

WESTMONT MUSIC DEPARTMENT  
SIX-YEAR PROGRAM REVIEW  
REPORT

SUBMITTED BY THE  
DEPARTMENT OF MUSIC

FALL 2012

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# 1. EXECUTIVE SUMMARY

## A. PROGRAM MISSION STATEMENT AND OUTCOMES

The mission of the Westmont Music Department is as follows

*The Music Department equips students for the serious study, composition and performance of great music within the scope of the liberal arts tradition and the context of the Christian faith and worship. The primary objective of the Music Department is to develop skilled musicians with Christian insight into their art and craft at an advanced level. The Music Department works toward that objective in many ways unique to the arts, and always as part of and in harmony with the total College community.*

A condensed version of our outcomes seeks to distill the mission statement into attainable goals.

- Goal 1.** Students in the Music major exhibit technical and musical expertise in their solo performances. *Student Learning Outcome: Developing the skills necessary for performing music*
  
- Goal 2.** Students will demonstrate musical literacy through their familiarity with the repertoire and major musical periods of Western music. *Student Learning Outcome: Students will be familiar with representative works of major composers from all periods of Western Music.*
  
- Goal 3.** Students will demonstrate technical and musical expertise in their ensemble performances. *Student Learning Outcome: Excellence in Performance: Performing music at a high standard and developing the skills for sensitive and critical examination.*

## B. Alignment Chart

Major in Music			
Goals	Develop Technical and Musical Expertise: Solo Performance	Develop Music Literacy and Repertoire	Develop Technical and Musical Expertise: Ensemble Performance
Student learning outcomes	<i>Developing the skills necessary for performing music.</i>	Students will be familiar with representative works of major composers from all periods of Western Music.	<i>Excellence in Performance: Performing music at a high standard and developing the skills for sensitive and critical examination.</i>
Where are the Learning Outcomes met? I introduced D developed M mastered	Jury Exams  I,D,M	Music History  D, M	College Choir Orchestra  D,M
How are they assessed? Rubrics Portfolios Capstone Poster session External Jury Exit interviews Written Surveys Etc.	Expertise in Solo Performance is assessed through jury exams administered at the end of each semester.	Students will be tested throughout the Music History and Literature course sequence to determine their aural and visual analytical skills for score identification.  NASM assessment procedures for repertoire will also be adopted for assessment of this standard	Expertise in Ensemble Performance is assessed in reviews of each concert performance held with the ensemble, both from an experiential level and in listening formats, as well as through the comments of outside evaluators.
Benchmark	90% of our majors will achieve an average score of 3 (out of a possible five points) or higher on their jury evaluations.	80% of students will achieve an average score of at least 80% on papers, presentations, and exams. All students' participation in classroom discussions will be encouraged and monitored by the professor.	The benchmark for excellence in performance comes from evaluation of the Christmas Concert by outside panelists with scores averaging 4 or higher (out of a possible five) in addition to written comments.
Link to the Institutional Learning Principles and Goals	Christian Understanding; Christian Practices and Affections; Physical and Emotional Health; Creative Expression; Active Societal and Intellectual Engagement	Broad Interdisciplinary and Critical Competence; Competence in Written and Oral Communication; Research and Technological Skills; Diversity and Global Awareness	Broad Interdisciplinary and Critical Competence; Competence in Written and Oral Communication; Research and Technological Skills; Diversity and Global Awareness

### C. Notable findings

- 1) *As a department we need to continue to hone our assessment skills in order to gather information that can be useful in improving our department as a whole.*

The process of assessment that we have engaged in would be best described as an “uncertain gait” rather than a “purposeful tread”. This is to say that its evolution has been haphazard, but ultimately has arrived to a place where we can claim to be accomplishing what we have set out to do. However, we have yet to arrive at the place where we can say with confidence that what we are finding through our assessment activities are accomplishing something that has the character of fundamental significance. Simply put, our findings to this point reveal only a small portion of what we really are *doing* in the music department. Perhaps we should find goals that fit a broader sweep of the department, but for us, simply getting to the place where we felt like we were assessing anything at all was a journey in itself. It feels like we are being asked to make a broad statement about our department but have yet to really engage in meaningful assessment that gets at that. We are skeptical whether assessment can be useful in this broad capacity; perhaps it is an instrument that offers snapshots. Or maybe its usefulness extends more to other fields that employ methods already amenable to its induction in their pre-existing methodology. Fields that come to mind could be sociology or the sciences, which use charts and graphs to analyze data regularly. This type of analysis is somewhat antithetical to the musical arts. Perhaps this is a matter of perspective, but we have certainly seen that while we have come a long way in understanding the role of assessment in our curriculum, we now recognize how much further we need to go in order to make assessment a meaningful tool in our department.

2) *Program Review highlights the impact of a program on students who are a declared major, but is less effective in portraying the overall student participation in the life of a department.* In the music department, the life-blood of our program flows with students who participate in performance ensembles or take lessons in voice or on an instrument. Anecdotal evidence exists naturally. One can tabulate how many students have taken lessons in given semesters or how many students have participated in ensembles over the years, but these questions were not posed by this Program Review. It seems that “Program Review” means at least in part “a review of your program reflected by the majors in your program.” Seen in this way, the music program suffers by comparison with other programs because while our growth in majors has been noticeably steady (graduating from two in May of 2007 to a peak of eleven in May of 2011), if one looks at 2005-2006, the year before our Review begins, there are eight graduating majors while in May of 2012, there were only six. To a reviewer, it could seem like the growth from 2006-2011 was simply a statistical anomaly. But this would be the fault of the questions in the review rather than the information. As a starting point, take 2005-2006: there were 134 students enrolled for private lessons, being taught by both full time and part time faculty. In 2006-2007, that number jumped considerably to 220. By 2011-2012, there were 315 lessons being taught. The orchestra grew from an enrollment of

*three* in the Fall of 2005, or take *twenty-four* enrolled (though the actual number that regularly participated was closer to fifteen) in Fall 2006 and compare that with the Fall of 2011, when *fifty-seven* were enrolled and *sixty-three* musicians travelled on the international tour to China. As a department we are very encouraged by the growth of the Christmas Festival from a mere one concert in 2005 where roughly 69 performers participated (assuming all three choruses, no orchestra, New Sounds, Chamber Singers and dancers) or two concerts in 2006 for our purposes here where 99 students participated until Christmas 2011, where 174 musicians participated (not counting the dramatic character involvement by theater department). Added to the 2011 concert, there was an open dress rehearsal with roughly 400 in the audience and three concerts for which the roughly 1500 tickets sold out in under *one* hour. The headline to the Santa Barbara News-Press review of one of the concerts read: "...the wildly popular and boldly performed Westmont Christmas Festival once again impressed". This is all to say that the manner in which the current format of Program Review is set up would miss both the increased student involvement and its effect on the community completely. Based on the data itself, the department would look meager in comparison with other programs.

3) *An emphasis on GE in Program Review overlooks the difference between what the music department offers and the kind of investment students make to be a part of the life of the department.* It is one thing to have a lot of students participating in your program. Many programs on campus can claim a large amount of non-major student participation. But in the case of the music department, students often participate *in spite* of the typical reasons for participating in a department as a non-major. Their choices go against the grain and cut to the heart of what makes the music program such as vital part of the life of the campus. In comparison to many programs on campus, the music department offers only a paltry amount of GE classes, which would seem the ordinary way students participate in a program on campus as non-majors. For instance, many students who might have no interest in becoming a Biology or Psychology major need to take a Life Science course or Introductory Psychology course to fulfill a crucial GE and the options are narrow, but very few need take a music course in order to fulfill a GE and options are plentiful. Compare this to a student who gets involved in the music department by taking orchestra, which meets twice a week for an hour and a half, but offers only 1 unit for a first year student and requires at least an hour outside of orchestra of personal practice in addition to the nine concerts and tours (2011-2012 concerts season reference). Nonetheless, a student involved in orchestra typically stays in the orchestra for two to three years. This doesn't even begin to address other ensembles on campus such as College Choir or private instruction which, as the numbers show, has increased dramatically. The point is that when a student chooses to participate in the music department it is

because of a personal desire to enhance that area of her life rather than to meet an academic need such as a GE. And yet, as was pointed out above, more students each year are participating in the program. The fact is that the students who get involved in our department don't *need* to get involved, they *want* to get involved. And the figures show this as referenced above. Nonetheless, this is anecdotal, off-the-beaten track information that, unless we were compelled to make a case for our department, wouldn't be easy to see by an outsider merely looking at the "data" revealed in the Program Review. While much of this is anecdotal evidence, there doesn't seem to be a reason to gather this type of evidence other than to make a case for the viability of a department. That sort of "defensive stance" is not positive, but seems rather negative in its effect.

