

## **INSTRUCTIONAL COMPREHENSIVE PROGRAM PLANNING AND REVIEW (CPPR) FOR 2019**

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

**Cluster:** HUMANITIES      **Program:** AUDIO TECH CS      **Current Academic Year:** 2019

**Last Academic Year CPPR Completed:** 2015      **Current Date:** MARCH 4, 2019

### **NARRATIVE: INSTRUCTIONAL CPPR**

Please use the following narrative outline:

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

##### **Program mission**

Audio Tech CS teaches the basics of how to engineer and record music. The current program is a total of 16.0 units 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) This program provides the student with 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 AVID S6-M40 console is used exclusively throughout the course.

##### **Brief history of the program**

The first REC I and REC II courses were written and launched in Fall 1999. It was evident that technology was the next expanding area in which to invest, especially at the turn of the century when music production specifically had embraced digital recording concepts. The rise of the musicianship level brought more performers wanting to record their music, and as such, the attractiveness of the courses gained momentum and grew exponentially. By 2006, new courses called REC III and REC IV were included to make a complete program, along with Music Fundamentals. These courses were then alternated between Fall and Spring semesters, providing a full capstone course goal and certificated completion.

Fall 2013 brought about the Program Elimination Process, during which time the program was essentially halved, and with that reduction lost a vital part time instructor, leaving only the full-time instructor to teach the remainder of the classes currently being offered. The current program then only consisted of REC I and REC II whose course outlines were re-written in 2013 to accommodate as much of the material from REC III and REC IV that was possible. Additional units were added by requiring Music Appreciation courses so that the program would remain eligible for CTEA funding.

Fall 2017 finally saw the reactivation of REC III and REC IV, along with Music Fundamentals, providing a return to the original 16.0 unit program established back in 2006. Currently there are 23 students on track for the Certificate Completion upon completing all requirements.

**Include significant changes/improvements since the last Program Review**

The single largest change was the reactivation of the full 16.0 unit program. In addition, CTEA funding provided a necessary upgrade to studio equipment, making the Cuesta Studio current with industry standards. All courses were checked for compliance with institutional standards, and slight modifications were made and implemented. The studio itself has had many additions purchased by both CTEA and the Cuesta Foundation, including but not limited to cables, connectors, microphones and preamplifiers.

**List current faculty, including part-time faculty**

George Stone, Full Time Faculty and Program Director  
David Becker, Part Time Faculty and Assistant

**Describe how the Program Review was conducted and who was involved**

George Stone, Full Time Faculty and Program Director

I began this process using all of the available college resources, including Cirricunet, E-Lumen, Institutional Research, including both the Scheduling Visualization and Program Efficiencies for Music, and the Music Department's G-Drive data. From gathering this information, program and course review could be established as well as Program Mapping. Areas reviewed included the data from previous assessments, the most current course outlines and any growth and development statistics. Advisory Committee minutes were perused to compare if areas discussed were met and/or completed. This extensive research helped determine areas of positive relevancy, as well as identify the current standards.

**II. PROGRAM SUPPORT OF DISTRICT'S [MISSION STATEMENT](#), [INSTITUTIONAL GOALS](#), [INSTITUTIONAL OBJECTIVES](#), AND/OR [INSTITUTIONAL LEARNING OUTCOMES](#)****Identify how your program addresses or helps to achieve the [District's Mission Statement](#).**

The programs at Cuesta College tremendously help motivate students to attend, especially those from out of our general vicinity. At almost no personal cost outlay, they are prepared for not only academic transfers to higher learning institutions, but also preparation to enter their professional workforce vocations. Because of a rich history of both academic and vocational excellence, our community benefits from these specialized programs that produce students who are prepared for success. Because of our diverse and rapidly changing society – in part driven by ever-changing technology, these students contribute effectively within our local communities in a diverse number of roles. They also achieve a feeling of satisfaction and industry that allows them to feel empowered and valued. Cuesta provides a rich, learning environment for all its students and employees by aligning institutional outcomes and goals with those found in professional settings. This helps students improve in areas of application, performance and relationships within our immediate community and beyond.

Since its inception, the Audio Technology Program has always supported and addressed the vocational priorities and future of all students who participate. With much growth and 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 the specialized and professional-level 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.

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

**Institutional Goal 1:** Increase the rates of completion for degrees, certificates, and transfer-readiness overall for all students.

- Institutional Objective 1.1: Increase student success in Basic Skills, English as a Second Language, Career Technical Education, degrees, and transfer programs.
- Institutional Objective 1.2: Foster a college environment where students are Directed, Focused, Nurtured, Engaged, Connected, and Valued.

**Institutional Goal 2:** Increase student access to higher education.

- Institutional Objective 2.2: Increase enrollment opportunities for community members who are 55 years of age and older.
- Institutional Objective 2.4: Increase career pathways for local high school students.

**Institutional Goal 3:** Develop and sustain collaborative projects and partnerships with the community's educational institutions, civic organizations, businesses, and industries.

- Institutional Objective 3.2: Increase the number of partnerships with local businesses in order to expand student work-based and experiential-based learning opportunities.

**Institutional Goal 4:** Integrate and improve facilities and technology to support student learning and the innovations needed to serve its diverse communities.

- Institutional Objective 4.1: Improve facilities and technology in accordance with the District's Facilities Master Plan and Technology Plan.

**Institutional Goal 5:** Build a sustainable and stable fiscal base.

- Institutional Objective 5.1: Build a sustainable base of enrollment by effectively responding to the needs of the District as identified in the Educational Master Plan.
- Institutional Objective 5.2: Identify and develop sources of revenue beyond annual state allocations to support institutional effectiveness.

In support of Goal 1, the Cuesta College Audio Tech Program has always worked diligently to maintain alignment with as many of the institutional goals and objectives as possible. With the recent reactivation of the full four semester program, it is clearly supporting these requirements by providing the necessary goals for student success through appropriate and thorough objectives. With the addition of REC ARTS III and the Capstone course, REC ARTS IV, the Certificate of Specialization has once again become the main motivator for students pursuing a potential career in the Music Industry, due to the increased instruction and longer accessibility to the program and its facilities. This has created more validity and worth to students, especially with the increased units at 16.0. With the addition of a Music 201DE requirement, both modalities have been adequately addressed, bolstering not only the ATP but also the total enrollment within the Music Department. Most importantly, students can now access Cuesta through this Distance Education avenue to help their educational goals.

In support of Goal 2, both ATP instructors (and advanced students) schedule high school outreach activities to inform and motivate prospective students to attend. Both the Cuesta Promise Day and College Day are utilized to display all areas within Performing Arts – with focus on the ATP and its capabilities. A comprehensive and attractive new Performing Arts Brochure was created to advertise our numerous offerings, and a new video featuring students in action is currently in the process of demonstrating the attributes of the ATP and its current students, as well as identify the generous funding from CTE funding which enables us to provide the most outstanding equipment and facilities anywhere in this area.

In support of Goal 3, numerous students have become workforce partners with local community businesses such as Harman Hall, Vina Robles Amphitheatre, The Clarke Center and our own Harold J. Miossi Performing Arts Center.

In support of Goal 4, every year the studio receives 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, making them a desirable commodity of trained future workforce employees, as well as a shining jewel of technology that is both attractive and desirable.

In supporting Goal 5, the Audio Tech Program has shown significant growth in population as evidenced by the largest REC IV class since 2013 when the program was halved. Because of both dedicated instructors and a professional advisory committee comprised of studio owners, former students and large corporations, the ATP's ability to plan, enhance and discover new ways of completing tasks has resulted in partnerships with equipment manufacturers and new developers. This alone has saved the Performing Arts Division countless dollars in repair costs and upgrades/additions.

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

##### **Institutional Learning Objective 1: Personal, Academic, and Professional Development**

- 1C: Demonstrate the professional skills necessary for successful employment.

Both Intermediate and Advanced students participate in professional recording sessions comprised of musicians in and out of the area. As group engineers, they coordinate the session details, record the musicians, edit, mix and produce the final recordings for both the performing musicians and their personal work portfolios. The work portfolio is an ongoing process in which they will have accumulated a diverse amount of musical production in the form of tangible CD's, as well as pictures of session dates, session information, lab hours that reflect on campus mixing and editing, and summaries of all equipment used. Embedded in this focused course work are the expectations of the industry, studio protocols and usage, and the most important facet: Internship examples that will provide the necessary pathway and preparation for professional employment. ATP students also attend industry conventions and musical production shows such as NAMM and AES. Lastly, field trips to professional studios in and out the area and invited guest speakers in the industry sharing their knowledge and success are integral to this objective.

##### **Institutional Learning Objective 2: Critical Thinking and Communication**

- 2A: Analyze and evaluate their own thinking processes and those of others.
- 2B: Communicate and interpret complex information in a clear, ethical, and logical manner.

Working primarily in groups of 4-5 during the initial stages of the session, planning and development of their recording project from room diagrams, to mic choices, to placement and finally template design and troubleshooting is shared among all participants in this group skill- building format. Observable and assessable criteria is established through excellent teamwork ethics and critical thinking skills – especially under the guidance and direction of the teacher in providing real-world examples.

There are numerous communication skills in motion when students begin working with artists from all walks of life. They make decisions based upon the musician’s performance abilities, discovering and choosing the best ways in which to produce the music so that the artist feels comfortable and valued. These decisions include making 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 – or not.

#### **Institutional Learning Objective 4: Social, Historical, and Global Knowledge and Engagement**

- 4B: Demonstrate understanding of world traditions and the interrelationship between diverse groups and cultures

Because of a diverse population of musicians in our area, ATP students get to experience a wide variety of styles ranging from Western European traditions, Non-Western traditions and the occasional non-categorized 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.

#### **Institutional Learning Objective 5 Artistic and Cultural Knowledge and Engagement**

- 5A: Identify, create, or critique key elements of inspirational art forms

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.

#### **Institutional Learning Objective 6 Technological and Informational Fluency**

- 6A: Recognize when information is needed, and be able to locate, evaluate, and utilize diverse sources effectively and ethically.
- 6B: Produce and share electronic documents, images, and projects using modern software and technology.

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.

