. Please upload for each degree and certificate indicating how many awards were conferred in the past five years

[cuyamaca-pr-data-2020-2021-college-wide-certs-and-degrees-awarded.pdf \(491.5KB\)](#)

Q30

IV.3. Please indicate when each degree and certificate was last reviewed and updated (semester):

We are currently in the middle of a significant update of our degrees. We have designed a significant number of new courses and have begun the process of getting those courses approved through the curriculum committee. These new courses have made it necessary to update our degrees. Once completed we believe these new courses and updated degrees will make us the only community college in the county offering these opportunities for students.

Q31

IV.4. How are these degrees/certificates meeting the needs of students, and/or articulation with four-year institutions?

This is an important area of elaboration. Due once again to the unique structure and requirements of the music majors, the paths that students take towards their degree are often quite different than other majors on campus. Given the sequential course work required of music majors, one common result is students may complete the minimum requirements to transfer in terms of GE and major coursework and choose to transfer before completing all the coursework necessary for their AA.

Further exacerbating the situation is the reality that articulation agreements with four year institutions for music majors are virtually non-existent. For example, out of all the courses offered by our department currently only two (MUS 110 and MUS 111) are granted reciprocity by SDSU (the school most of our students end up at). All other music major course work is granted elective credit and students are required to take a placement exam. In other words a student takes four semesters of piano with us and when they transfer they are given course credit for those four semesters but as elective, they must then take a piano placement exam where they will either test out of the piano requirement (the equivalent of having taken four semesters) or they will be placed in one of their piano classes.

The bottom line here is we are attributing our relatively low number of degrees to the following causes:

- The value of an AA in Music is low. It is often more value for a student to transfer prior to qualifying for their degree.
 - Music students are quite often also taking courses at other schools (Grossmont, Southwestern, Mesa, etc.) because of the particular strengths of each department and thus may end up getting a degree but not with us.
 - We are at an inherent disadvantage due to our private lesson program.
-

Q32

IV.5. Are there any changes planned if the degree/certificates are not meeting these needs?

As discussed above we are in the middle of a rather significant restructuring of our degree program. This is because we are adding a number of courses, many of which are not being offered by any other community college in the county. Specifically we are adding methods courses (i.e; pedagogy courses for instrument families) and a conducting course. These are lower division courses at most universities but they are not offered by any community colleges in the county. We believe by adding methods and conducting courses we will maximize progress students can make at community college before transferring to university. This will also set Cuyamaca apart from other institutions making it a hub for students interested in music education.

Q33

Yes

IV.6. Can students complete the degree/certificate requirements within a two-year period? **requirement of Title 5, California Code of Regulations and Accreditation Standard II.A.

Page 12: IV. Degree and Certificate Programs continued

Q34

IV.7. How are you currently assessing your PLOs?

The department is *not* currently assessing its PLOs. This is something the department needs to implement.

Q35

Yes

IV.8. Are the PLOs in the catalog an accurate reflection of the department or discipline's current learning objectives?

Q36

Yes

IV.9. Are the PLOs mapped to the course SLOs?

Page 13: IV. Degree and Certificate Programs continued

Q37

IV.10. How is your program helping students explore careers in your program area?

The Performing Arts Department houses three degrees: ADT in Music, AA in Music Education, and AA in Music Industry Studies. The ADT degree is in place for reasons of compliance. In general, it leads to a BA in music—which is generally considered to be not a “music degree,” but is rather a semi-generic Liberal Arts degree. This degree could lead to a career in music, but is generally for people who are only tangentially interested in music or are already planning on continuing their education past the baccalaureate level. Our local AA degrees are much better beginning points for someone who wants to work in music.

Music Industry Studies: This is a field where college-level degrees are not generally required. In fact, college-level degrees and training are relatively young in this field. In this program students are given hands-on and theoretical training in a variety of sub-disciplines (including business, technology, and graphic design). Students are placed side-by-side with industry professionals in a (required) work-experience.

Q38

IV.11. What do the latest labor market data reveal about the careers (including those for transfer students) for which your program prepares students? Labor market data may be sourced from the Program Review Data webpage and California Employment Development Department. You can also contact the Institutional Effectiveness, Success, and Equity Office to access additional labor market information related to your program.