To briefly summarize, we understand and celebrate the reasons for Program Review and we have indeed found some interesting facts about the department as well as areas for improvement in the future. Our bookkeeping needs to be better as a department and this helps bring that out into relief. The manner in which we accomplish assessment and continue to keep our goals front-and-center is crucial to keep our department headed in the right direction. That said, the instrument of Program Review and Assessment is a blunt tool that overlooks some of the most important aspects of our department. This review has compelled us to point out the limitations of its use college-wide; some departments can use it much more productively than others. But those who are on the lower end of the spectrum should not be seen as "less important" because of the information gathered on a report. As has been discussed above, based on the information requested, which centers on majors and GEs, two of our most important "three findings" were *not* about our department, but how we needed to make a case that our department was not being fairly portrayed by this system of review. Review is a necessary and useful part of the academic endeavor, no question. However, its limitations need to be held in as full relief as its strengths.

### **C. Important next steps for the Music Department**

#### **1) We need added financial incentive to attract better adjunct faculty.**

The essential contribution to the music program of our adjunct faculty is becoming more profound each year and the program develops in sophistication and competitiveness. The current funding model for adjunct instruction is broken in multiple ways and is ultimately unsustainable. The ability for students who are paying in excess of \$30,000 a year in tuition to continue to add the cost of required

curricular private instruction is questionable. It is a clear and compelling disincentive for students in regard to continuing their musical studies. Increasingly competing institutions are dropping these fees and including lessons in the cost of tuition. If  $1/20^{\text{th}}$  of the semester's tuition cost (figuring a 1 credit lesson as  $1/20^{\text{th}}$  of an allowable student load) were applied to the expense of an applied teacher it would very adequately cover the cost of this instruction. These costs need to be factored into the overall instructional budget of the institution or scholarship funding must be increased to support student interest and faculty work. A system of merit pay and evaluation needs to be implemented to appropriately reward and encourage adjunct faculty. Adjunct faculty members teach over  $1/2$  of the total music student credit load and yet they receive no consideration for funding for faculty development, mentoring, quality review or promotion. Their specialized skills are not being fully utilized for either the nurture of students in their areas in activities such as master classes or studio classes, nor are they being utilized for their recruiting potential to increase the size and quality of our student pool. It is clear that with the current model adjunct faculty can be teaching the professional equivalent of a full time load and be making less than \$20,000 a year with no benefits. There are issues of justice and equity that we must address.

### **2) We need a performance facility and/or a chapel**

Central to the success of any music program is a performance space and appropriate large ensemble rehearsal spaces to prepare for performances. We have neither. It is our primary objective to correct this long-standing flaw in the program with the construction of a 350 seat recital that would be accompanied by at least one large ensemble rehearsal room, a percussion room, and a few supportive warm-up and practice rooms. The presence of such a facility, or the firm commitment to its construction in the clearly discernable future is essential for the continuance of accreditation with NASM and the viability of the program. Our initial research indicates that this facility will be circa 8,000 – 10,000 square feet and cost circa \$15,000,000 - \$20,000,000. The makeshift, temporary, transient, off-camps and inadequate facilities that we have been struggling to work with for the entire history of the college cannot be deemed adequate or acceptable. The quality of student is seriously affected, even to the point of potential physical harm in hearing related implications. The Music Department is actively engaged in exploring possible new external funding for this major initiative. Our partnership with the Montecito International Summer Music Festival and various leaders in the local arts community will hopefully play a significant role in the completion of this project.

### **3) As we grow, we need to address the need to get FT faculty in certain areas to oversee the growth.**

Allied to the issue of Adjunct Faculty development is the corresponding expansion of the full time faculty. At a ration of 7 adjunct faculty for each full time faculty, or approximately 10 full time faculty equivalents in our adjunct teaching faculty it is easy to see how the burden of faculty governance, program development, advising, and other essential faculty functions are unduly placed on the full time faculty. Stewardship of the music program and direction for the adjunct population is needed in three areas:

1. Vocal music – with 4 adjunct instructors and the largest single applied area that includes over 70 students, a program coordinator is clearly needed.

2. Worship and World Music classroom instruction – the core courses, both GE and requirements in the major represented in this position warrant the attention of a dedicated full time faculty position. Our current staffing models of over load and adjunct faculty for these assignments is not sustainable. This position could be combined with a studio teaching emphasis or other classroom assignments to further strengthen the program.

3. Wind – Brass specialist – with our orchestral emphasis, it is critical to have some coordinating the 10+ adjunct faculty and numerous ensemble offerings for this essential area of the performance program. There needs to be a “go to” faculty source such as our full time string position supplies in that arena to coordinate lessons, programs, recruiting and other student interests. This position could have a studio teaching or particular performance area emphasis (jazz, chamber or other), and/or an emphasis in music education.

4. Staff Support – It is telling that athletics has a development officer and an admissions representative in addition to a sports information staff position. Music, which involves at least as many students in a similarly demanding public arena has none of these staff resources. Music however, has the potential to support the mission of the college and its own activities with significant donor development and grant funding. The admissions staff has worked hard to become conversant in the issues and interests of musicians, but a critical aspect of contact with prospective musicians comes from the music office and music faculty, as the details of auditions and specializations in the field is beyond the capacities of the Office of Admissions staff. The departmental administrator position is clearly overwhelmed by this effort in the midst of managing the academic, performance and touring program while supporting 5 full-time and 36 adjunct faculty members. The impossible nature of the position has created a rapid turnover rate that further exacerbates inefficiency and frustration in this pivotal position. The loss of the Arts Coordinator position in 2008 was a blow to the development of appropriate staffing in the arts in general and for music specifically. We need to re-imagine our staffing as soon as possible.

## **2. DEPARTMENTAL MISSION AND ROLE WITHIN THE COLLEGE**

## A. Departmental Contribution to the College Mission

In order to get a better sense of the manner in which the music department contributes to the College's mission, it would be good to revisit the College's mission statement:

*Westmont College is an undergraduate, residential, Christian, liberal arts community serving God's kingdom by cultivating thoughtful scholars, grateful servants and faithful leaders for global engagement with the academy, church and world.*

The Music Department relates to and contributes to the College's larger mission in several ways. Perhaps the most prominent manner is through performance, the most obvious of which is the Christmas Festival series of concerts held every year. This concert showcases each aspect of ensemble work within the department, from full orchestra to chamber choir and everything in between. These series of concerts also help to illuminate the ways in which many other facets of the department and the college are interwoven with each other. The concert *engages the world* with a message that is overtly *Christian* in character, often featuring scriptural readings and sacred texts set to music. The *undergraduate* element is hard to miss as over 150 students have participated in the concert each of the last three years. Given the fact that music majors are in a minority among the performers, the idea of the *liberal arts* is fully engaged. The concert involves a broad cross-section of the college community. Sometimes the claim of broad-based student participation in the music department can seem like an abstraction. The Christmas Festival illustrates this fact in a compelling manner. Finally, the *community* is enthusiastically engaged with the college in a way that rivals on Spring Sing. As an example, for the 2011 festival consisting of three concerts, the tickets (about 1800) sold out in less than an hour.

## B. Contributions to General Education by the Music Department

The following is a list of classes that the music department offers which contribute to the GE curriculum.