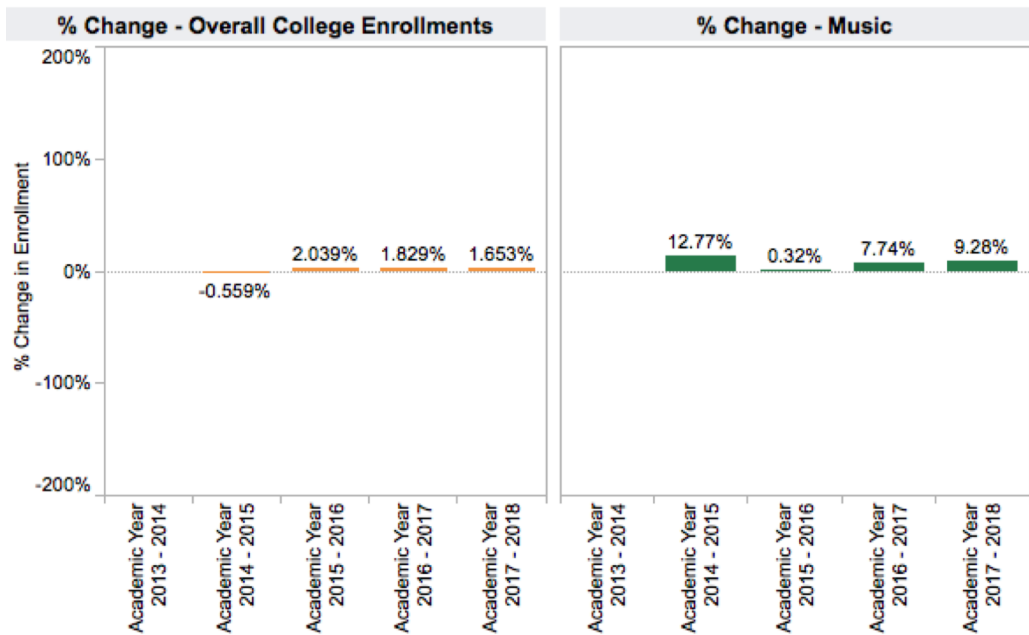
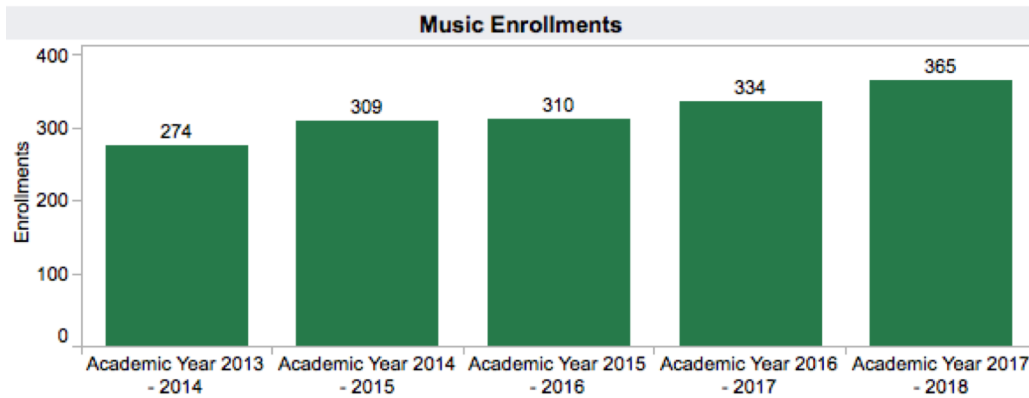
Lastly, students have access to the Canvas architecture which provides a quick way to communicate ideas, suggestions, post notes and ultimately send and receive files. The ATP provides every possible avenue of sharing available, and this ultimately builds the network that is so valuable in establishing a place in the hierarchy of the professional industry today.

**PROGRAM DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS**

The data components are hyperlinked below.

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

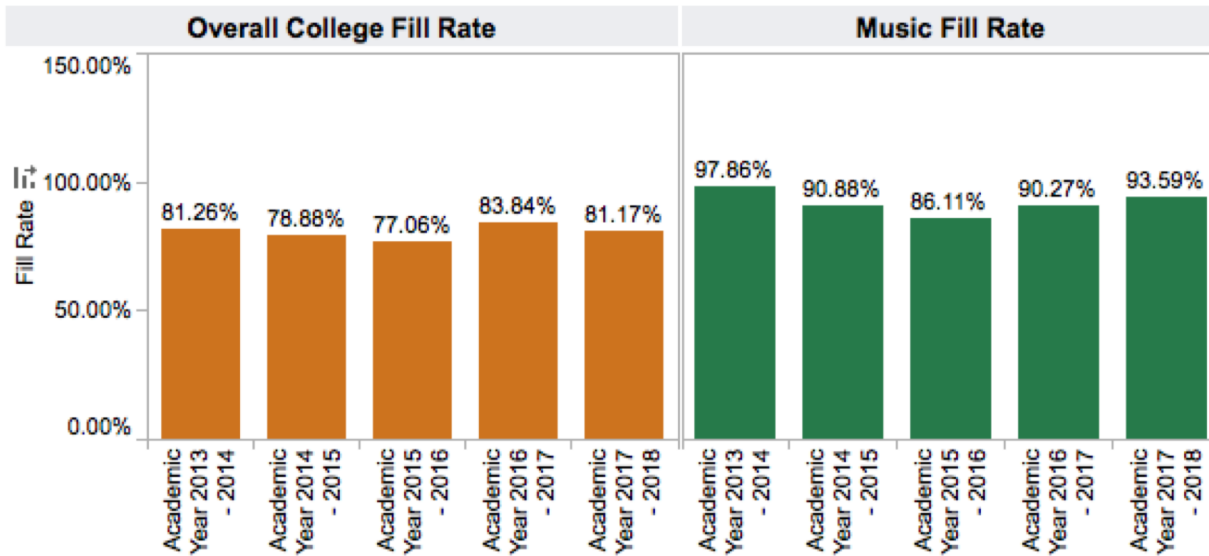
Insert the data chart and explain observed differences between the program and the college.



While there was noticeable decline of enrollment in 2013 due to Program Modification, it is very clear from today's data that the enrollment has bounced back in healthy form with the reintegration of the complete program. This increase in the ATP also contributes to the increases observed in the Music Department totals as shown in the graphical data. So, the program is on the correct track and will continue to flourish if no future modifications are made. It is now reestablished, flourishing and recognized once again as a premier feature of both the Music Department and the college.

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

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



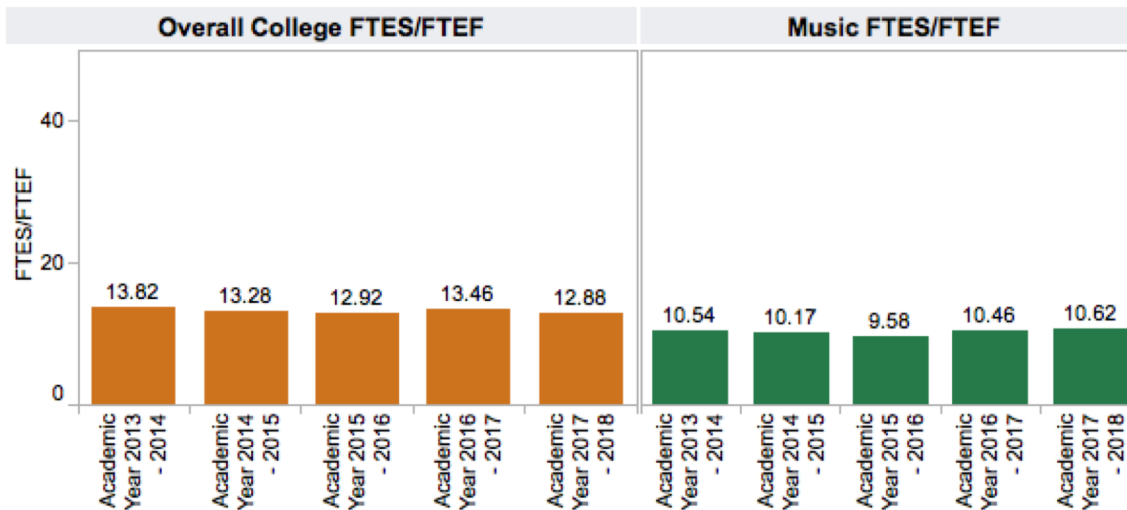
This area of data indicates that the fill rates for the ATP are significantly higher than those of the college – in most cases by an average of 10% or more. Its ability to generate excitement through the use of the Promise Day, College Day and Outreach presentations has made it a popular program once again. There is no doubt that it is a well-known and recognized program both in and out of the area, as evidenced by student enrollment from out of state.

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

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

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

Department:  Course:  Dual Enrollment:  Prison:



There is no way to over-emphasize how highly specialized the ATP is – and as a result the class maximums are set at 20 due to size limitations of the recording studio itself and the shared lab area (though instructors do take over the limit every semester to help accommodate as many students as possible). Due to this size-controlled limit, FTES/FTEF ratio data has always historically displayed a lower number than the college mean. At this point, there is no real solution to creating a higher number that is closer to the overall college without intensively modifying the current infrastructure, requiring a bond measure or a huge allocation from the state for a new building to accommodate more students at one time.

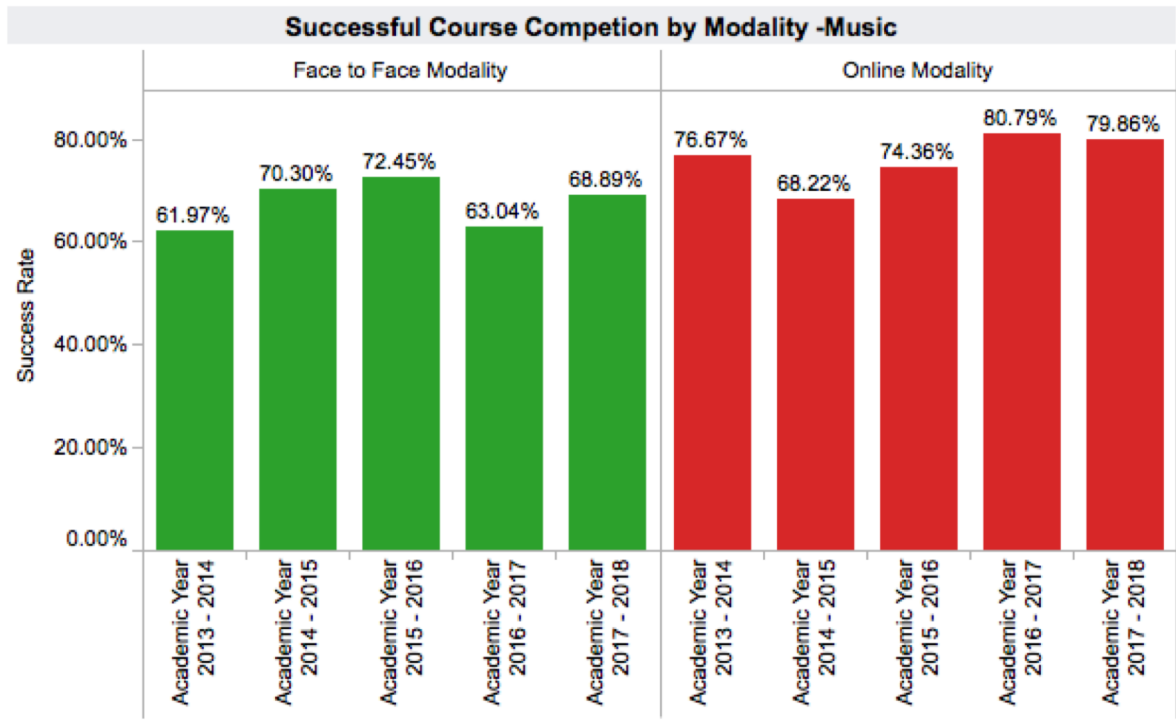


[Student Success—Course Modality \(Insert Data Chart\)](#)

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

**SLOCCCD Program Review Data: Successful Course Completion**

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



		Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017	Academic Year 2017 - 2018
Face to Face Modality	Department Success Rate	78.39%	80.50%	81.84%	82.99%	82.09%
	Total Department Enrollments	1,616	1,605	1,619	1,487	1,498
Online Modality	Department Success Rate	48.88%	59.04%	55.73%	72.88%	78.41%
	Total Department Enrollments	268	271	314	483	690