The music industry is in a rapidly changing flux due to emerging technologies. The department instills the students with a broad set of skills so as to position its students to deal with these rapid changes. The industry is in decline in financial terms (fewer record sales, etc) but booming in opportunities (more people are "making it" ... just at lower economic returns ... in the industry than ever before).

Q39

IV.12. What are the labor market implications for the program's curriculum (degrees, certificates, courses)?

Given the two niches the department's program fills, we are setting students up to do well professionally. In many ways, these two niches are the "safest" paths toward employment in music.

Q40

Respondent skipped this question

If your program has labor market data to include in your program review, please use the upload button below to attach the file.

Q41

IV.13. Please describe your program's strengths:

The Performing Arts Department has a number of strengths including wonderful facilities, a dedicated and innovative faculty that is student centered in its thinking as well as a carefully designed curriculum that prepares students for the workforce. One strength we would like to highlight in particular though is the outward facing nature of our department. By this we mean that our work as a department is often seen by the general public. In fact a disproportionate contingent of the general public forms their entire opinion of the college based on their experience at our events.

In recognition of this we have made great strides during this program review period in improving the experience of our concerts and we are very proud of the result. Over the past several years we have made a number of improvements to our concert series including:

- Implemented a new ticketing system which includes the ability to purchase tickets online
- added student ushers and stage crew which both improves the concert series and provides important practical work experience for students
- With support from the President's Office, published professional program notes for every concert
- Established a web site for the ECHO Concert series
- Implemented a marketing plan for the ECHO Concert series

In general the ECHO Concert series has been an enormous success and is something we continue to improve. The series began as a request from a local philanthropist named Sam Ersan to host some small concerts in our theater. It has grown into one of the most successful and well attended chamber music series' in the county. We now reliably have 200+ people attending every concert. Mr. Ersan has invested money in our foundation to ensure the continuation of this series.

These kinds of public events are often the only experience the general public has with Cuyamaca College and we are proud that we are increasingly providing them with a world class experience. There are areas of improvement to be sure but we have come a long way and we are proud of where we are.

Q42

IV.14. Please describe your program's challenges:

In some significant ways our program really is the square peg trying to fit in the round hole. We want to identify three such areas that are currently substantial challenges to our program:

A general template exists for most community college students to follow: Begin by taking your general education courses and any preparatory courses for your major. Transfer to University and complete your major courses along with a few various other courses. This template has been well ingrained to most students and even most faculty and staff to the point that it represents a self-perpetuating force.

Consequently it is not unusual for a student to come to see us in their third or fourth semester and announce "Hi my name is John Doe and I'm a music major. I wanted to meet you to see which classes I need to take." This all too common phenomenon requires us to inform the student they are two years from being able to transfer or complete their AA because the music major requires sequential course work starting immediately.

For instance music majors generally require 7 or 8 semesters of Music Theory, 5-8 semesters of Music History, 8 semesters of ensemble participation, 8 semesters of lessons, 4 semesters of piano and various other course work for a bachelor's degree. Making things more complicated is that often music majors are among the highest unit majors at the undergraduate level (at SDSU Music Education is 132 units second only to certain engineering majors) while requiring a high number of 1 or 2 unit courses, which often meet 4-6 hours per week at the University level.

We believe this information gap has a significant impact on our program. Specifically it impacts everything from the number of degrees awarded to our fill rate to the quality of our ensembles. If we could capture these students earlier in their journey at Cuyamaca we could get them the information they need and get them enrolled in music courses on their way to a degree.

We have already implemented a number of strategies to address this issue including creating a music major packet with a course plan and other resources designed to provide a pathway for students to graduate in four years with a Bachelors in Music Education. We have done some meetings with new students but would like to do more. We also plan on better utilizing our website and social media to address this issue.