COMMON INQUIRIES: *Performing and Interpreting the Arts*: MU-020 Survey of Western Music; MU-120 History of Western Music I; MU-123 Survey of World Music (Also *Thinking Globally*); *Thinking Historically*: MU-121 History of Western Music II (Also COMMON SKILLS, Writing Intensive); COMPETENT AND

COMPASSIONATE ACTION: *Productions and Presentations*: MU-193 Senior Recital. A host of MUA courses are also qualified in *Productions and Presentations*:

1. Private Instruction
  - a. MUA 130: Private Composition II
  - b. MUA 140: Private Organ II
  - c. MUA 150: Private Piano II
  - d. MUA 155: Private Harp II
  - e. MUA 160: Private Guitar II
  - f. MUA 170: Private Voice II
  - g. MUA 180: Private Orchestral Instrument II
2. Ensemble Performance
  - a. MUA 171: College Choir II
  - b. MUA 172: Chamber Singers II
  - c. MUA 174: Women's Chorale II
  - d. MUA 176: New Sounds II
  - e. MUA 177: Musical Drama Workshop
  - f. MUA 181: Wind Ensemble II
  - g. MUA 182: Jazz Ensemble II
  - h. MUA 183: Orchestra II
  - i. MUA 184: Chamber Instrumental Ensemble II

As an additional note, the *Performing and Interpreting the Arts* requirement has been waived for all music majors and minors in recognition that the overall sweep of their course work involves performing and interpreting the arts on a regular basis.

### **C. Departmental Support for Other Programs**

There is some overlap of program between the Music Department and other departments on campus. While it is somewhat challenging to authoritatively assess whether this constitutes direct or rather more oblique support is debatable. But in any case, the following points illustrate that the music department is involved in programmatic support across the college community.

1. The Music Department is closely associated with the following departments
  - a. Education Department
    - i. In order to develop a teacher credential program in music, the Music Department worked with the Education Department to develop a curriculum for students seeking a career in classroom teaching. The Education Department offers a single subject music K-12 California teaching. credential program that can be completed in conjunction with the music major.

This can be completed in a focused 4 year "fast-track" program or in a 5 year program. See Appendix no. 10

- b. Art Department
    - i. ART-131 *Theory and Criticism in the Arts* is a class that is a required part of the Music major
  - c. Physics
    - i. PHY-007 *The Physics of Music* opens up areas of inquiry that musicians in a conservatory environment do not typically receive. Students are introduced to concepts such as pitch, tone quality, and harmony in a way that is not common in the private lesson or ensemble setting.
  - d. Religious Studies
    - i. The development of the Worship Music Leader Concentration was a collaborative effort between the Music and Religious Studies departments and is an available major starting FA2012 See Appendix no. 11.
2. Chapel Program
    - a. Music majors routinely participate in the worship band and there are regular contributions by music department ensembles to the chapel services.
  3. Academic Convocations
    - a. Both the Westmont Orchestra and Choir routinely participate in Baccalaureate as well as Graduation ceremonies. Notably, Dr. Steven Hodson participates at numerous official functions as pianist/organist over and above these.
  4. Outreach
    - a. The aforementioned Christmas festival is perhaps the most obvious of all the outreach efforts presented by the music department (with some notable contributions by the Theater department as well as Westmont's *Windancers*). There are also other events, such as the President's Breakfast and other ensemble performances with a broader geographic reach, such as orchestra and choir tours. In the last six years alone, the choirs and orchestras have visited three continents: Europe, South America and Asia. Local and regional tours have taken Westmont music ensembles to Orange County/San Diego, Washington state and many other Western States in addition to many local performances with arts organizations such as the Santa Barbara Symphony.
  5. Athletics
    - a. Student's involved with the music department will often perform the national anthem at athletic events.
  6. WITA
    - a. Westmont In The Arts is a program that allows faculty and students from across the college campus to participate in the vibrant concert

life available in the Santa Barbara area. For the past six years, this program has been coordinated by Music department member Michael Shasberger and, culturally speaking, has greatly enriched our campus.

7. Semesters Abroad
  - a. Music Department member Dr Grey Brothers has been an active participant in the semester abroad program, having taught in the Europe Semester program (partnering with Dr Richard Pointer) in 2004 and 2007 as well as Westmont in Mexico this Fall 2012.
  - b. In tandem with Biola University Conservatory of Music we have made available a music-centric semester abroad program in Heidelberg, Germany
    - i. Madeline Selby'14, music minor attending in the FA2012
    - ii. Natalie Andrews '14, Music Major, Attending SPR 2013
    - iii. For more information on the program see Appendix no. 12
8. Misc
  - a. Supporting the Arts Museum and other programs through performances of our ensembles at festivals and fundraising events as well as conferences
    - i. Example: a student string quartet (called "Siloam") was an integral part of the "Bright Hope" campaign during the 2010-2011 school year, performing at events across the US.

### 3. STATISTICAL INFORMATION

#### A. Departmental Growth

The past six years has seen the most robust growth in the music department in the college's history. The beginnings of this process had their impetus in what is referred to as the "Blocker Report" of 2003. See Appendix no. 13. In October of 2003, Robert Blocker (Dean, Yale University School of Music), and co-visitors Don Gibson and Marnie Mitze arrived to Westmont's music department to offer constructive suggestions for improvement. These suggestions would become the backbone of our strategic plan of 2007. See Appendix 14. What follows is a selected list of achievements since which were in large part based on the suggestions of the Blocker Report. For a complete list, refer to the 2011 Strategic Plan (Appendix 14).

2005-2006

- Hired Adams Chair position
- Completed faculty hire for string performance position
- Implemented student recruitment initiatives including scholarships

2006-2007

- Increased collaboration with campus chapel programs
- Offered significant Advent/Christmas events (the initial stages of what has now become the Christmas festival)

- Orchestra has enrollment of 16
- Meeting student recruitment goals
- Regional tour to Colorado and Nevada for orchestra and choir

2007-2008

- Incorporated musical diversity in campus chapel experience (i.e. classical orchestral and choral to enhance traditional worship team offerings)
- Orchestra grows from sixteen members to 24
- Continued program development

2008-2009

- Achieved NASM accreditation

2009-2010

- Achieved student population of goal of 60 music majors and appropriate enrollment across program
- Implemented music-centered study abroad program in tandem with Biola University in Heidelberg, Germany
- Finalized plans for Chapel organ
- Strengthened Westmont Music Council (See Appendix no. 15 for guiding docs and membership)

2010-2011

- Completion of renovated office/studio spaces (summer 2011)
- Received state authorization for Music Education certification
- Developed Worship Music major concentration (approved by NASM for Fall of 2012)
- Developing new facilities strategies to secure accreditation without chapel (discontinued in 2010)

2011-2012

- Received grants from the Williams-Corbet foundation and the Staples foundation for outfitting the recording studio and buying equipment for the orchestra respectively. See Appendix 16.

## **B. Discussion**

### **1. *Six years in context***

The growth of our department was perhaps most obviously seen in the orchestra which, prior to the arrival of Dr. Michael Shasberger and Dr. Philip Ficsor did not, for all intents and purposes exist. Beginning in the Fall of 2006 with an orchestra of twenty-four members, the orchestra grew exponentially through the years until it reached a size and scope that enables them to study many of the great orchestral works of the repertoire (last year's figure put the ensemble at 57). Beyond that, the touring aspect of the orchestra and choir, while always a facet of the mission of the department grew to never before seen levels. Touring has allowed the students to expand their horizons in many particular manners. Because the character of tours

is similar to a study abroad experience (though truncated to typically a week to ten days) the students are introduced to different worship experiences in the churches they visit in addition to seeing new geographic vistas they may otherwise never have had the chance to experience. The near-inevitable interpersonal growth that occurs when students travel to a foreign country, or even another state, aboard a means of transportation where they are together in a group for a week or two at a time is hard to overstate. Touring knits a group together as never before. Starting in 2008-2009, the orchestra elected student officers such as president of the orchestra, chaplain, orchestral librarian and treasurer. This administrative structure formed the backbone of the ensemble, as students voted for their officers and looked for leadership from within the orchestra, not merely looking to the faculty for guidance. This is all to say that even as the orchestra grew in numbers, it also grew in character and became spiritually closer as a group of individuals.