It is clear that by offering a considerable amount of Distance Education classes has changed the data drastically since the last review. The data shows a huge increase in enrollment accessibility for students from all over the nation. This particular modality is also indicating that possibly new revisions to various courses within our department need more investigation. However, while the numbers are bountiful and indicate positive growth, there is the It is clear that by offering

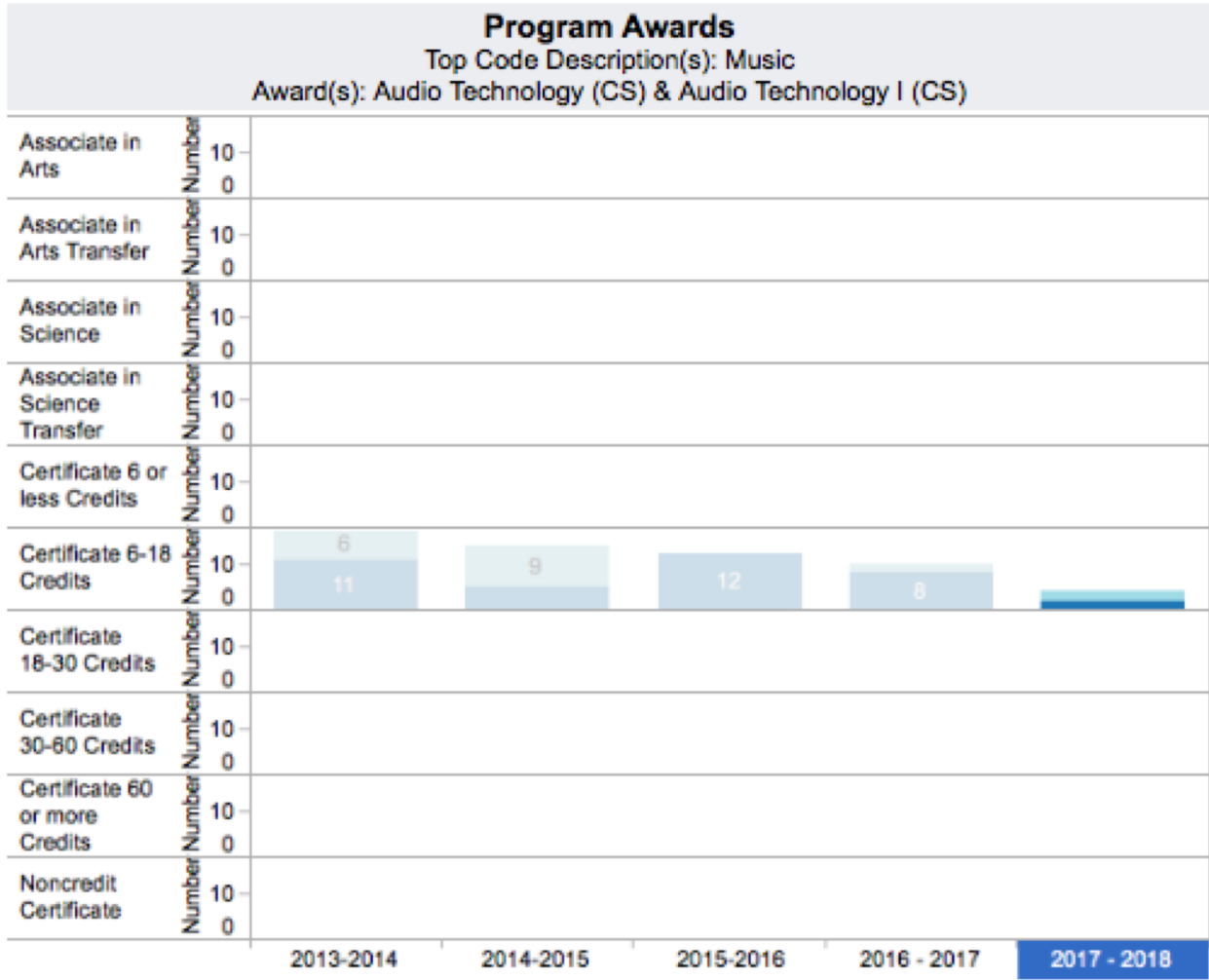
a considerable amount of Distance Education classes has changed the data drastically since the last review. The data shows a huge increase in enrollment accessibility for students from all over the nation. This particular modality is also indicating that possibly new revisions to various courses within our department need more investigation. However, while the numbers are bountiful and indicate positive growth, there is the simple reality that 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 only choice for participation with online modality the MUS 201 class.

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

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

**SLOCCCD Program Review Data: Degrees and Certificates Awarded**

Program:  Award Type:



**Program Awards Table**

Award Type	Award	2013-2014	2014-2015	2015-2016	2016 - 2017	2017 - 2018
Certificate 6-18 Credits	Audio Technology (CS)	6	9		2	2
	Audio Technology I (CS)	11	5	12	8	2
<b>Total</b>		<b>17</b>	<b>14</b>	<b>12</b>	<b>10</b>	<b>4</b>
<b>Grand Total</b>		<b>17</b>	<b>14</b>	<b>12</b>	<b>10</b>	<b>4</b>

It is clear that when the program was extensively modified in 2013, the numbers declined. At this point the data is not recent enough to show the changes that began to occur when the full four semester program was reinstated in the Fall of 2017. There were actually 11 students who completed the new program, even though the data points otherwise. As of current, the paperwork and Certificate Modification to include all four courses

plus Music 201 totaling 16.0 units is in motion and must be approved at the Chancellor’s level. As a result, the number does not reflect the actual amount of ATP CS earners from 2018.

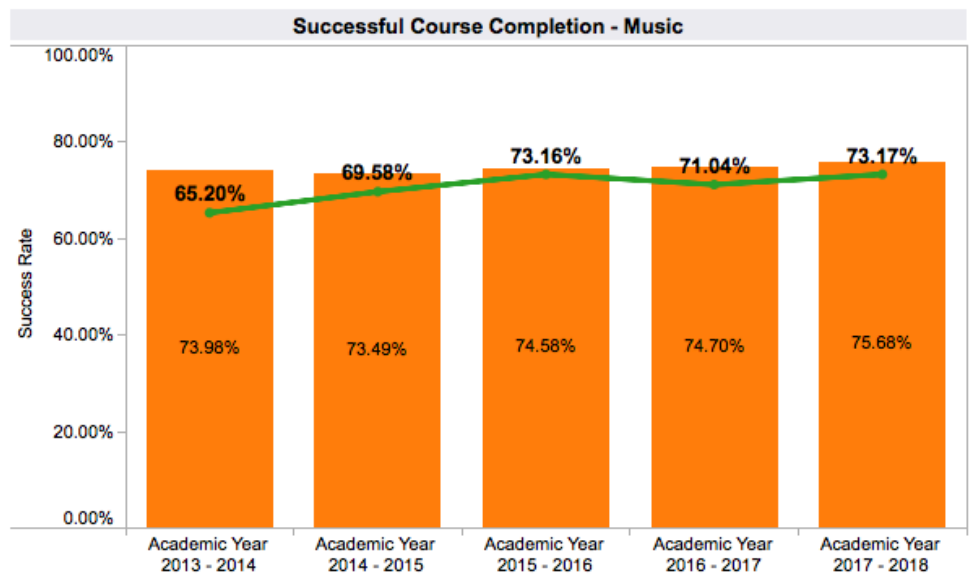
Currently, there are 23 students in the capstone REC IV class that are on track to receive their certificates of specialization – a considerably large number that is more like it was back before the 2013 program modification. There is every indication now that the ATP will provide anywhere from 15 to 20 plus completions every year, given the numbers in lower level classes.

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

Insert the data chart and explain observed differences between the program and the institutional set standards (as shown on the chart).

**SLOCCCD Program Review Data: Successful Course Completion**

Select Department:  COURSE:  Measure Names:  Department Success Rate  Overall College Success Rate



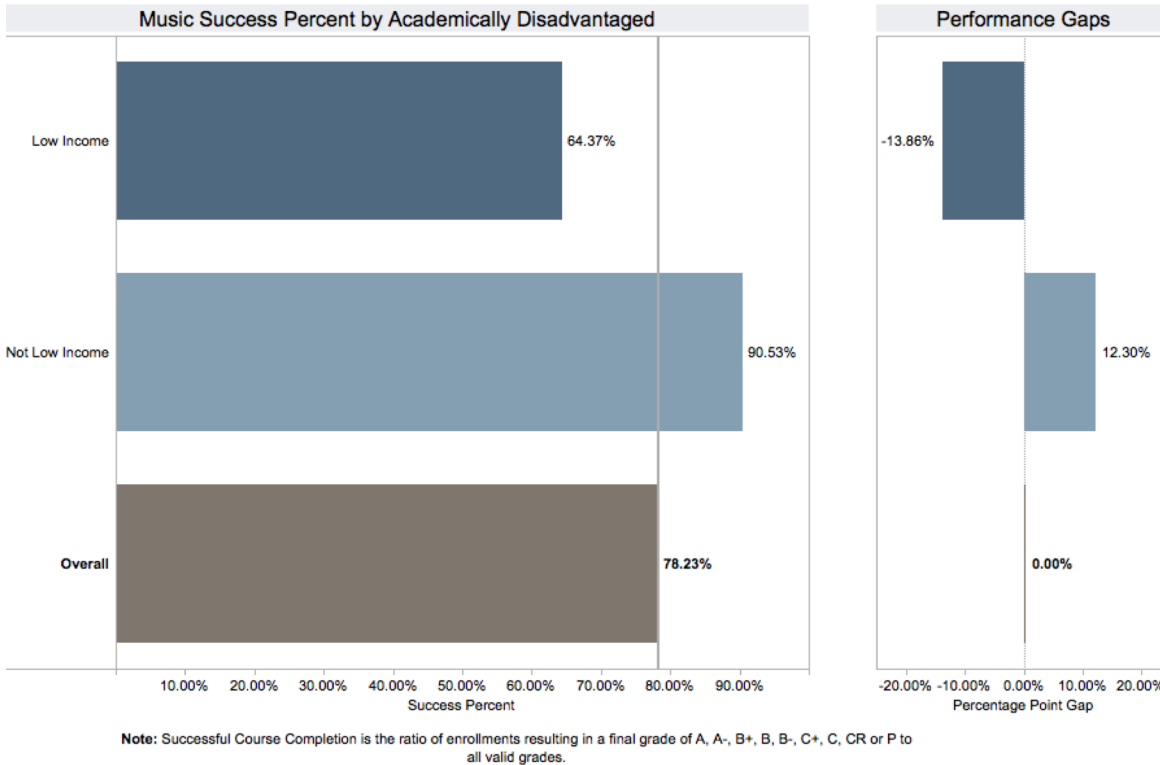
	Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017	Academic Year 2017 - 2018
Department Success..	65.20%	69.58%	73.16%	71.04%	73.17%
Total Enrollments	273	309	313	335	369

The data shows a success rate that consistently grew from 2013 to 2016, with an anomaly during the year of 2017. However, it appears to be in line and mostly congruent with that of the college mean. The addition of the last two courses in the ATP will bring about a stronger overall enrollment, as students view the added benefit – they are more enthusiastic to embrace a program that provides more work possibilities and hands on experience. The modality component will continue to raise the averages as more classes within the Music Department are offered, hopefully off-setting any future anomalies. For example, Music 201DE offerings have shown to be very successful in course completions and overall retention.