Related to our first challenge and discussed previously in this report is the issue of reciprocity from Universities. Unlike most coursework in other majors, virtually no music courses are granted reciprocity by any University. This means, if a student takes Music Theory I and II with us the University they are transferring to is not automatically going to give them credit for those courses. Instead they will need to take a placement exam in Music Theory upon arrival to the University and based on the results of that exam students may be placed in Semester I or Semester III. The reasons for this are complicated but the end result for the student is the timing and sequencing of course completion becomes extraordinarily relevant. In other words if a student takes Theory II the first semester of their Freshman year and then doesn't take theory again in their time at Cuyamaca, when they go to transfer and take the placement test they will be very much out of practice and likely to do poorly on their theory exam, resulting in them needing to retake courses.

We have taken steps to address this challenge such as establishing informal agreements with SDSU and PLNU that they will accept certain courses directly without examination. We also have been offering supplementary tutoring to help students prepare for these placement exams. We would like to expand these efforts.

Finally our biggest and most significant challenge relates to our Performance Studies Courses and what we call in Music "private teachers". Going back literally centuries the way we have trained musicians has consisted of three key aspects: academic training in areas like music theory and history, ensemble performance training in orchestra, band, choir, etc. and individual performance training with a private teacher. Virtually all musicians agree that it is that final piece, your relationship with your private teacher, that plays the most significant role in your development as a musician. Music students deciding which college to attend are often counseled to take a lesson with the private teacher on their instrument or voice type because that relationship will be the most important part of their college training.

In case it isn't clear what we mean by private teacher, a private teacher provides weekly lessons to a music student, usually for an hour a week. In those lessons students are taught everything from basic sound production techniques to advanced stylistic nuances in professional repertoire. The private teacher guides the development of the student and there is a direct causal relationship between the growth of a music student and the quality of their private teacher.

Cuyamaca is currently at a distinct disadvantage when compared to other Community Colleges in the county as it relates to our private lesson program. If we consider the issue from the student's perspective we see that if a student chooses to attend SDSU for example their private lessons are fully paid for and their applied faculty (the professional musicians who teach the lessons) are mostly San Diego Symphony members. If a student chooses to go to Grossmont their private lessons are mostly paid for and the applied faculty are a mix of San Diego Symphony Musicians and top tier freelancers. If a student decides to Cuyamaca we pay for no portion of the students lessons and thus students are often forced to accept whatever teacher they can afford, resulting in some plainly incompetent instruction that we have no ability to influence. Cuyamaca is alone among known Community College music programs in the county in that we are the only program that provides no help to students for lessons. There is a continuum to be certain with programs like Palomar providing 100% of the cost of lessons with extremely high quality applied faculty to Southwestern which essentially provides limited private lessons and supplements that with group lessons based on the availability of faculty.

So long as we continue the current status quo of not paying for any student lessons we will be essentially crippled as a program. We do have a plan to address this issue which is discussed in some detail below in our Goal section.

Q43

IV.15. Please describe external influences that affect your program (both positively and negatively):

Perhaps the most significant positive external influence on our program during this program review period is the influx of funding for our ECHO concert series by Sam Ersan, discussed previously in this report. In addition to helping shape a positive opinion of Cuyamaca College in the community as we discussed previously, there has been an enormous pedagogical benefit for our students in getting to see these world class musicians perform. Strangely but wonderfully the level of quality of the concerts offered here at little Cuyamaca College is now rivaling some of the elite institutions in the world. In fact we may not be exaggerating when we say our concert series is of the caliber of conservatories like Juilliard or Oberlin.

Conversely the most significant negative trend (although there are signs of progress) continues to be the weakness of high school music programs in east county broadly. While at one point virtually every high school in the GUHSD had an elite music program, more than half of the programs now are hurting to the point of being constantly in danger of disappearing. For example we estimate that across all eleven high schools there may be as few as 60 senior band students. The vast majority of those students will not major in music and of the remaining few who will major in music, many will go to University. This leaves a very small number of students for us to recruit (maybe as few as 5 a year). Over the long term we must help strengthen these programs and a tremendous amount of effort has been expended towards this end already. These efforts have included the following:

Securing the position as the permanent host of the GUHSD Honor Band and Orchestra. This means we have the top 100 or so GUHSD Instrumental musicians on our campus for most of a week every year.

Significant outreach to GUHSD music teachers in the form of clinics, sharing concerts, professional development opportunities, etc.