## ***2. Main Departmental Achievements***

### **a. Growth**

As stated throughout this report, the growth of the department has been meteoric in its rise. This occurred through a variety of factors such as a temporary influx of scholarship funding to “get the ball rolling” so to speak, a new and fairly aggressive recruitment strategy and a high level of retention. We’ve been able to keep our numbers fairly even through the years since reaching our ideal membership quota in the orchestra and college choir in 2009 (around 58 in orchestra and 52 in college choir).

### **b. NASM Accreditation**

Our accreditation by NASM in 2009 was a major accomplishment for our department. The credibility this offers to both our prospective students as well as nationwide is very important. Gaining accreditation was a milestone for the department

### **c. New Facilities**

The facilities that we began to offer students in 2011 are so far above what we had before that the comparison is frankly embarrassing. When we started our growth in 2006, we had to convince students that if they came here, they would be a part of something meaningful and exciting, but the facilities were always a negative in our message; something we tried to avoid. But having great facilities, while important, is not the most noticeable benefit of the new Music Building. Rather it is having everyone “under one roof”. The sense of community that is formed both among students as well as faculty has the collective effect of creating a sense of unity, of wholeness. Musicians can more easily imagine that they are a part of

“something” when there is a central location where everything music department-related occurs.

#### ***4. Role of Part-time faculty***

The department itself has grown primarily in terms of the number of students participating in lessons and various ensembles. As stated in the Executive Summary, in 2005-2006, 55 students were taking lessons. Now there are over 300. This has required the hiring of more faculty to adjust to the increased load. Consequently, the load of teaching the vastly increased numbers of students taking private instruction has been shouldered by adjuncts. However, their compensation packages remain stuck in an antiquated schedule established in the years before the increase in students began (prior to 2006). Our plans to address this are more fully stated in the Strategic Plan of 2011 (See Appendix 14) and readers can refer to that for more information. The point is that in order to attract quality faculty to teach and hence attract students, we need to compensate them fairly.

#### ***5. Diversity among faculty***

Women and minorities are well represented in our faculty as a whole. Out of the total thirty-six member music faculty (part-time and full-time), fourteen are women (using 2011-2012 as a gauge). In terms of our efforts to recruit a more diverse faculty long-term, Philip Ficsor has been the chronicling our departmental diversity recruitment efforts through his yearly reports. See Appendix 17.

## **4. PROGRAMS**

### **A. Student Learning Outcomes**

#### **1. Departmental Learning Goals**

**Goal 1.** Students in the Music major exhibit technical and musical expertise in their solo performances.

**Rationale:** A student engaged in the study of solo instrumental music in the Westmont Music Department participates in a multi-step process, the climax of which is the end of semester jury exam. First, the student, along with the teacher, identifies a composition that resonates with their corporate ability, expertise/experience and artistic interests. Throughout the course of studying the composition, a student receives feedback from their teacher in technical and musical areas. For a string player these may include bowings,

fingerings, rhythm, intonation, posture, etc. As the student works to internalize the teacher's observations and suggestions, other areas are incorporated, such as the manner in which a student expresses their emotional response to the music, how a phrase is shaped, how the pacing or tempo of a piece is controlled etc. As the semester continues, a student may perform a number of times. Mistakes that happen in performance can be used to further refine the student's execution of the composition. A final, end of semester evaluation are scheduled for all students taking private instrumental instruction and it is these performances that 'Goal 1' references. A 2-5 member jury consisting of Full Time professors in the department evaluate the student's performance in various areas: Rhythm, Intonation, Preparation, Articulation, Interpretation, Dynamic Range, and Diction. Besides the use of jury evaluations as an assessment tool, the private teacher can use them to inform their grading of a student as well as get valuable, independent feedback from other music professionals.

**Goal 2.** Students will demonstrate musical literacy through their familiarity with the repertoire and major musical periods of Western music.

**Rationale:** Westmont offers a chronological study of the development of cultivated music in the western world in MU-120 and MU-121 *History of Western Music I & II*. Musicians need to develop historical awareness of the music they perform for many reasons. At Westmont, there is a Christian perspective whereby which students learn to appreciate music as a vehicle by which we commune with God. They also gain a deeper appreciation of the creative process. Students develop their appreciation of diversity by understanding music of the western world as one of many musical traditions of the world. They learn critical and interdisciplinary thinking by considering how to define musical parameters, by developing the skills to examine music critically and trace the historical development of musical form, style, and compositional technique. An appreciation of how musical instruments have developed through the centuries as well as the manners in which performance practices have changed over time can inform performance technique of the present day.

**Goal 3** Students will demonstrate technical and musical expertise in their ensemble performances.

**Rationale:** One way in which students demonstrate their technical expertise is by learning to play together with others in an ensemble. This is one of the most useful skills a musician can have. Learning to play or sing "in tune" not just with oneself, but also with those around oneself is one a

major challenge. Westmont ensembles have consistently demonstrated through concert reviews and recordings of their performances that they are proficient in this area. An area that demonstrates musical expertise has to do with corporate interpretation (i.e. one must sometimes subjugate the individual musical intuitions and reactions to a composition to mesh with the whole), rhythmic sensitivity (slowing, speeding up as one unit, not 56 individuals), and dynamic awareness (getting louder and softer together) and tonal unity (sounding as one voice or instrument rather than individual soloists). Through weekly rehearsals, these skills are learned with greater nuance until the performance when the best efforts of the students are put on display. For this reason, we felt it was important to include as one of our major departmental goals.

## **2. Music Major Program Goals, Outcomes, and Benchmarks**

Major in Music			
Goals	Develop Technical and Musical Expertise: Solo Performance	Develop Music Literacy and Repertoire	Develop Technical and Musical Expertise: Ensemble Performance
Student learning outcomes	<i>Developing the skills necessary for performing music.</i>	Students will be familiar with representative works of major composers from all periods of Western Music.	<i>Excellence in Performance: Performing music at a high standard and developing the skills for sensitive and critical examination.</i>
Where are the Learning Outcomes met? I introduced D developed M mastered	Jury Exams  I,D,M	Music History  D, M	College Choir Orchestra  D,M
How are they assessed? Rubrics Portfolios Capstone Poster session External Jury Exit interviews Written Surveys Etc.	Expertise in Solo Performance is assessed through jury exams administered at the end of each semester.	Students will be tested throughout the Music History and Literature course sequence to determine their aural and visual analytical skills for score identification.  NASM assessment procedures for repertoire will also be adopted for assessment of this standard	Expertise in Ensemble Performance is assessed in reviews of each concert performance held with the ensemble, both from an experiential level and in listening formats, as well as through the comments of outside evaluators..
Benchmark	90% of our majors will achieve an average score of 3 (our of a possible five points) or higher on their jury evaluations.	80% of students will achieve an average score of at least 80% on papers, presentations, and exams. All students' participation in classroom discussions will be encouraged and monitored by the professor.	The benchmark for expertise in performance comes from evaluation of the Christmas Concert by outside panelists with scores averaging 4 or higher (out of a possible five) in addition to written comments.
Link to the Institutional Learning Principles and Goals	Christian Understanding; Christian Practices and Affections; Physical and Emotional Health; Creative Expression; Active Societal and Intellectual Engagement	Broad Interdisciplinary and Critical Competence; Competence in Written and Oral Communication; Research and Technological Skills; Diversity and Global Awareness	Broad Interdisciplinary and Critical Competence; Competence in Written and Oral Communication; Research and Technological Skills; Diversity and Global Awareness

### 3. NASM Student Achievement Document

In order to demonstrate how the Westmont Music curriculum aligns with national standards, the following document details the national standards on the left hand side of the page, followed by a monitoring process implemented by the Westmont Music Department on the right.

### Graduation Achievement Expectations And monitoring

Students seeking to graduate with a major in music are expected to attain the following standards of technique and musicianship, along with a core knowledge of repertoire as outlined for each degree emphasis. Students will receive input from the faculty throughout their classroom, studio and ensemble experiences to monitor their progress toward the expected outcomes, and receive formal standardized evaluations as indicated in the table below. These measurements are in addition to the periodic indications received by students from individual faculty in all required music courses, lessons and ensembles.