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.



### Successful Course Completion by Student Subpopulation



It is clear that the academically disadvantaged population is still struggling to be served appropriately and resultant performance gaps exist. There are many factors to this that have been handled as they have come forward. Currently there are no certain methods or solutions that have been discussed to remedy the issue and make a 78% overall rate increase, except DSPS reviews where student modifications can be given to assist with learning disabilities and/or other circumstances that prevent a number closer to 100% success.

## I. CURRICULUM REVIEW

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

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

## CURRICULUM REVIEW GUIDE and WORKSHEET Courses and Programs

Current Review Date: MARCH 4, 2019

Reviewer: GEORGE STONE

### 1. Courses

- List all courses, which were active in your program at the time of the last CPPR.
- Review the current CurricUNET Course Outline of Record (COR) for each course and indicate yes/no for each column below.
- For each new, modified, and deactivated course provide the effective term posted on CurricUNET.

Course (Prefix / Number)	Currently active	New course since last CPPR	Major modification since last CPPR	Minor modification since last CPPR	Deactivated since last CPPR Notified impacted program(s)*
MUSIC 201	NO YES	NO YES	NO YES	NO YES	NO YES
MUSIC 240	NO YES	NO YES	NO YES	NO YES	NO YES
MUSIC 241	NO YES	NO YES	NO YES	NO YES	NO YES
MUSIC 242	NO YES	NO YES	NO YES	NO YES	NO YES
MUSIC 243	NO YES	NO YES	NO YES	NO YES	NO YES
MUSIC 237	NO YES	NO YES	NO YES	NO YES	NO YES
MUSIC 238	NO YES	NO YES	NO YES	NO YES	NO YES

\*Note: Please state if the deactivated course impacted any other program(s) and if and when the affected program(s) was/were notified:

Deactivated Course	Impacted Program (s)	Date affected program was notified
MUSIC 242	Audio Tech and Jazz Studies	2013 Program Modification
MUSIC 243	Audio Tech and Jazz Studies	2013 Program Modification

## 2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	MUSIC 240	MUSIC 241	MUSIC 242	MUSIC 243
1. Effective term listed on COR	Date: 2019	Date:	Date:	Date:
2. Catalog / schedule description is appropriate	NO YES	NO YES	NO YES	NO YES
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	NO YES	NO YES	NO YES	NO YES
4. "Approved as Distance Education" is accurate (and new addendum complete)	NO YES	NO YES	NO YES	NO YES
5. Grading Method is accurate	NO YES	NO YES	NO YES	NO YES
6. Repeatability is zero	NO YES	NO YES	NO YES	NO YES
7. Class Size is accurate	NO YES	NO YES	NO YES	NO YES
8. Objectives are aligned with methods of evaluation	NO YES	NO YES	NO YES	NO YES
9. Topics / scope are aligned with objectives	NO YES	NO YES	NO YES	NO YES
10. Assignments are aligned with objectives	NO YES	NO YES	NO YES	NO YES
11. Methods of evaluation are appropriate	NO YES	NO YES	NO YES	NO YES
12. Texts, readings, materials are dated within last 5 years	NO YES	NO YES	NO YES	NO YES
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	NO YES	NO YES	NO YES	NO YES
14. Degree / Certificate information (if applicable) is correct	NO YES	NO YES	NO YES	NO YES
15. Course Student Learning Outcomes are accurate	NO YES	NO YES	NO YES	NO YES

16. Library materials are adequate and current *	NO YES	NO YES	NO YES	NO YES
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<sup>1</sup> If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

<sup>2</sup> If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

<sup>3</sup> If no, a minor modification is needed in the current term.

<sup>4</sup> If no, contact the Curriculum Chair or Curriculum Specialist.

## 2. Programs

- List all programs/certificates that were active at the time of the last CPPR.
- Review the CurricUNET “Program of Study” outline and indicate yes/no for each program/certificate.
- For each deactivated program provide the effective term posted on CurricUNET.

Program / Certificate Title	Currently active	New program since last CPPR	Program modification since last CPPR	Deactivated since last CPPR
AUDIO TECH 1	NO YES	NO YES	NO YES	NO YES

## 3. Program Review

- Review the CurricUNET “Program of Study” outline for each active program/certificate and indicate yes/no for each column below.

Currently active Program / Certificate: Title	Required courses and electives, incl. course numbers, course titles, and course credits, are accurate	Program description is current	Program Learning Outcomes are accurate and include method of assessment
AUDIO TECH CS	NO YES	NO YES	NO YES

\* If not, program modification is needed.

\*\* If not, Program Learning Outcomes modification is needed.



### 3. Five-Year Cycle Calendar

- During the following five-year cycle all aspects of the course outline of record and program curriculum will be reviewed for currency, quality, and appropriate CurricUNET format.
- Indicate if a course needs a major or minor modification based on the current course review. Your curriculum representative will assist you.
- When submitting a major or minor modification, please enter or update the Student Learning Outcomes for each course.

#### COURSES

Course Number	Fall 2019	Spring 2020	Fall 2020	Spring 2021	Fall 2021	Spring 2022	Fall 2022	Spring 2023	Fall 2023	Spring 2024
MUS 201	major / minor	major / <b>minor</b>	major / minor	major / minor	major / minor	major / minor	major / <b>minor</b>	major / minor	major / minor	major / minor
MUS 240	major / minor	major / minor	major / <b>minor</b>	major / minor	major / minor	major / minor	major / minor	major / <b>minor</b>	major / minor	major / minor
MUS 241	major / minor	major / minor	major / minor	major / <b>minor</b>	major / minor	major / minor	major / minor	major / minor	major / <b>minor</b>	major / minor
MUS 242	major / minor	major / minor	major / minor	major / minor	major / <b>minor</b>	major / minor	major / minor	major / minor	major / minor	major / <b>minor</b>
MUS 243	major / minor	major / minor	major / minor	major / minor	major / minor	major / <b>minor</b>	major / minor	major / minor	major / minor	major / minor

#### PROGRAMS / CERTIFICATES

Program/Certificate Title	Fall 2019	Spring 2020	Fall 2020	Spring 2021	Fall 2021	Spring 2022	Fall 2022	Spring 2023	Fall 2023	Spring 2024
AUDIO TECH CS	<b>Modify</b>	<b>No change</b>	<b>No change</b>	<b>No change</b>	<b>No change</b>	<b>Modify</b>	<b>No change</b>	<b>No change</b>	<b>No change</b>	<b>No change</b>

Effective: Fall 2017  
Last Reviewed: 11/04/2016



## Course Outline

### BASIC COURSE INFORMATION

**Course Number:** MUS 201  
**Course Title:** FUNDAMENTALS OF MUSIC (MUSIC THEORY I)  
**C-ID Number:** C-ID MUS 110

Total Student Hours and Credit			
		Hours/Week	Hours/Term
Lecture Hours	in-class	3.00	54.00
	out-of-class	6.00	108
Lab Hours	in-class	0	0
	out-of-class	0	0
Activity Hours	in-class	0	0
	out-of-class	0	0
TBA Hours Per Term			0
Total Student Hours Per Term:			162.00
Hours-per-unit Divisor			54.00
Units of Credit:			3.00

Fall semester term is 18 weeks. Spring semester term is 17 weeks. The term length multiplier is 17.5 weeks.  
Curriculum is calculated based on 18 weeks.

#### **Catalog Description:**

Enables students to feel the place of music in culture by providing the basic framework for reading, writing and making music. Explores the basics of tonal music, its place in culture and writing music using excerpts of great pieces and the opportunity to make original compositions. Topics include the basics of tonal music, music in our culture, creating your own music, staff notation in treble and bass clefs, rhythm and meter; basic properties of sound; intervals; diatonic scales and triads; and diatonic chords. Aimed at the non-major or the potential music major who does not have the necessary background for MUS 204A.

#### **Schedule Description:**

Enables students to feel the place of music in culture by providing the basic framework for reading, writing and making music. Explores the basics of tonal music, its place in culture and writing music using excerpts of great pieces and the opportunity to make original compositions. Topics include music in our culture, creating your own music, staff notation in treble and bass clefs, rhythm and meter; basic properties of sound; intervals; diatonic scales

and triads; and diatonic chords. Aimed at the non-major or the potential music major who does not have the necessary background for MUS 204A. Advisory: No previous musical experience necessary. Transfer: CSU; UC. (Formerly MUS239)

**Advisories:**

- No previous musical experience necessary

**Division:** Performing Arts  
**Department:** Music  
**Minimal Qualification**  
**Discipline Designation (MQDD):** Music  
**Degree Applicability:** Credit - Degree Applicable  
**Methods of Instruction:**

- Lecture and/or discussion
- Distance Education

**Grading Method:**

- Letter Grade or P/NP

**Repeatability:**

**Course Cap:** 30  
**Face-to-Face Modality** 30  
**Limit:**  
**DE Modality Limit:** 30

**STUDENT LEARNING OUTCOMES**

1. Write and recognize in staff notation the elementary components of diatonic tonal music, including pitch and rhythm.
2. Construct major and minor scales and key signatures; intervals up to the octave; and commonly used diatonic triads and seventh chords.
3. Identify simple and compound meters; intervals up to the octave; major and minor key signatures; and commonly used diatonic triads and seventh chords.
4. Play triads and scales on a keyboard and sing basic solfege syllables on the correct pitches.
5. Connect musical elements with examples of great works of music and aesthetic expression.
6. Place music making, study and notation in the context of our culture.
7. Create music and express it using correct notation, key signatures, time signatures and rhythms.

**COURSE CONTENT**

**Objectives:**

Upon completion of this course the student will be able to:

1. Place music making, study and notation in the context of our culture.
  - Quizzes/Exams
  - Written/Typed Homework
2. Connect musical elements with examples of great works of music and aesthetic expression.
  - Written/Typed Homework
3. Create music and express it using correct notation, key signatures, time signatures and rhythms.
  - Class Performance(s)
  - Written/Typed Homework
4. Write, recognize and sight read in staff notation the elementary components of diatonic tonal music, including pitch and rhythm.
  - Class Performance(s)
  - Performance Exams
  - Quizzes/Exams
5. Construct major and minor scales and key signatures; intervals up to the octave; and commonly used diatonic triads and seventh chords.
  - Performance Exams
  - Quizzes/Exams
6. Identify simple and compound meters; intervals up to the octave; major and minor key signatures; and commonly used diatonic triads and seventh chords.
  - Class Performance(s)
  - Performance Exams
  - Quizzes/Exams
7. Play triads and scales on a keyboard and sing basic solfege syllables on the correct pitches.
  - Class Performance(s)
  - Performance Exams
  - Quizzes/Exams

**Topics & Scope:**

1. Cultural Context of music
  1. The place of music in our society
  2. The physics of sound verses cultural traditions as shaping forces on music  
(Obj 1, 2)
2. Great works of music
  1. Instrumentation and notation.
  2. How to listen to and understand great works of music.
  3. The language of music.  
(Obj 1, 2, 4)
3. Cultural context of music study, theory and notation
  1. History of notation and other notational systems

2. Art music verses folk and popular music
3. The elements of music and expression (rhythm, melody, harmony, form, dynamics, timbre and instrumentation or texture)  
(Obj 1)
4. The creative process in music
  1. Composing music
  2. Improvisation
  3. Developing ideas (motivic development, Theme and variation, color and texture)
  4. Getting ideas on paper  
(Obj 2, 3, 4)
5. Standard Notation: pitches, rhythms, other symbols including the grand staff, clefs, etc.  
(Obj 4)
6. Simple chords: diatonic triads, seventh chords.  
(Obj 5, 6, 7)
7. Major and Minor Scales: intervals, key signatures, diatonic key, introducing functional harmony.  
(Obj 5, 6, 7)
8. Introduction to keyboard: middle C, relationship to major scale, basic fingering.  
(Obj 7)
9. Solfege: syllables, proper use, fixed DO vs. movable DO.  
(Obj 7)
10. Time Signatures: strong vs. weak beats, rhythmic notation, simple vs. compound.  
(Obj 6)
11. Connecting scales, key, chords and time signatures and other musical elements connected with examples of great works of music.
  - How major feels different than minor
  - How different time signatures effect an expression of music
  - How chords can be used to be expressive
 (Obj 2, 4, 5, 6)

**Assignments:**

Examples of independent assignments to fulfill 108 total hours of required out-of-class work:

1. Memorizing the various elements of written music such as pitch notation, rhythmic notation, the major scale, the minor scale, chords, key signatures, etc. (Obj 4, 5, 6, 7)
2. Practice to develop the skills required to master the basic elements of music reading, keyboard playing and solfege singing. This would include drill and repetition of reading music, playing scales, singing in tune and on the correct notes and syllables. (Obj 4, 6, 7)
3. Compose a song using standard notation. (Obj 3, 4)

Class participation and assignments require and develop critical thinking.