Leading the development of a Visual and Performing Arts Strategic Plan for the GUHSD that brought together dozens of teachers, administrators, students, community stakeholders and arts organizations to come up with a clear plan to address the issues with arts programs across the district.

A partnership with PMAG (Parent Music Advocacy Group) to create an annual field trip for music students to Cuyamaca where they receive masterclasses and special training they would not otherwise get at their school sites.

A partnership with the Santee School District to create an afterschool music program. The district has not had music instruction in at least three decades. This program was featured on the front page of the Union Tribune's East County Section in 2020.

Much remains to be done but we are beginning to see a turn in the momentum of the district with programs growing rather than shrinking, at least pre-COVID.

Q44

IV.16. Given these factors, what opportunities exist for the program to advance student success and equity in the next 4 years?

Given these factors, what opportunities exist for the program to advance student success and equity in the next 4 years?

Essentially the opportunities are the challenge areas we have identified. We must execute our plan to address these issues then as we succeed in crossing one goal off the list, keep looking for new problems to solve. There is substantial evidence that having a thriving Performing Arts Department results in positive outcomes both in terms of individual students and the institution broadly. We aim to have a disproportionately positive influence on campus culture in addition to fulfilling our responsibility to progress in the more traditional areas discussed in this program review process like fill rate, retention rate, success rate, etc.

Page 15: V. Previous Goals

Q45

Previous Goal 1:

In the short term (i.e. the next 2–3 years), our biggest goal is to simply strengthen our enrollment numbers. Again, given the addition of an additional faculty member as of Fall 2016, this is a much more manageable prospect, given the faculty’s increased availability to recruit. We have already made outreach efforts, including meetings with local high school music programs. We have found that our facilities are attractive to prospective students, and that simply getting them onto the campus often results in a “bump” in enrollments. To this end, the department started hosting a GUHSD honor band program at Cuyamaca College this Spring; this is something that the department plans to continue every year.

Q46

Goal Status

In Progress - Please describe the goal and action steps in the 4-Year Goals section (Section VI)

Page 16: V. Previous Goals continued

Q47

Please describe the results or explain the reason for the deletion/completion of the goal:

Respondent skipped this question

Page 17: V. Previous Goals continued

Q48

Would you like to submit another previous goal?

Yes

Page 18: V. Previous Goals continued

Q49

Previous Goal 2:

A goal for the next 2–3 years is to increase our non-musical course offerings. The department hopes to offer at least one more section of THTR 110 (Intro to Theatre) in two years and another THTR class in three. But, the department sees solving its enrollment problems as its first priority before making inroads in this regard.

Q50

Goal Status

Deleted

Page 19: V. Previous Goals continued

Q51

Please describe the results or explain the reason for the deletion/completion of the goal:

Our long-running theatre instructor had to step down which left the department *without* a theatre class for a few semesters. Thus, we lost quite a lot of momentum toward this goal. We are currently assessing the feasibility of resurrecting this goal given our current personnel.

Page 20: V. Previous Goals continued

Q52

Yes

Would you like to submit another previous goal?

Page 21: V. Previous Goals continued

Q53

Previous Goal 3:

A second priority over the next five years is to develop a better transfer "package" in Music Education. Both James Sepulvado and Taylor Smith have appointments to meet with their counterparts at SDSU to develop a series of "methods" classes (part of SDSU's lower-level music education sequence). Putting these classes in place will put Cuyamaca's alumni in a much better position once they transfer to SDSU (or elsewhere). This will also put Cuyamaca College in a unique position amongst San Diego's community colleges, making it the only community college to offer these classes. Not only will this raise our "profile" in the community, but will make us the best solution for students seeking lower level training in music education.

Q54

Completed

Goal Status

Page 22: V. Previous Goals continued

Q55

Please describe the results or explain the reason for the deletion/completion of the goal:

The department is rewriting its Music Education program next year.

Page 23: V. Previous Goals continued

Q56

Yes

Would you like to submit another previous goal?

Page 24: V. Previous Goals continued

Q57

Previous Goal 4:

In both the short- and long-term, the department's vision includes the continuance of its public concert series. The series includes 10–14 concerts each semester, featuring both student and professional ensembles. This is an important part of the department's purpose and goes a long way toward establishing the college as a "cultural destination."