All music majors are additionally required to attend the weekly departmental performance colloquium and perform on that forum at least once in each academic year.

<b>Degree Program Emphasis</b>	<b>Monitoring Procedures</b>
<p><b><u>All Programs:</u></b> Piano Proficiency (as specified in the student Handbook and piano proficiency hand outs)</p>	<p>Students will receive basic keyboard proficiency materials in the first year and receive individual evaluation by piano faculty members as they attempt each section of the proficiency exam. Students are urged to take a portion of the exam each semester as they progress in the degree program.</p>
<p><b><u>Bachelor of Arts in Music:</u></b> Liberal Arts Emphasis Student Achievement Standards:</p> <p><u>Repertoire:</u> Students will be familiar with representative works of major composers from all periods of Western Music.</p> <p><u>Technique and Musicianship:</u> Students will be expected to perform repertoire of an intermediate to advanced level with proper performance practice, acceptable tone, musicianship and intonation, and understanding. Exemplars of this repertoire standard for each performance area include:</p> <p><u>Voice:</u> Art songs in at least two languages and an aria from the classical oratorio or operatic repertoire, at least one of which represents a</p>	<p>Students will be tested throughout the Music History and Literature course sequence to determine their aural and visual analytical skills for score identification.</p> <p>Students will be heard in formal jury exams at the conclusion of each semester by the music faculty and receive formal written evaluations each term. Successful students will receive average evaluation of a 4 or 5 on a 5 point scale for the required repertoire.</p> <p>Repertoire lists for all music majors will be kept in their individual record folders in the music office. Students will be expected to have successfully</p>

<p>composer of the modern (20<sup>th</sup> -21<sup>st</sup> century) era.</p> <p><u>Piano</u>: A sonata movement from the Classic or early Romantic era, a Bach two part invention and a piece by a 20<sup>th</sup> or 21<sup>st</sup> century composer.</p> <p><u>Orchestra Instrument</u>: A Classical or Baroque etude, a movement from a Classical or Romantic era concerto and a representative 20<sup>th</sup> or 21<sup>st</sup> century composition.</p>	<p>completed these repertoire requirements by the end of the sixth semester of private study on their principal instrument.</p>
<p><b><u>Bachelor of Arts in Music</u></b>  Composition Emphasis:  Student Achievement Standards  <u>Repertoire</u>:  Students will produce a completed work in their selected genre each semester of study. A composition major will have produced at least 6 such works over the course of their study</p> <p><u>Technique</u>:  Students will be expected to produce publication quality scores of their works using appropriate computer software. Students will show competency over a range of styles, including a piece for computer and electronic media.</p> <p><u>Musicianship</u>:  Students will bring their work to an acceptable (based on the instructor's standards) level of live performance.</p>	<p>Each semester a date is set for the public performance of student composers' works. The program places a strong emphasis on production and performance. The concerts are organized, publicized, and produced by the composers at a venue provided by the college under the guidance and direction of the composition faculty. The performances are evaluated by the composition instructor and reviewed with each individual student.</p>
<p><b><u>Bachelor of Arts in Music</u></b>  Performance Emphasis:  Student Achievement Standards</p> <p><u>Repertoire</u>:  Students will be familiar with representative works of major composers from all periods of Western Music.</p>	<p>Students will be tested throughout the Music History and Literature course sequence to determine their aural and visual analytical skills for score identification.</p>

<p><u>Technique and Musicianship:</u> Students will be expected to perform repertoire at an advanced level with proper performance practice, acceptable tone, musicianship and intonation, and understanding. A senior recital that demonstrates their proficiency across the range of required repertoire is required. Exemplars of this repertoire standard for each performance area include:</p> <p><u>Voice:</u> Art songs in at least three languages, and an aria from the classical oratorio and operatic repertoire, at least one of which represents a composer of the modern (20<sup>th</sup> -21<sup>st</sup> century) era.</p> <p><u>Piano:</u> A complete sonata from the Classic or early Romantic era, a Bach three part invention or similar contrapuntal work, a concerto movement from the standard repertoire, and a representative work by a 20<sup>th</sup> or 21<sup>st</sup> century composer.</p> <p><u>Orchestral Instrument:</u> A Classical or Baroque sonata, a Classical or Romantic era concerto and a representative 20<sup>th</sup> or 21<sup>st</sup> century composition.</p>	<p>Students will be heard in formal jury exams at the conclusion of each semester by the music faculty and receive formal written evaluations each term. Successful students will receive average evaluation of a 4 or 5 on a 5 point scale for the required repertoire.</p> <p>Repertoire lists for all music majors will be kept in their individual record folders in the music office. Students will be expected to have successfully completed these repertoire requirements by the end of the sixth semester of private study on their principal instrument.</p> <p>All performance majors will successfully pass a juried formal senior recital.</p>
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#### 4. The Westmont Music Department curriculum: A Comparison

In 2007, the Westmont Music Department was evaluated for accreditation by the National Association of Schools of Music (or NASM for short). The Music Department's offerings were deemed of an acceptable national standard and the department received accreditation in 2009. In comparing Westmont's Music Department to Azusa Pacific and Biola, the contrasts that emerge have more to do with the differences between the individual vision and resources of the

departments than they are indicative of fundamental differences. For instance, Azusa Pacific offers Class Piano (a class in which a group of students study piano under one teacher) in order to satisfy the students for their piano proficiency requirement. Westmont does not offer Class Piano. One reason is that the space requirement is more than the department can spare and another being that class piano lacks the nuanced polish that individual instruction with a faculty member can offer. Biola University does not require a piano proficiency, nor does it require as many units of ensemble as Westmont does (Biola: 4; Westmont: 6).

In terms of the offerings for concentrations within the major, Azusa requires a minimum of 44 units, while Westmont requires 48; Biola requires 40. Azusa offers a concentration in music education while Westmont partners with the Education Department to offer a single subject music K-12 California teaching credential program that can be completed in conjunction with the music major. See Appendix 10. Westmont offers a concentration in church music (as of Fall 2012-see Appendix 11). Biola offers a degree in worship music, which although close in name to the offering by Westmont, differs significantly in character. Biola's degree offers classes in "Pop Theory for Contemporary Worship" and "Music Technology and Sound Production" and does not require a conducting class, while Westmont requires an RS course (History of World Christianity RS 151) and MU 122 Music in the Worshipping Church as well as the core conducting class MU 015.

## *B. Assessment of the Departmental Student Learning Outcomes*

### *1. Overview*

Our assessment work has been divided between WASC and NASM. Our having been named an Associate Member of NASM was a major step in the life of our department. It was the first time in the history of the college that the department was accredited through NASM. Necessarily, much of our energy as a department was spent in the gathering of the information for the self study (the paper copy of the report is in the music office) coupled with a visit by an accreditation consultant in the fall of 2006. The campus visit by the representatives of NASM occurred in the Spring of 2007. We then responded to questions posed by the team in time for membership consideration by the NASM Accreditation Commission's November 2007 meeting. In the summer of 2008, we were informed of their decision.

While this was good news for the department and by extension the college, our WASC-related assessment initiatives were still in their infancy by the Fall report of 2008. Based on a meeting with the Director of Assessment in the spring of 2008, it was determined that we were trying to do too much by

looking at our entire program to see where the outcomes are being met. It was decided that we should choose the primary areas where our desired outcomes are being met and concentrate our assessment efforts there. It was at this point that we settled on four outcomes, three of which are still extant. In the fall of 2011, we decided to drop Outcome #4 *Christian Virtues and Practices: Employing musical craft in the expression of one's faith* was deemed *too difficult to assess, and so that was discarded*. However, this was only after Michael Shasberger's MU-122 2010 Mayterm course "Music in the Worshipping Church" was chosen as a major area of focus in our assessment efforts for the latter half of the 2009-2010 school year. Obviously, we were corporately searching for our focus in terms of defining how to frame our assessment efforts.