1. Compose a song, notate it and perform it for the class. (Obj 2, 3, 4, 5, 6, 7)
2. Study listening examples and connect the use of the musical elements discussed in class with great works of music and expression. (Obj 2)
3. Bring in a piece of written music and analyze it based on the topics of the class. (Obj 2,

4)

**Methods of Evaluation:**

- Written/Typed Homework
- Class Performance(s)
- Quizzes/Exams
- Performance Exams
- Grading music compositions

**Texts, Readings, and Materials:**

• **Textbooks**

Bonnie C. Wade *Thinking Musically: Experiencing Music, Expressing Culture* (Third/e). Oxford University Press, (2012).

Clendinning, Jane Piper *The Musician's Guide to Fundamentals* (2/e). W.W. Norton & Company, New York (2014).

**Cuesta General Education**

**Area C - Arts and Humanities**

**CSU GE Area C: Arts, Literature, Philosophy and Foreign Languages**

**C1 - Arts(Art, Dance, Music, Theater)**

This course has always qualified for the CSU General Ed requirement and is accepted at most Community College under this area.

**UC Transfer Course**

**University of California, Santa Barbara**

**CSU Transfer Course**

**California Polytechnic State University**

Effective: Spring 2013  
Last Reviewed: 04/24/2013



## Course Outline

### **BASIC COURSE INFORMATION**

**Course Number:** MUS 240  
**Course Title:** RECORDING ARTS I: FUNDAMENTALS OF AUDIO TECHNOLOGY  
**C-ID Number:** C-ID CMUS 130X

Total Student Hours and Credit		Hours/Week	Hours/Term
Lecture Hours	in-class	3.00	54.00
	out-of-class	6.00	108
Lab Hours	in-class	0	0
	out-of-class	0	0
Activity Hours	in-class	0	0
	out-of-class	0	0
TBA Hours Per Term			0
Total Student Hours Per Term:			162.00
Hours-per-unit Divisor			54.00
Units of Credit:			3.00

Fall semester term is 18 weeks. Spring semester term is 17 weeks. The term length multiplier is 17.5 weeks.  
Curriculum is calculated based on 18 weeks.

### **Catalog Description:**

Introduction to audio technology, including sound characteristics, signal flow, basic recording console functions, microphone types and techniques, signal processing , and mixing techniques.

### **Schedule Description:**

Introduction to audio technology, including sound characteristics, signal flow, basic recording console functions, microphone types and techniques, signal processing , and mixing techniques. Advisory: MUS 201 with a grade of C or better. Transfer: CSU.

### **Advisories:**

- MUS 201 with a grade of C or better

**Division:** Performing Arts  
**Department:** Music  
**Minimal Qualification  
Discipline Designation  
(MQDD):** Commercial Music  
**Degree Applicability:** Credit - Degree Applicable  
**Methods of Instruction:**

- Lecture and/or discussion

**Grading Method:**

- Letter Grade or P/NP

**Repeatability:** 0

**Course Cap:** 20

**STUDENT LEARNING OUTCOMES**

1. Label the six different techniques used for recording music.
2. Match the different types of microphones by make, model and polar patterns.
3. Explain the concepts of absorption, reflection and diffusion as applied in an acoustic recording environment.
4. Build a studio industry-standard recording session using microphones, related equipment and live musicians.

**COURSE CONTENT**

**Objectives:**

Upon completion of this course the student will be able to:

1. Summarize the transformation effects on an audio signal as it travels through the sound chain.
2. Define and describe the function and relationship of the individual components which make up a mixing console.
3. Compare and evaluate different microphones for usage in a studio recording environment.
4. Compare and evaluate different sound processing equipment applicable to the recording studio.
5. Summarize and give examples of studio protocol and assessment of logistic needs for production.
6. Identify the various new technologies available to musicians.
7. Identify the various new technologies available to musicians.
8. Apply digital recording concepts in tracking and mixing digital audio.



**Topics & Scope:**

1. Fundamentals of Sound Production  
(Obj 1, 2, 3, 4, 5, 6, 7)
2. Understanding the signal flow.  
(Obj 1, 2)
3. Mixing consoles and channel strips.  
(Obj 1, 2)
4. Transducers: Microphones and monitors.  
(Obj 3)
5. Amplifiers and gain structure.  
(Obj 4)
6. Microphones and application.  
(Obj 3)
7. Outboard effects and EQ.  
(Obj 4)
8. Basic recording session set up.  
(Obj 5)
9. Studio logistics and protocol.  
(Obj 5)
10. Music technologies.  
(Obj 6)
11. Acoustics.  
(Obj 6)
12. Recording, mixdown and editing.  
(Obj 5)
13. Digital recording and editing.  
(Obj 8)

**Assignments:**

Examples of independent assignments to fulfill 108 total hours of required out-of-class work:

1. Primarily College Level Library has resources needed for assignment completion. 2 hours of independent work done out of class per each hour of lecture or class work, or 3 hours lab, practicum, or the equivalent, per unit. Assignments: Study and discuss fundamentals of sounds. Study and discuss sound equipment and set-up. Study and discuss mixing and editing. Examples of critical thinking assignments: Class participation and assignments require and develop critical thinking. A. Explain conceptual differences in equipment. B. Explain the preparation and execution of a recording project. C. Describe recording techniques at the professional level. (Obj )

Class participation and assignments require and develop critical thinking.

**Methods of Evaluation:**

- Written/Typed Homework
- Quizzes/Exams
- Essay Exams
- Equipment demonstrations.

**Texts, Readings, and Materials:**

- **Textbooks**  
Bartlett and Bartlett *Practical Recording Techniques* (Sixth/e). Hal Leonard/Focal Press, (2012).

**CSU Transfer Course**

**California Polytechnic State University**

Effective: Spring 2007  
Last Reviewed:



## Course Outline

### **BASIC COURSE INFORMATION**

**Course Number:** MUS 241  
**Course Title:** RECORDING ARTS II: STUDIO WORKSHOP

Total Student Hours and Credit			
		Hours/Week	Hours/Term
Lecture Hours	in-class	3.00	54.00
	out-of-class	6.00	108
Lab Hours	in-class	1.00	18.00
	out-of-class	0	0
Activity Hours	in-class	0	0
	out-of-class	0	0
TBA Hours Per Term			0
Total Student Hours Per Term:			180.00
Hours-per-unit Divisor			54.00
Units of Credit:			3.00

Fall semester term is 18 weeks. Spring semester term is 17 weeks. The term length multiplier is 17.5 weeks.  
Curriculum is calculated based on 18 weeks.

#### **Catalog Description:**

Provides the student with an in-depth introduction to audio equipment and techniques. Topics include basic studio procedures, equipment design and proper use of multitrack techniques using the Digidesign Pro Tools HD System and D-Command Console.

#### **Schedule Description:**

Provides the student with an in-depth introduction to audio equipment and techniques. Topics include basic studio procedures, equipment design and proper use of multi-track techniques using the Digidesign Pro Tools HD System and D-Command Console. Prerequisite: MUS 240 Transfer: CSU. (Formerly MUS41)

#### **Prerequisites:**

- MUS 240: RECORDING ARTS I: FUNDAMENTALS OF AUDIO TECHNOLOGY

**Division:** Performing Arts  
**Department:** Music  
**Minimal Qualification Discipline Designation (MQDD):** Commercial Music  
**Degree Applicability:** Credit - Degree Applicable  
**Methods of Instruction:**

- Lecture and/or discussion
- Laboratory/Studio/Activity
- Lecture/Lab

**Grading Method:**

- Letter Grade or P/NP

**Repeatability:** 0  
**Course Cap:** 20

**STUDENT LEARNING OUTCOMES**

1. Demonstrate a working knowledge of audio systems including outboard gear.
2. Show the ability to work effectively as part of a team in the studio process.
3. Generate and produce basic mono and stereo music recordings.
4. Use the software applications in Pro Tools to edit, mix and transfer sound and musical material.

**COURSE CONTENT**

**Objectives:**

Upon completion of this course the student will be able to:

1. Upon completion of this course the student should be able to: 1. Operate and maintain digital multitrack recording equipment. 2. Operate a digital mixing console. 3. Define MIDI concepts. 4. Identify and evaluate proper microphone technique and usage. 5. Demonstrate the effective usage of outboard effects processors and digital plug-ins. 6. Demonstrate post production knowledge by producing a CD of recorded, edited and mixed musical material. 7. Possess appropriate knowledge of studio vocabulary and application of vocabulary. 8. Demonstrate proper usage of the Digidesign D-Command Console and basic functions of the Pro Tools HD work surface.

**Topics & Scope:**

1. 1. Digital recording. (1)
2. Digital consoles. (2)
3. Digital recording. (5)
4. Effects and signal processing. (1,2)

5. Operating and maintaining the recorder.(6)
6. Session procedures. (4,6)
7. Judging and evaluating sound quality. (6)
8. Post production and mastering. (6)
9. CD and record production. (7)
10. Glossary of terms. (7)
11. Pro Tools reference guide basics. ((8)
12. D-Command operation. (3) (Obj )

**Assignments:**

Examples of independent assignments to fulfill 108 total hours of required out-of-class work:

1. Primarily College Level Library has resources needed for assignment completion. 2 hours of independent work done out of class per each hour of lecture or class work, or 3 hours lab, practicum, or the equivalent, per unit. Students will: Operate the analog multi-track recorder Place microphones in a variety of positions with relation to different instruments Mix a given piece of recorded material Organize and produce the recorded material onto CD for post production Class participation and assignment require and develop critical thinking. A. Explain specific microphone usage. B. Describe the maintenance and up-keep of both analog and digital recorders. C. Explain proper uses of equalization. (Obj )

Class participation and assignments require and develop critical thinking.