Q58

Goal Status

In Progress - Please describe the goal and action steps in the 4-Year Goals section (Section VI)

Page 25: V. Previous Goals continued

Q59

Please describe the results or explain the reason for the deletion/completion of the goal:

The department has continued its Concert Series and has expanded the ECHO Chamber Music Series. We have

Page 26: VI. 4-Year Goals

Q60

Goal 1:

Increase percentage of students taking private lessons from teachers on our approved teachers list. This necessitates the creation of a scholarship fund to pay for private lessons.

Q61

Student Validation & Engagement

Which College Strategic Goal does this department goal most directly support? (Check only one)

Q62

Please describe how this goal advances the college strategic goal(s) identified above:

This goal directly addresses challenge three identified previously in this report. Specifically we need to find a way to fund private lessons with appropriate applied faculty for as many students as possible. In order to accomplish this goal we will need to create a private lesson fund and then grow that fund over time.

The goal would begin by providing scholarships to five students who will form a brass quintet. In return for their scholarship these students will be asked to rehearse together weekly and perform at College and/or District ceremonial functions as needed. These students will also be required to play in the Concert Band. This will accomplish multiple positive outcomes at once including the ability to promote the music program with model musicians.

The goal would then proceed in year two by funding an additional five scholarships for a Wind Quintet. Their responsibilities and function would be the same thereby further helping the Concert Band and increasing the Department's capacity to provide ceremonial performances for the College and District as well as to promote the department.

In the third year we would again fund the brass quintet scholarships to a new round of students and also create an additional four scholarships for a vocal quartet. In the fourth year we would renew the Wind Quintet and add a rock band of five musicians.

To reiterate this would accomplish the following positive outcomes simultaneously:

Seed quality players for our ensembles and Performance Studies programs that will have a positive influence on other students (think zones of proximal development).

Provide numerous quality chamber ensembles capable of performing for College and District functions. Think everything from basketball games to graduation to board meetings to convocation to VIP donor events.

Provide an outreach and advertising vehicle for the music department.

Raise the quality of instruction of our students.

Engage professional musicians in training these scholarship recipients which may enable us to further leverage that opportunity to help more students. In other words if we are already paying a trumpet teacher to be here four hours a week maybe we can cut a deal that is mutually beneficial where they teach an additional four hours a week of group lessons.

The cost of this program would be as follows:

Year 1	16 weeks x 5 students x 1 hour/week x \$75/hour = \$6k per semester/\$12k yearly
Year 2	Double to \$24k
Year 3	\$34k
Year 4	\$46k

These funds would come from a number of potential sources:

Ticket sales from our Concert Series

Fund Raising Events

Endowment funding from the naming of the Performing Arts Theater

Supplementary Classified Staff Resources

Partnerships with GUHSD, GUHSD Booster organizations and other arts organizations

The first bullet under Student Validation in the Strategic Plan states "Advance culturally relevant curricular and co-curricular opportunities for students and facilitate connections with students, staff, and faculty" This would directly address this component of the Strategic goals.

Q63

Please indicate how this goal was informed by SLO assessment results, PLO assessment results, student achievement data, or other qualitative or quantitative data (from any source):

This was mostly informed by the training faculty received. Additionally however the Department conducted a good deal of research between Fall of 2016 and Fall of 2017 regarding the practices of other music departments in the county both at the Community College and University level. Faculty met with colleagues at Grossmont, Southwestern, Palomar, Mesa, SDSU, PLNU and USD

Q64

Action Steps for the Next Year: If you are requesting resources in order to achieve this goal, please list them below as action steps and specific the type of request (e.g., submit technology request for new laptop computers).

The goal would begin by providing scholarships to five students who will form a brass quintet. In return for their scholarship these students will be asked to rehearse together weekly and perform at College and/or District ceremonial functions as needed. These students will also be required to play in the Concert Band. This will accomplish multiple positive outcomes at once including the ability to promote the music program with model musicians.

The goal would then proceed in year two by funding an additional five scholarships for a Wind Quintet. Their responsibilities and function would be the same thereby further helping the Concert Band and increasing the Department's capacity to provide ceremonial performances for the College and District as well as to promote the department.