Admittedly, this was somewhat disheartening. Starting from our Fall 2008 report, flush with the success of our NASM accreditation, we mistakenly assumed that our work with NASM would overlap with the work required for WASC. Once we understand that this was not the case, we attempted to assess all of our four outcomes at once. Sadly, as we found out, this is not what we were to be doing. As Ray Rosentrater pointed out in one of our follow up meetings(see Program Review Server for response) essentially we were attempting to assess too many outcomes at once. The *Tea Fire* of November 2008 and the *Jesusita Fire* of Spring 2009 didn't help things to develop in a positive direction. In the case of the former fire, two faculty members lost their homes and two other faculty members were displaced from their homes for a period of a month. In the case of the latter, juries (which is primary means by which the department assesses Goal #1) were disrupted by the evacuation of the campus.

In the context of the above situation, perhaps our most notable finding is that our assessment strategies have been gathering focus since the Fall of 2008. Our first goal "Students in the Music major will exhibit technical and musical expertise in their solo performances" has given rise to an online evaluation tool that we use in juries. The data generated from these juries has enabled us to track the progression of our majors in terms of their improvement in various areas. When we assessed our majors in 2009-2010 during Fall and Spring juries, 100% of our majors reached the benchmark of a score of 3 or above in every category evaluated.

In Music History, our goal for the students was for them to develop Music Literacy and Repertoire by becoming familiar with representative works of major composers from all periods of Western Music during the course of this class. The benchmark for this outcome was that 80% of students will achieve an average score of at least 80% on papers, presentations, and exams. Naturally, we were pleased with the results.

Result (Spring Semester 2009):

100% of students (9 out of 9) achieved a combined average score of at least 80% on the two papers assigned.

100% of students (9 out of 9) achieved a combined average score of at least 80% on the two reports assigned.

56% of students (5 out of 9) achieved a combined average score of at least 80% on the three exams administered.

Regarding our third goal “Develop Technical and Musical Expertise: Ensemble Performance” our SLO states that we want our students to perform “at a high standard and develop the skills for sensitive and critical examination.” This is really a two part SLO: the first part (“perform at a high standard”) points to a standard of excellence that is assessable by outside auditors and the second (“develop the skills for sensitive and critical examination”) refers more to the manner in which the standard of excellence is achieved. In other words, if students are not sensitive musicians, they will not be able to create a musical interpretation that communicates the emotion of the composition effectively to an audience. And if they lack critical examination of basic things such as playing/singing in tune, with rhythmic precision, then they cannot hope to reach a high standard of excellence. Happily, both areas can be assessed in a performance. In order to get data to assess whether or not we were achieving this goal, we felt that we should enlist outside auditors. For the 2011 Christmas concert, the music department decided to enlist the services of a professional panel of musicians to evaluate a host of aspects relating to the annual Christmas Concert. We felt like this concert most effectively showcased the music department. We received wonderful responses across the board which enhanced our sense that we were on the right track in our own personal assessments. Still, it is good to have other experts in the field corroborate one’s own views. See Appendix no. 18.

## **2. The Details**

a. Discussions regarding each SLO have really hovered around limiting our focus to a single SLO a year. Based on our discussions, it is clear that we have just this year (2011-2012) come to the place where we can identify the SLO we will be assessing for the year and have an accurate measuring device in place to assess our efforts in that area. Consequently, the discussions on each SLO merely illustrate our ascent to this understanding. Given this, the clearest course of action is to offer each annual report as case studies in our yearly incremental achievements towards a better understanding of how to assess effectively.

2008 Report:

**Outcome #1. Technical Expertise: Developing the skills necessary for performing music.** This outcome has been adjusted to more accurately reflect the importance of technical expertise in solo performance. Previously this outcome included other areas, but they were dropped in the spirit of sharpening the focus to solo performance and Jury Exams. The full-time faculty and many of the adjuncts met in December of 2007 and April 2008 to hear over 150 students perform in their specific and secondary areas. Written comments were submitted by each of the faculty to the student's teacher who then shares those comments with the student. In many instances, there was immediate discussion and reflection of the student's progress and difficulties among the faculty in order to assess the progress and determine the best next steps for the student and the teacher.

**Outcome #2. Music Literacy: Developing an understanding of the Structure, History and Literature of music.** This outcome has been designated as best measured in our Music History sequence.

Assessment Summary: MU 121 History of Western Music II

MU 121 History of Western Music II is the second course of a two-semester sequence that is required of music majors. While open to all students, it has as a prerequisite MU 12 Principles of Music II. In addition to expanding students' knowledge of the corpus of western European music and enabling them to appreciate its historical development, MU 121 is designed to develop skills and techniques in the areas of score reading, music analysis, and musicological research.

Music literacy is assessed via classroom discussions, student papers, and student presentations as well as score identification exercises and other elements of course examinations. Students are expected to perform at the developing level. The benchmark for this outcome: 80% of students will achieve an average score of at least 80% on papers, presentations, and exams. All students' participation in classroom discussions will be encouraged and monitored by the professor.

**Outcome #3. Excellence in Performance: Performing music at a high standard and developing the skills for sensitive and critical examination.** This outcome has been designated as best measured in the College Choir experience.

Assessment Summary: MUA 071/171 College Choir

Excellence in Performance: Performing music at a high standard and developing the skills for sensitive and critical examination. MUA 071/171 is designed to achieve intermediate and advanced level for this outcome: This is a course designed to bring students to the highest possible performance and critical level. It is

applicable to major or minor requirements and also facilitates learning for highly musically motivated non-majors. Excellence in performance is assessed in reviews of each concert performance held with the ensemble, both from an experiential level and in listening formats, as well as through the comments of outside evaluators. The benchmark for excellence in performance comes from recordings of performances, the record of outside evaluators, and invitations to perform in significant cultural settings (i.e. with the Santa Barbara Symphony, in major churches, festivals and the like) will attest to the quality of performance standards. The majority of MUA 071/171 students will continue to pursue music performance as an avocation.

***Outcome #4. Christian Virtues and Practices: Employing musical craft in the expression of one's faith.*** This outcome has been designated as best measured in our MU 122 Music in the Worshipping Church.

Assessment Summary: MU 122 Music in the Worshipping Church

MU 122 Music in the Worshipping Church is open to all students. MU 122 provides an assessment of the role of music in Christian worship through a study of the theology and history of Christian worship and worship music, a survey of the styles of music currently employed in Christian worship, and issues concerning worship and music facing the church today. Self-control will be assessed via student interaction in class. Particularly in a discipline that requires technical comprehension, self-control is required of those who enter at a relatively advanced level, who may be inclined to dominate class interactions. Furthermore, some students from a Religious Studies background may have significantly greater knowledge than others in the area of church history. It is anticipated that these students will demonstrate self-control at the developing level in the context of classroom discussions. In addition, students in this course will be called upon to exercise Christian love as they worship with other Christians in a variety of settings that may be unfamiliar to, or even disorienting for them. They will be expected to respond at the developing level to those from other Christian traditions with understanding and sympathy borne of Christian charity. It is anticipated that these students will demonstrate Christian charity at the developing level in the context of classroom discussions. The benchmark for this outcome: all students will demonstrate Christian charity in the context of classroom discussions, as monitored and encouraged to do so by the professor.

We met as a department and discussed the results of the 6-year Alumni survey (Appendix no. 6) administered at the end of the Spring 2007. We determined that it would be beneficial to change the format for the 2013 survey. One suggestion was to align the survey with our assessment efforts which might include bullet

points, hard data and new questions. Other thoughts were to administer separate surveys to music majors, music minors, and members of ensembles. We have also exerted much effort to cross-reference our courses with the 6 Learning Standards, but it proved to be too daunting a task for the results. We do continue in each of our weekly department meetings to discuss assessment surveys, progress and ideas.

### **Discussion of 2008 report:**

As was referenced in the preface to this section, at this point we were simply identifying Student Learning Outcomes and where they can best be assessed. Rather than focusing on a single SLO, our assessment work for that year was simply to find a foothold from which to launch the coming year's assessment work. We have since created our Alignment matrix (Appendix 5).