**Methods of Evaluation:**

- Written/Typed Homework
- Class Performance(s)
- Quizzes/Exams
- Performance Exams
- Lab Reports
- Finished CD Project

**Texts, Readings, and Materials:**

- **Textbooks**  
Bartlett, Bruce, Bartlett, Jenny. *Practical Recording Techniques* (6th/e). Focal Press, Indianapolis, IN (2012).

**CSU Transfer Course**

**California Polytechnic State University**

Effective: Spring 2018  
Last Reviewed: 12/02/2016



## Course Outline

### BASIC COURSE INFORMATION

**Course Number:** MUS 242  
**Course Title:** RECORDING ARTS III: ADVANCED AUDIO TECHNOLOGY

Total Student Hours and Credit		Hours/Week	Hours/Term
Lecture Hours	in-class	3.00	54.00
	out-of-class	6.00	108
Lab Hours	in-class	1.00	18.00
	out-of-class	0	0
Activity Hours	in-class	0	0
	out-of-class	0	0
TBA Hours Per Term			0
Total Student Hours Per Term:			180.00
Hours-per-unit Divisor			54.00
Units of Credit:			3.00

Fall semester term is 18 weeks. Spring semester term is 17 weeks. The term length multiplier is 17.5 weeks.  
Curriculum is calculated based on 18 weeks.

#### **Catalog Description:**

Provides an advanced study of new technologies, focusing on an in-depth look at recording, editing and mixing within the AVID HDX Pro Tools environment and the AVID S6 M40 Digital Console.

#### **Schedule Description:**

Provides an advanced study of new technologies, focusing on an in-depth look at recording, editing and mixing within the AVID HDX Pro Tools environment and the AVID S6 M40 Digital Console. Prerequisite: MUS 241. Transfer: CSU. (Formerly MUS42)

#### **Prerequisites:**

- MUS 241: RECORDING ARTS II: STUDIO WORKSHOP

**Division:** Performing Arts  
**Department:** Music  
**Minimal Qualification Discipline Designation (MQDD):** Commercial Music  
**Degree Applicability:** Credit - Degree Applicable  
**Methods of Instruction:**

- Lecture and/or discussion
- Laboratory/Studio/Activity
- Lecture/Lab

**Grading Method:**

- Letter Grade Only

**Repeatability:** 0  
**Course Cap:** 20

**STUDENT LEARNING OUTCOMES**

1. Demonstrate the use of edit modes in Pro Tools HDX software.
2. Show how to use the edit tools in Pro Tools HDX software.
3. Generate automated mixes in Pro Tools HDX software.
4. Create musical edits using the features of Pro Tools HDX software.
5. Utilize the most commonly used key commands for editing, mixing and session protocol.
6. Effectively use all functions of the AVID S6-M40 Digital Console.

**COURSE CONTENT**

**Objectives:**

Upon completion of this course the student will be able to:

1. Demonstrate facility with the functions of the AVID S6-M40 Digital Console.
  - Class Performance(s)
  - Group Work
  - Performance Exams
  - Quizzes/Exams
2. Demonstrate knowledge of the first, second and third layers of the AVID S6-M40 Digital Console.
  - Class Performance(s)
  - Group Work
  - Quizzes/Exams
3. Demonstrate command of all automation parameters used in mixing on the AVID S6-M40 Digital Console.
  - Class Performance(s)

- Group Work
  - Quizzes/Exams
4. Demonstrate knowledge of all peripherals and connections involving the AVID S6-M40 Digital Console.
    - Class Performance(s)
    - Group Work
    - Quizzes/Exams
  5. Record and edit audio tracks using the latest version of Pro Tools HDX, currently at operating system 12.5
    - Class Performance(s)
    - Group Work
    - Performance Exams
    - Quizzes/Exams
  6. Demonstrate proficient knowledge of the editing features of Pro Tools HDX.
    - Class Performance(s)
    - Group Work
    - Quizzes/Exams
  7. Integrate the edit modes and all edit tools within the multitrack recording process.
    - Class Performance(s)
    - Group Work
    - Quizzes/Exams
  8. Effectively use region, audio and file management within the Pro Tools HDX environment.
    - Class Performance(s)
    - Group Work
    - Quizzes/Exams

**Topics & Scope:**

1. Pro Tools HD Reference Guide.
  1. Starting in Pro tools
  2. Pro Tools Concepts
  3. Keyboard and Mouse Shortcuts
  4. Pro Tools Systems
  5. System Set Up
  6. I/O Setup
  7. Peripherals
 (Obj 1, 2, 3, 4, 5, 6, 7, 8)
2. Verifying preference settings selection, EQ section, automation.
  1. Instantiating Equalizer Plug-Ins
  2. Automation Modes
  3. Write
  4. Latch
  5. Touch
  6. Read
 (Obj 1, 4)
3. Setting up sessions, importing, exporting, sample rate conversion, bit depth and sampling rate.



1. Building a Pro Tools Session Template
2. Importing Session Data
3. Using Session Overview

(Obj 1, 2)

4. AVID I/O AD-DA Interface and Analog to Digital conversion.
  1. The Ins and Outs of an AVID I/O
  2. Understanding and using D-Sub Connections
  3. The clock

(Obj 1, 2, 4)

5. AVID S6-M40 Digital Console layout, Master Touch Module including all EQ section and plugin accessibility and parameter mapping.

Application and use of:

1. Home Screen
2. Tracks Screen
3. Monitoring Screen
4. Focus Channels for editing and plugins

(Obj 1, 2, 4)

6. Automation

Automation parameters including:

1. Read
2. Write
3. Touch
4. Latch
5. Off

(Obj 1, 2, 3, 4)

7. Patchbays and signal routing within the DAW and in the analog domain.
  1. Using TT Bantam cables for external patching of bays
  2. Internal signal routing through Hardware Access in Pro Tools HDX

(Obj 1, 2, 4)

8. Using edit modes in Pro Tools HDX.

1. Grid
2. Slip
3. Spot
4. Shuffle
5. Etc.

(Obj 5, 6, 7, 8)

9. Navigating edit tools and laying in basic audio tracks in Pro Tools HDX.

Editing skills and tools to include:

Cut, Copy, Paste, Trim, Grabber, Pencil Tool

(Obj 7)

10. Navigating regions and edits in Pro Tools HDX.

1. Quick Key Commands
2. Using arrow keys and Function keys

- (Obj 8)  
11. Track grouping and region grouping.  
(Obj 7, 8)

**Assignments:**

Examples of independent assignments to fulfill 108 total hours of required out-of-class work:

1. Record live musicians, individual or group. (Obj 1, 2, 3, 4, 5, 8)
2. Edit audio files. (Obj 1, 2, 3, 4, 5, 6, 7, 8)
3. Mix audio files into two-track stereo final. (Obj 5, 6, 7, 8)

Class participation and assignments require and develop critical thinking.

1. Evaluate and integrate the EQ section of the AVID S6-M40 Digital Console within a session to bring forth a preconceived sound to recorded tracks. (Obj 5, 6, 7)
2. Create automation parameters to set up an automated mixdown to create a final mix. (Obj 3, 5, 6, 7, 8)
3. Create a session template to use and evaluate all available plug-ins. (Obj 5, 7, 8)

**Methods of Evaluation:**

- Class Performance(s)
- Group Work
- Quizzes/Exams
- Performance Exams

**Texts, Readings, and Materials:**

- **Textbooks**  
Bartlett, B *Practical Recording Techniques: The Step-by-Step Approach to Professional Audio Recording* (6th/e). Focal Press, (2012).
- **Manuals**  
*Pro Tools Shortcut Guide version 10.1* Avid, , 01-01-2011.

CSU Transfer Course

California Polytechnic State University

Effective: Spring 2018  
Last Reviewed: 12/02/2016



## Course Outline

### **BASIC COURSE INFORMATION**

**Course Number:** MUS 243

**Course Title:** RECORDING ARTS IV: STUDIO WORKSHOP II

Total Student Hours and Credit			
		Hours/Week	Hours/Term
Lecture Hours	in-class	3.00	54.00
	out-of-class	6.00	108
Lab Hours	in-class	3.00	54.00
	out-of-class	0	0
Activity Hours	in-class	0	0
	out-of-class	0	0
TBA Hours Per Term			0
Total Student Hours Per Term:			216.00
Hours-per-unit Divisor			54.00
Units of Credit:			4.00

Fall semester term is 18 weeks. Spring semester term is 17 weeks. The term length multiplier is 17.5 weeks. Curriculum is calculated based on 18 weeks.

### **Catalog Description:**

Completes the Audio Technology Certificate of Specialization. This is a project-based course that offers students studio time to track, edit, mix, master and create a portfolio from a variety of musical sources selected by both the instructor and student.

### **Schedule Description:**

Completes the Audio Technology Certificate of Specialization. Prerequisite: MUS 201, MUS 240, MUS 241 and MUS 242. Transfer: CSU

### **Prerequisites:**

- MUS 240: RECORDING ARTS I: FUNDAMENTALS OF AUDIO TECHNOLOGY  
and
- MUS 241: RECORDING ARTS II: STUDIO WORKSHOP  
and
- MUS 242: RECORDING ARTS III: ADVANCED AUDIO TECHNOLOGY

• MUS 201: FUNDAMENTALS OF MUSIC (MUSIC THEORY I)

**Division:** Performing Arts  
**Department:** Music  
**Minimal Qualification**  
**Discipline Designation (MQDD):** Commercial Music  
**Degree Applicability:** Credit - Degree Applicable  
**Methods of Instruction:**

- Lecture and/or discussion
- Laboratory/Studio/Activity
- Lecture/Lab

**Grading Method:**

- Letter Grade Only

**Repeatability:** 0  
**Course Cap:** 20

**STUDENT LEARNING OUTCOMES**

1. Demonstrate the requirements for producing a finished recording of a musical group.
2. Show mastery of the aspects of studio scheduling, producing, directing and engineering.
3. Create a portfolio of quality sounding recordings for future study and longevity.
4. Edit and process sound for CD.
5. Create technically competent and aesthetically pleasing musical mixes.