In the third year we would again fund the brass quintet scholarships to a new round of students and also create an additional four scholarships for a vocal quartet. In the fourth year we would renew the Wind Quintet and add a rock band of five musicians.

Q65

How will this goal be evaluated?

We will collect data during juries at the end of each semester and keep track in a spreadsheet.

Q66

Yes

Would you like to propose a new, 4-year goal?

Page 27: VI. 4-Year Goals continued

Q67

Goal 2:

Strengthen the department's "niche" within San Diego County

Q68

Organizational Health

Which College Strategic Goal does this department goal most directly support? (Check only one)

Q69

Please describe how this goal advances the college strategic goal(s) identified above:

Cuyamaca College is one of at least twelve colleges in San Diego County with music/performing arts departments. And, given the nature of these disciplines, all of these departments are “competing” with one another, sometimes rather fiercely. Given Cuyamaca’s relative size and location, we are at a slight disadvantage in this competition, thus it behooves us to find ways to stand out as unique among these twelve other departments. This is at least part of the department’s ongoing struggles with enrollment/fill rates. Thus, the department needs to find a better way to make itself stand out, thus attracting more students, thus contributing to the college’s overall success with its enrollment goals.

Q70

Please indicate how this goal was informed by SLO assessment results, PLO assessment results, student achievement data, or other qualitative or quantitative data (from any source):

The department has had chronically-low enrollment for many years.

Q71

Action Steps for the Next Year: If you are requesting resources in order to achieve this goal, please list them below as action steps and specific the type of request (e.g., submit technology request for new laptop computers).

Add new classes in Music Therapy, conducting, and instrumental methods.
Reach out to local media to have a story or feature about the department and the ways it is unique.

Q72

How will this goal be evaluated?

We would expect to see strengthened enrollment numbers as a result of building a stronger niche for ourselves in the county. The department currently offers classes and programs (and is proposing more) that are unique, both among the county’s community colleges and universities. But, we haven’t yet found enough traction on making these things known to the wider community. Preliminary research shows that there is demand for these classes/programs, but we are not reaching the “target audience.”

We would consider this goal as “completed” when we saw four semesters in a row with over 800 students and fill rates of 80%.

Q73

No

Would you like to propose a new, 4-year goal?

Page 28: VI. 4-Year Goals continued

Q74

Respondent skipped this question

Goal 3:

Q75

Respondent skipped this question

Which College Strategic Goal does this department goal most directly support? (Check only one)

Q76

Respondent skipped this question

Please describe how this goal advances the college strategic goal(s) identified above:

Q77

Respondent skipped this question

Please indicate how this goal was informed by SLO assessment results, PLO assessment results, student achievement data, or other qualitative or quantitative data (from any source):

Q78

Respondent skipped this question

Action Steps for the Next Year: If you are requesting resources in order to achieve this goal, please list them below as action steps and specify the type of request (e.g., submit technology request for new laptop computers).

Q79

Respondent skipped this question

How will this goal be evaluated?

Q80

Respondent skipped this question

Would you like to propose a new, 4-year goal?

Page 29: VI. 4-Year Goals continued

Q81

Respondent skipped this question

Goal 4:

Q82

Respondent skipped this question

Which College Strategic Goal does this department goal most directly support? (Check only one)

Q83

Respondent skipped this question

Please describe how this goal advances the college strategic goal(s) identified above:

Q84

Respondent skipped this question

Please indicate how this goal was informed by SLO assessment results, PLO assessment results, student achievement data, or other qualitative or quantitative data (from any source):

Q85

Respondent skipped this question

Action Steps for the Next Year: If you are requesting resources in order to achieve this goal, please list them below as action steps and specific the type of request (e.g., submit technology request for new laptop computers).

Q86

Respondent skipped this question

How will this goal be evaluated?

Page 30: VII. Resources Needed to Fully Achieve Goal(s)

Q87

Classified Resource Needs

What resources is your program requesting this year to achieve the program's goals? (Check all that apply)

Page 32: Final Check

Q88

I am ready to submit my program review

Are you ready to submit your program review? If you would like to go back and review a section, select a section a click "Next."