### **2009 REPORT**

Student Learning Outcomes:

***Outcome #1. Technical Expertise: Developing the skills necessary for performing music.*** This outcome was greatly affected by the Tea Fire in the Fall of 2008 and we were then evacuated in the middle of Jury Exams in the Jesusita evacuation in the Spring of 2009. We were able however to hear about half our music students perform in their specific and secondary areas.

***Outcome #2. Music Literacy: Developing an understanding of the Structure, History and Literature of music.*** This outcome has been designated as best measured in our Music History sequence.

Assessment Summary: MU 121 History of Western Music II

MU 121 History of Western Music II is the second course of a two-semester sequence that is required of music majors. While open to all students, it has as a prerequisite MU 12 Principles of Music II. In addition to expanding students' knowledge of the corpus of western European music and enabling them to appreciate its historical development, MU 121 is designed to develop skills and techniques in the areas of score reading, music analysis, and musicological research.

Music literacy is assessed via classroom discussions, student papers, and student presentations as well as score identification exercises and other elements of course examinations. Students are expected to perform at the developing level. The benchmark for this outcome: 80% of students will achieve an average score of at

least 80% on papers, presentations, and exams. All students' participation in classroom discussions will be encouraged and monitored by the professor.

Below is a report on Outcome #2, Music Literacy, for which the assessment point is MU 121 History of Western Music II:

Benchmark: 80% of students will achieve an average score of at least 80% on papers, presentations, and exams.

Result (Spring Semester 2009):

100% of students (9 out of 9) achieved a combined average score of at least 80% on the two papers assigned.

100% of students (9 out of 9) achieved a combined average score of at least 80% on the two reports assigned.

56% of students (5 out of 9) achieved a combined average score of at least 80% on the three exams administered.

Comments:

The course is a "Writing Intensive Course inside the Major." High emphasis was placed on writing. Students received copious feedback from the instructor on paper drafts. Each paper assignment was constructed so that students were required to submit two and could submit up to three drafts. This intensive focus on writing may have yielded the high level of achievement in this area.

Exams are traditionally difficult in this course. Students generally make up shortfalls in this area by succeeding in other areas, including quizzes, which are administered in many class sessions.

Representative student comments from course evaluations:

Suggestions to improve course: work load too heavy; make course two semesters long. Extending the class to a three course rotation rather than a two course rotation is a natural fit, but unfortunately easier suggested than achieved. No reasonable course of action suggests itself.

Beneficial aspects: having two shorter papers instead of one longer one was helpful.

***Outcome #3. Excellence in Performance: Performing music at a high standard and developing the skills for sensitive and critical examination.*** This outcome has been designated as best measured in the College Choir experience.

Assessment Summary: MUA 071/171 College Choir

Excellence in Performance: Performing music at a high standard and developing the skills for sensitive and critical examination. MUA 071/171 is designed to achieve intermediate and advanced level for this outcome: This is a course designed to bring students to the highest possible performance and critical level. It is applicable to major or minor requirements and also facilitates learning for highly

musically motivated non-majors. Excellence in performance is assessed in reviews of each concert performance held with the ensemble, both from an experiential level and in listening formats, as well as through the comments of outside evaluators. The benchmark for excellence in performance comes from recordings of performances, the record of outside evaluators, and invitations to perform in significant cultural settings (i.e. with the Santa Barbara Symphony, in major churches, festivals and the like) will attest to the quality of performance standards. The majority of MUA 071/171 students will continue to pursue music performance as an avocation.

Excellence in Performance, which apply to our ensembles in general, including the College Choir, which is the course we are choosing as an assessment point for this outcome:

1. In assessing quantity of performance opportunities vs. quality of performance, we need not strive at this point for more quantity--students have plenty of opportunities to perform. Rather, we can be satisfied that performance schedules are full enough and focus increasingly on quality, making sure that students are prepared to perform well.
2. Balancing the desire to stretch our students with challenging repertoire with the desire that they perform at a high level is a constant struggle. While we are conditioned to look and listen for growth, we need to keep aware of how performances are heard by the public, which listens with different ears than we do.
3. We appear to maintain a positive, supportive environment in rehearsals and performances of all our ensembles. Directors foster delight in making music.

***Outcome #4. Christian Virtues and Practices: Employing musical craft in the expression of one's faith.*** This outcome has been designated as best measured in our MU 122 Music in the Worshipping Church.

Assessment Summary: MU 122 Music in the Worshipping Church

MU 122 Music in the Worshipping Church is open to all students. MU 122 provides an assessment of the role of music in Christian worship through a study of the theology and history of Christian worship and worship music, a survey of the styles of music currently employed in Christian worship, and issues concerning worship and music facing the church today. Self-control will be assessed via student interaction in class. Particularly in a discipline that requires technical comprehension, self-control is required of those who enter at a relatively advanced

level, who may be inclined to dominate class interactions. Furthermore, some students from a Religious Studies background may have significantly greater knowledge than others in the area of church history. It is anticipated that these students will demonstrate self-control at the developing level in the context of classroom discussions. In addition, students in this course will be called upon to exercise Christian love as they worship with other Christians in a variety of settings that may be unfamiliar to, or even disorienting for them. They will be expected to respond at the developing level to those from other Christian traditions with understanding and sympathy borne of Christian charity. It is anticipated that these students will demonstrate Christian charity at the developing level in the context of classroom discussions. The benchmark for this outcome: all students will demonstrate Christian charity in the context of classroom discussions, as monitored and encouraged to do so by the professor. We hope to have approval Since the class was not taught in the past school year we look forward to reporting great success after the Mayterm offering in 2009.

CD recordings of the College Choir and Westmont Orchestra have been placed in the library, digital downloads are publicly available on I-tunes, and selections are featured on the Music Department Website

External professional and peer reviews of the performances are available in the music office.

We continue in each of our weekly department meetings to discuss assessment surveys, progress and ideas. Our methods are proving to be effective and our students are progressing toward our department goals. One professor comments: "My violin students are exhibiting ever greater capacities to learn more challenging repertoire earlier in their time here at Westmont. They also perform their works with fewer mishaps and greater overall aptitude than students of past years. This in turn is a significant indicator that the students are more advanced in their general abilities on the instrument. While I primarily teach the violin, I have heard all stringed instrument students in orchestral auditions and I can personally attest to their ever-increasing level of technical expertise. This means that the general level of orchestral playing will be of a higher level as well."

### **Discussion of the 2009 Report**

At this point in the development of our SLO assessment strategy, we found ourselves attempting to assess all four outcomes simultaneously. Nonetheless, we did manage to record our jury scores for majors (see Appendix no. 19) as well as tabulate scoring for our second goal (at the time called *Music Literacy: Developing an understanding of the Structure, History and Literature of music*). While there

was anecdotal evidence of improvement, a strong sense of data to back up that claim was lacking. We were still finding our way. We were on the cusp of focusing on a single SLO, that being the fourth goal “*Christian Virtues and Practices: Employing musical craft in the expression of one’s faith*” as Dr. Shasberger was to focus on that during Mayterm in 2009.

## **Music Department 2010 Annual Assessment Update**

We modified the titles of three of our four outcomes:

1. Technical Expertise was changed to: Technical and Musical Expertise: Solo Performance.
2. Performance was changed to: Technical and Musical Expertise: Ensemble Performance. We also added the college orchestra as an ensemble where the outcomes are being met.
3. Music Literacy was changed to Music Literacy and Repertoire and the description was changed to reflect the Repertoire title and description under the NASM plan for accreditation. The previous definition for this outcome was: “Developing an understanding of the Structure, History and Literature of music”. The current language definition for the outcome is: “Students will be familiar with representative works of major composers from all periods of Western Music.” The assessment strategy for Music Literacy and Repertoire was changed from: “Classroom discussions, student papers, and student presentations as well as score identification exercises and other elements of course examinations. Students are expected to perform at the developing level.” To the new strategy: “Students will be tested throughout the Music History and Literature course sequence to determine their aural and visual analytical skills for score identification. NASM assessment procedures for repertoire will also be adopted for assessment of this standard.” (see NASM folder)

Action Item #1: Steve Butler: focus on only one or at most two Learning Outcomes in any one year Over the course of 2009-2010 we had several discussions and meetings dedicated to assessment. Some of these conversations were in the department and one discussion included a discussion with Ray Rosentrater about our 2009 report. He encouraged us to stop trying to do too many things at once and focus on only one or at most two Learning Outcomes in any one year. We decided at that point to discuss our least tested outcome with our least taught

course:

Outcome #4: Christian Virtues and Practices: Employing musical craft in the expression of one's faith" and measured in our MU 122 Music in the Worshipping Church.