**COURSE CONTENT**

**Objectives:**

Upon completion of this course the student will be able to:

1. Effectively use the AVID S6-M40 Digital Console and AVID Pro Tools HDX software.
  - Class Performance(s)
  - Group Work
  - Quizzes/Exams
2. Demonstrate the latest techniques in editing procedures.
  - Class Performance(s)
  - Group Work
  - Quizzes/Exams
3. Utilize the latest techniques in mixing stereo audio.
  - Class Performance(s)
  - Group Work
  - Quizzes/Exams

4. Demonstrate command of any and all plug-in software and their applications to the mix.
  - Class Performance(s)
  - Group Work
  - Quizzes/Exams
5. Demonstrate the use of outboard gear including basic compression and equalization.
  - Class Performance(s)
  - Group Work
  - Quizzes/Exams
6. Integrate and apply master plugin processing to the final mix.
  - Class Performance(s)
  - Group Work
  - Quizzes/Exams
7. Provide a finished and polished mix of all materials recorded.
  - Class Performance(s)
  - Group Work
8. Produce A 44.1 Red Book Standard Audio CD.
  - Class Performance(s)
  - Group Work
9. Produce a personal portfolio of all works completed during the semester.
  - Class Performance(s)
  - Group Work

**Topics & Scope:**

1. Architecture of the AVID S6-M40 Digital Console:
  1. Fader Section
  2. Dynamics Section
  3. EQ Section
  4. Monitor Section
  5. Automation and soft key section
    - Pro Tools HD
    - Pro Tools Basic operation
    - Pro Tools editing guides
    - Pro Tools Quick keys
    - Accessed through Pro Tools Reference Guide
- (Obj 1, 2, 3, 4, 5, 6)
2. Pro Tools HDX 12.5
  1. Pro Tools HDX basic operation
  2. Pro Tools HDX editing guides
  3. Pro Tools HDX key commands
  4. Pro Tools HDX Reference Guide
- (Obj 1, 2, 3, 4, 5, 6)
3. Pro Tools HDX editing techniques
  1. Edit modes
  2. Edit tools

3. Regions/Files
4. Track and region grouping
5. Pro Tools coursework 101/102  
(Obj 2)
4. Assessment of specific recordings made by professional studios and engineers.  
Demonstrations of placement, stereo imaging and depth/texture.  
(Obj 3, 6, 7, 8)
5. The AVID S6-M40 Digital Console work surface
  1. Mapping plug-in architecture to the AVID S6-M40 Digital Console work surface.
  2. Sony Oxford EQ and dynamics
  3. Waves multiband compression and limiting accessed through manufacturers' PDF downloads of software plug-ins  
(Obj 4, 5)
6. Outboard analog gear used:
  1. Teletronix LA-2A
  2. Alan Amart C2
  3. API 5500-B EQ
  4. Pultec EQP-1A
  5. All documentation available through equipment manuals  
(Obj 5, 6, 7, 8)

**Assignments:**

Examples of independent assignments to fulfill 108 total hours of required out-of-class work:

1. Record live musicians, individual and/or group and/or sampled sounds; musicians will be arranged for by students or assigned by instructor. (Obj 1, 2)
2. Edit and mix all audio files. (Obj 1, 3, 4, 5, 6, 7)
3. Master stereo audio cd for final portfolio. (Obj 1, 2, 3, 4, 5, 6, 7, 8)

Class participation and assignments require and develop critical thinking.

1. Use the AVID S6-M40 Digital console utilizing advanced parameters and knowledge of Pro Tools HDX editing to create a simple recording. (Obj 1, 2, 3, 4)
2. Evaluate and implement mastering software and audio plug-ins to achieve a polished and professional final product. (Obj 1, 2, 3, 4, 6, 7)
3. Evaluate the perfectly balanced mix based on musical style and texture. (Obj 2, 3, 4, 5, 6, 7)

**Methods of Evaluation:**

- Class Performance(s)
- Group Work
- Quizzes/Exams
- Final CD Recording Portfolio Project

**Texts, Readings, and Materials:**

• **Textbooks**

Bartlett and Bartlett *Practical Recording Techniques* (Sixth/e). Hal Leonard/Focal Press, (2012).

• **Manuals**

*Pro Tools Shortcut Guide version 10.1* Avid, , 01-01-2011.

## CCC-510 Development Criteria Narrative & Documentation

# CERTIFICATE OF ACHIEVEMENT IN AUDIO TECHNOLOGY I

### Criteria A. Appropriateness to Mission

#### 1. Statement of Program Goals and Objectives

The Audio Technology I Certificate of Specialization is being modified to accommodate the reactivation of the original program requirements adding back into the certificate Music 242, REC ARTS III, Music 243, REC ARTS IV and MUS 201, Music Fundamentals, for a combined unit value of 16.0. This modification completes the minimum requirements for CTEA eligibility, funding allocation and Certificate of Achievement title.

#### Program Goals

To instruct students on how to record and produce music.

To identify the aspects of studio scheduling, producing, directing & engineering.

To plan, schedule and produce a basic recording of a musical group.

To create technically competent and aesthetically pleasing musical mixes using industry standard equipment.

To produce final mix of a student recording session.

#### AUDIO TECHNOLOGY I Program Outcomes

1. Identify the different techniques and essential equipment used for recording music.
2. Apply the concepts of sound physics and acoustics to the recording process
3. Record and track any instrument or voice with proper levels and balance.
4. Demonstrate a working knowledge of audio systems including outboard gear.
5. Apply musical best practices to an audio project (musicianship).
6. Comprehend the aesthetic contribution of sound to media.
7. Utilize the techniques and process of sound recordings in Pro Tools.
8. Effectively edit and process sound for CD.

#### 2. Catalog Description

Audio Technology I is a specialized certificated program that teaches the process of engineering and recording music. Students learn the fundamentals of 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 are assigned to emphasize and improve specific skills, from recording basic tracks through editing a finished mix. The industry standard and embraced AVID Pro Tools HDX System and AVID S6 M40 console or newer are used exclusively throughout all courses.

#### 3. Program Requirements



Music 240 Recording Arts I - Fundamentals of Audio  
 Music 241 Recording Arts II - Studio Workshop  
 Music 242 Recording Arts III - Advanced Audio Technology  
 Music 243 Recording Arts IV - Student Projects  
 Music 201 Fundamentals of Music

#### **Certificate of Achievement in AUDIO TECHNOLOGY I**

##### **Required Courses (16 credits)**

MUS 240	RECORDING ARTS I: FUNDAMENTALS OF AUDIO TECHNOLOGY	3
MUS 241	RECORDING ARTS II: STUDIO WORKSHOP	3
MUS 242	RECORDING ARTS III: ADVANCED AUDIO TECHNOLOGY	3
MUS 243	RECORDING ARTS IV: STUDIO WORKSHOP II	4
MUS 201	FUNDAMENTALS OF MUSIC (MUSIC THEORY I)	3

---

**Total Units** **16**

#### **4. Background and Rationale**

Certificate of Specialization in Audio Technology prepares students for a career in the music industry as engineers, producers, interns, artists and studio owners. Reinstating the certificate with the full four semesters of Recording Arts classes is a key step in making the certificate viable in the workforce and for students wishing to go on to further instruction.

#### **Criteria B. Need**

##### 6. Place of Program in Curriculum/Similar Programs at Cuesta College

Audition Technology is part of the Music Department and is considered a successful CTE program. Radio, TV and Broadcasting is a similar program.

#### **Criteria C. Curriculum Standards**

##### 13. Display of Proposed Sequence

##### **Fall Semester First Year:**

Music 240 Recording Arts I - Fundamentals of Audio

##### **Spring Semester First Year:**

Music 241 Recording Arts II - Studio Workshop

##### **Fall Semester Second Year:**

Music 242 Recording Arts III - Advanced Audio

Music 201 Music Fundamentals

**Spring Semester Second Year:**

Music 242 Recording Arts IV - Student Projects

14. Transfer Applicability

Transfers to UC, CSU and many private universities.

**Criteria D. Adequate Resources**

Recording studio on site. All equipment maintained and provided on site. Additional classes do not require further resources other than faculty staffing.

**Criteria E. Compliance**

CTEA approved and funded program, providing yearly updates to maintain currency and relevancy.

## II. PROGRAM OUTCOMES, ASSESSMENT AND IMPROVEMENTS

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

**Five-Year Cycle Calendar**

Program Assessment Cycle Calendar Spring 2015 – Spring 2019

<i>CYCLE STAGE</i>	<i>Spring 2015</i>	<i>Fall 2015</i>	<i>Spring 2016</i>	<i>Fall 2016</i>	<i>Spring 2017</i>	<i>Fall 2017</i>	<i>Spring 2018</i>
<i>SLOs Assessment</i>	MUS 240 MUS 241	MUS 201	MUS 240 MUS 241	MUS 201	MUS 240 MUS 241	MUS 201	MUS 240 MUS 241
<i>Analyze Results &amp; Plan Improvements (CPAS)</i>		MUS 240 MUS 241		MUS 201		MUS 240 MUS 241	
<i>Implementation</i>					MUS 240 MUS 241	MUS 242	MUS 243
<i>Post-Implementation SLOs Assessment</i>						MUS 240 MUS 241	MUS 242 MUS 243

Course Deactivations: MUS 242, 243 in Fall 2013

Course Revisions: MUS 242 and MUS 243 in Fall 2017

Course Additions: MUS 242 and MUS 243 reactivated in Fall 2017

## Program Assessment Cycle Calendar Spring 2019 – Spring 2023

CYCLE STAGE	Spring 19	Fall 19	Spring 20	Fall 20	Spring 21	Fall 21	Spring 22	Fall 22	Spring 23
SLO Assessment	MUS 240 241	MUS 242 243	MUS 201 240	MUS 241 242	MUS 243 201	MUS 240 241	MUS 242 243	MUS 201 240	MUS 241 242
Analyze Results & Plan Improvements		MUS 240 241	MUS 242 243	MUS 201	MUS 240 241	MUS 242 243	MUS 201	MUS 240 241	MUS 242 243
Plan Implementation			MUS 240 241	MUS 242 243	MUS 201	MUS 240 241	MUS 242 243	MUS 201	MUS 240 241
Post-Implementation SLO Assessment				MUS 240 241	MUS 242 243	MUS 201	MUS 240 241	MUS 242 243	MUS 201

**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.**

Most all course assessments have been completed, but due to an issue with the eLumen program, assessments for Music 241 and 242 cannot be generated, no matter how many times it is created.

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

It is not possible to show this area of data as it is incomplete and shows website issues that need to be resolved first for the creation of accurate data. The included data PDF’s posted here are the only ones that appear to be available.



# MUSIC 240 REC ARTS I

Results Explorer

Sections

73228 -  
MUS240

Course

MUS240 - Rec  
Arts 1

Terms

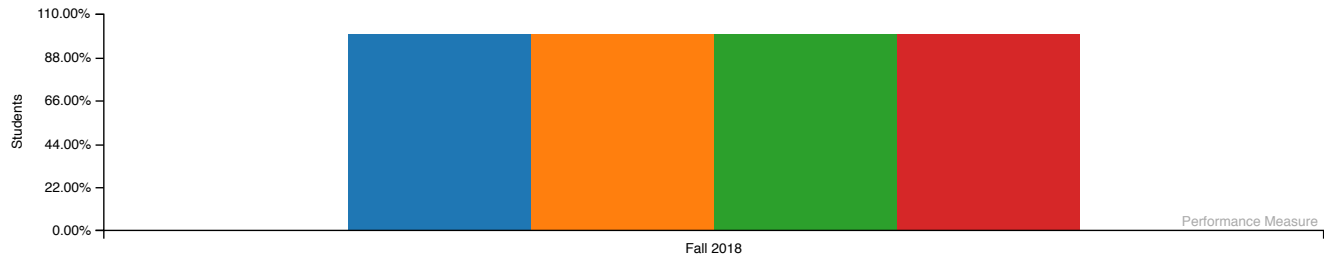
Fall 2018

Show results as:

My Sections vs Course Ov...

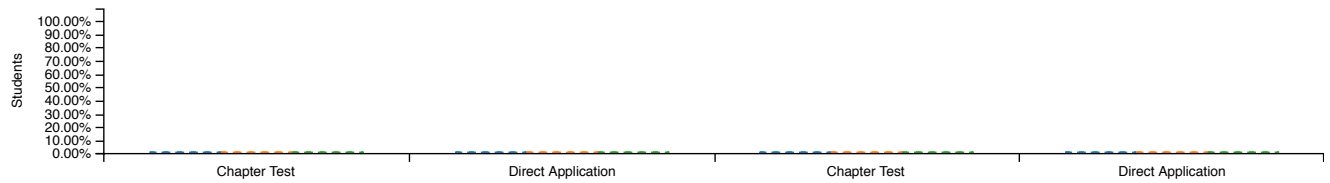
Include Inactive Outcomes

## SLO Performance



- 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.
- Build a studio industry-standard recording session using microphones, related equipment and live musicians.

## Student at Each Mastery Level per Criteria

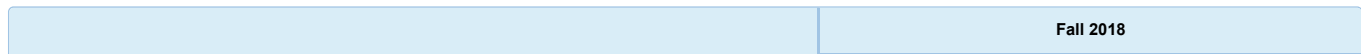


- Exceeds expectations
- Meets expectations
- Does not meet expectations

Dotted lines are the overalls

## Outcome Performance Term by Term

Show Score Level



SLO	Exceeds expectations	Meets expectations		Does not meet expectations		N/A
	5	4	3	2	1	
<b>Label the six different techniques used for recording music.</b>	<b>54.55%</b> 54.55%	<b>31.82%</b> 31.82%	<b>13.64%</b> 13.64%	<b>0%</b> 0%	<b>0%</b> 0%	<b>1</b>
Chapter Test	0% 0%	0% 0%	0% 0%	0% 0%	0% 0%	0
<b>Match the different types of microphones by make, model and polar patterns.</b>	<b>54.55%</b> 54.55%	<b>31.82%</b> 31.82%	<b>13.64%</b> 13.64%	<b>0%</b> 0%	<b>0%</b> 0%	<b>1</b>
Direct Application	0% 0%	0% 0%	0% 0%	0% 0%	0% 0%	0
<b>Explain the concepts of absorption, reflection and diffusion as applied in an acoustic recording environment.</b>	<b>54.55%</b> 54.55%	<b>31.82%</b> 31.82%	<b>13.64%</b> 13.64%	<b>0%</b> 0%	<b>0%</b> 0%	<b>1</b>
Chapter Test	0% 0%	0% 0%	0% 0%	0% 0%	0% 0%	0
<b>Build a studio industry-standard recording session using microphones, related equipment and live musicians.</b>	<b>54.55%</b> 54.55%	<b>31.82%</b> 31.82%	<b>13.64%</b> 13.64%	<b>0%</b> 0%	<b>0%</b> 0%	<b>1</b>
Direct Application	0% 0%	0% 0%	0% 0%	0% 0%	0% 0%	0

Large Text: Section performance values  
 Small Text: Course Overall performance values



# MUSIC 2423REC ARTS IV ASSESSMENT

Results Explorer

Sections

33876 - MUS243

Course

MUS243 - Rec Arts IV

Terms

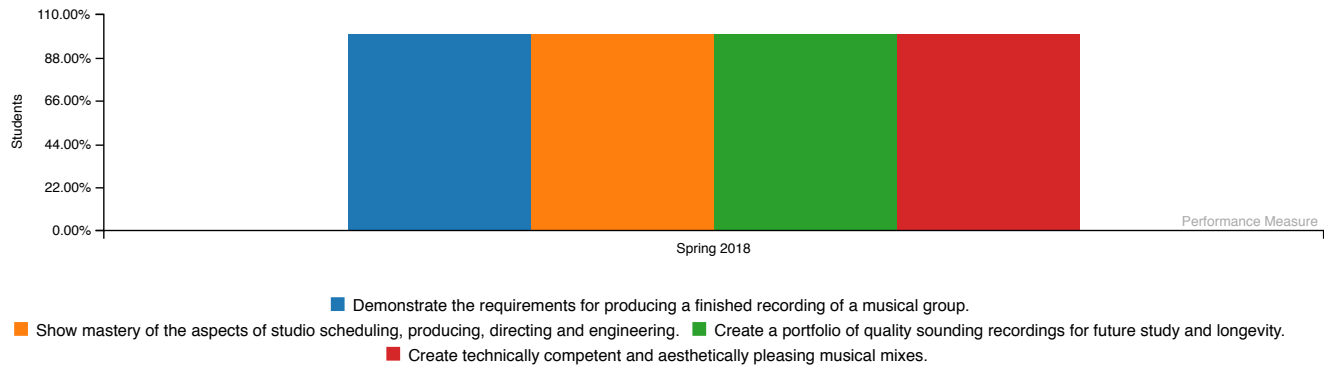
Spring 2018

Show results as:

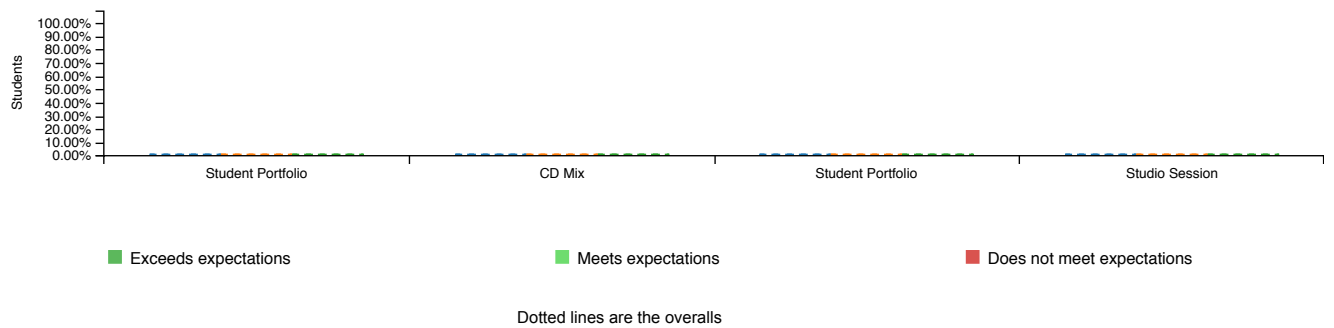
My Sections vs Course Ov...

Include Inactive Outcomes

## SLO Performance



## Student at Each Mastery Level per Criteria



## Outcome Performance Term by Term

Show Score Level

Spring 2018				

SLO	Exceeds expectations	Meets expectations		Does not meet expectations		N/A
	5	4	3	2	1	
<b>Demonstrate the requirements for producing a finished recording of a musical group.</b>	<b>60%</b> 60%	<b>33.33%</b> 33.33%	<b>6.67%</b> 6.67%	<b>0%</b> 0%	<b>0.00%</b> 0.00%	<b>1</b>
Student Portfolio	0% 0%	0% 0%	0% 0%	0% 0%	0% 0%	0
<b>Show mastery of the aspects of studio scheduling, producing, directing and engineering.</b>	<b>60%</b> 60%	<b>33.33%</b> 33.33%	<b>6.67%</b> 6.67%	<b>0%</b> 0%	<b>0.00%</b> 0.00%	<b>1</b>
Studio Session	0% 0%	0% 0%	0% 0%	0% 0%	0% 0%	0
<b>Create a portfolio of quality sounding recordings for future study and longevity.</b>	<b>60%</b> 60%	<b>33.33%</b> 33.33%	<b>6.67%</b> 6.67%	<b>0%</b> 0%	<b>0.00%</b> 0.00%	<b>1</b>
Student Portfolio	0% 0%	0% 0%	0% 0%	0% 0%	0% 0%	0
<b>Create technically competent and aesthetically pleasing musical mixes.</b>	<b>60%</b> 60%	<b>33.33%</b> 33.33%	<b>6.67%</b> 6.67%	<b>0%</b> 0%	<b>0.00%</b> 0.00%	<b>1</b>
CD Mix	0% 0%	0% 0%	0% 0%	0% 0%	0% 0%	0

Large Text: Section performance values

Small Text: Course Overall performance values



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

It was apparent that teaching areas added to MUS 240 and MUS 241 could now be adjusted back to their respective historical places. As a result, slight modifications were made to accommodate the reactivation of MUS 242 and MUS 243 with that componentry aligned, and now reflect the current teaching curriculum of four semesters.

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

The additional equipment and technology resources provided by CTE funding clearly shows an improvement in student learning and retention. The Resource Plan contains a comprehensive list of equipment and other technology that has been forecast for future expansion as well as replacement and upkeep of current components.

**III. 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

Program outcomes were addressed and revised for MUS 201, including objectives and outcomes. MUS 242 and MUS 243 were reactivated with only minor modifications. Through careful planning and review of all the classes in the ATP and with assistance from the department curriculum representative, the courses appear to up to date. However, there is much data that is not showing properly on eLumen, creating a dearth of clarity on specific classes and areas.

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**

No facility changes or modifications are expected, though Maintenance Operations and Grounds indicated an installation of a new mini-split HVAC unit specifically for the recording studio 7162 to help offset the entire building load required to cool the room and its equipment. This suggestion was made by the Director of MOG in 2017 and as of this writing has not been installed nor modified.

**D. Staffing needs/projections**

There is need for extra part time staff to help accommodate possible extra classes and/or a summer intensive program. When the 4 semester program was reactivated, the original part time instructor was re-assigned the class from which he was removed.

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

It is always the goal of the ATP to increase program numbers to help assist in reaching the institution's FTES targets. Through outreach, participation in campus-wide events and through invitation of school groups allowing exposure through jazz festivals we host, it is the intent to bolster student attendance in the ATP to the highest possible.

**III. 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.**

The following is a partial list of former students who have completed the program and/or currently enrolled and are 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 and FOH Manager at Vina Robles Amphitheater
5. Nathaniel Reynolds - Artist Management at Capitol Records
6. Vince Cimo – Chief Engineer at Flying Lady Sound Studio
7. MacKenzie Johnson – EDM Specialist at MakJ Productions
8. Brigit Hawley – Software Specialist at DTS Corporation
9. Sam Sharp – Chief Engineer and owner of Sharp Studio
10. Eric Mattson – Chief Engineer and owner of The Sauce Pot Studio
11. Jeff Turner – on tour FOH Engineer
12. Joel Krause – Technician at Ernie Ball Corporation
13. Lanelle Chavez – Sound Technician at Harman Hall, Vina Robles, Clarke Center and Miossi Hall
14. Jasper Utter – Assistant Engineer in Hollywood
15. David Becker – Professional Musician, Program Assistant, Instructor
16. John Bravo – Sound Technician at Miossi Hall

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

## SIGNATURE PAGE

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

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

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

**JOHN KNUTSON – DIVISION CHAIR** **4/8/19**

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Division Chair/Director Name	Signature	Date
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**GEORGE STONE – LEAD FACULTY** **4/8/19**

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Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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## SUPPLEMENTAL DOCUMENTS

### FACULTY HIRING PRIORITIZATION INFORMATION (IF APPLICABLE)

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

[https://cuestacollege.sharepoint.com/Committees/College%20Council/Committee%20Documents/REVISED\\_Prioritization\\_Process\\_Handbook\\_9\\_2016.pdf#search=faculty%20prioritization%20handbook](https://cuestacollege.sharepoint.com/Committees/College%20Council/Committee%20Documents/REVISED_Prioritization_Process_Handbook_9_2016.pdf#search=faculty%20prioritization%20handbook)

#### APPLICABLE SIGNATURES:

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**Vice President/Dean**

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**Date**

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**Division Chair/Director/Designee**

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**Date**

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**Other (when applicable)**

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**Date**

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