Originally, the Program Review Committee suggested that since few music majors take Music in the Worshipping Church, this assessment should be conducted using our departmental Senior Interview. It was suggested that the department would need to settle on a set of questions and an associated rubric and that Christian Virtues and Practices would be assessed the 2009-2010 year. Once MS got approval for a Mayterm course of MU 122 Music in the Worshipping Church, we decided in discussion as a department on a set of questions and an associated rubric that would be used during the Mayterm offering to aid in our assessment of outcome #4: Christian Virtues and Practices. The course was offered during May/June of 2010, there were four male students enrolled, and at the end of the course MS sent to all of the full-time faculty a document containing the assessment instrument and the four students' responses. See Appendix 20. At the end of summer, we met on August 31, 2010 to discuss the results.

Action Item #2: Phil Ficsor: Repertoire lists will be generated from students' jury sheets with direction from faculty about how these are to be completed. We have been in a continuous process of addressing needs and updating the process for jury exams in our department. The full-time faculty and many of the adjuncts meet at the end of each semester to hear jury exams. In jury exams faculty hear all music majors perform in their specific and secondary areas. Written comments are submitted by each of the faculty to the student's teacher who then shares those comments with the student. In many instances, there is immediate discussion and reflection of the student's progress and difficulties among the faculty in order to assess the progress and determine the best next steps for the student and the teacher. Our goal for this past year was to have the forms catalogued in a database to observe not only the progress in repertoire but all aspects of the jury process. The online database was setup by Westmont IT and our first full use of gathering the data was this past spring semester of 2010. We hope to review this information as part of a desire to work on the outcome: Technical and Musical Expertise: Solo Performance.

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**“Outcome #4. Christian Virtues and Practices: Employing musical craft in the expression of one's faith”** and measured in our MU 122 Music in the

Worshipping Church.

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We had a long discussion of the benchmark and description in the area of Outcome #4 and found it to be lacking the precision that we had anticipated.

The original description of the method of assessment:

It is anticipated that these students will demonstrate self-control at the developing level in the context of classroom discussions. In addition, students in this course will be called upon to exercise Christian love as they worship with other Christians in a variety of settings that may be unfamiliar to, or even disorienting for them. They will be expected to respond at the developing level to those from other Christian traditions with understanding and sympathy borne of Christian charity. It is anticipated that these students will demonstrate Christian charity at the developing level in the context of classroom discussions.

As well, we decided to edit the 2009 benchmark to include the student's written responses to the set of questions as part of the benchmark. We were really pleased with the results from responses but recognized that they did not entirely reflect what we had proposed as the desired results from our benchmark:

2009 benchmark : "The benchmark for this outcome: all students will demonstrate Christian charity in the context of classroom discussions, as monitored and encouraged to do so by the professor."

When we realized that the outcome results were not relating so well to the benchmark, we decided to change the benchmark since we were quite pleased with the questions and answers used to supply the data. We changed it as following:

2010 benchmark : “The benchmark for this outcome: all students will demonstrate Christian charity in the context of written responses to appropriate prompts and classroom discussions as monitored and encouraged to do so by the professor.

All respondents grew from the course in the areas we desired growth. We were particularly impressed that the respondents were able to be more open-minded or charitable toward other styles of music.

We were pleased to agree that MU 122 Music in the Worshipping Church is still the best course for which we wish to identify our progress in this outcome.

We also considered the professor’s reflection as to how well the students had demonstrated self-control at the developing level in the context of classroom discussions and how they exercised Christian love as they worshipped with other Christians in a variety of settings that were unfamiliar, or even disorienting for them. They were expected to respond at the developing level to those from other Christian traditions with understanding and sympathy borne of Christian charity. According to Dr. Shasberger’s report, he was greatly pleased to learn that his students were able to discuss a Roman Catholic Mass, the Jewish Rite, the Orthodox Rite with compassion, open-mindedness and a great deal of the application of charity toward other types of Christian faith as well as the Jewish rite. His preliminary collection of data at the beginning of the course showed 3 out of the 4 students as having little to no experience beyond their own faith expression. The student with most diverse experience was curiously the most defensive and close-minded. They were very skeptical going into the Jewish service but it ended up being their favorite. In other contexts as well, they found great value in observing people worshipping so faithfully, the actual practice of the worship offered great value in their awareness of what others do can be quite beautiful and acceptable though not their own tradition. Their capacity for charity was greatly enhanced and expanded over the course of these encounters.

We also inquired as to how students may have been called upon to exercise Christian love as they worshipped with other Christians in a variety of settings especially those that were unfamiliar or even disorienting for them. Dr. Shasberger reported that if one considers active engagement as an expression of Christian love, that they were most certainly engaged in the variety of worship experiences in which they were engaged. At this point we had to discuss the term “Christian love” actually means. At this point we decided to change:

In addition, students in this course will be called upon to exercise Christian love as they worship with other Christians in a variety of settings that may be unfamiliar to, or even disorienting for them.

To:

In addition, students in this course will be called upon to exercise Christian love in the form of kindness and charity as they worship with other Christians in a variety of settings that may be unfamiliar to, or even disorienting for them.

We had a long discussion of trying to answer the question of “ What exactly did the data say?” Our conclusion is that the data reveals that our students are presently able to articulate in writing that they are indeed actually making the type of progress in the areas in which we desire them to excel. Furthermore, that progress has also helped us as a music department to redefine our desired benchmark to more accurately reflect our desired goals for our students and the particular outcome.

### **Discussion of 2010 report**

We decided in this report to focus on the fourth Goal **Christian Virtues and Practices: Employing musical craft in the expression of one’s faith**”. There is clearly evidence of our struggling to reconcile our close affinity for the Christian virtues and how they are reflected in the discipline of musicianship. We were satisfied with the responses we received, which evidenced that our students were learning to be more open minded in Christian love for instance. We also were able to set up our jury system to for the fall semester of 2009 and Spring 2010 (Appendix no. 19). One interesting observation was the emphasis on majors that seems to be a common thread throughout the assessment messages that we gathered. In some ways, this emphasis on majors is somewhat antithetical to our goals as department as our ensembles lean heavily on non-majors. Historically, some of our most accomplished instrumentalists/vocalists have been minors or not involved as a major or a minor.

### **2011 Annual Report**

Music Department 2011 Annual Assessment Update

#### **I. Mission Statement, Program Goals, Student Learning Outcomes, Curriculum Map, AND Multi-Year Assessment Plan**

a.) At the suggestion of the PRC we combined our vision statement with the existing mission statement to create a new Mission Statement which was updated 2/9/2011:

[http://www.westmont.edu/\\_academics/departments/music/](http://www.westmont.edu/_academics/departments/music/)

b.) The music department has no declared Program Learning Outcomes

c.) We dropped the fourth Student Learning Outcome, “Christian Virtues And Practices”, from our outcomes chart. We decided that although we teach this

outcome it is difficult to gather data and to assess this particular outcome. We also added action verbs to all three of the remaining outcomes.

## **Discussion**

As stated in the report, we dropped Goal #4 “Christian Virtues and Practices” that we assessed in 2009-2010. Adding the “action verbs” to our remaining SLOs has helped us to become more focused on what we are looking to evaluate from our goal.

## **C. Conclusion**

Perhaps the greatest learning point for our department was simply learning how to assess. Looking back on the six years, there has been great success in terms of program review with NASM, but somewhat paradoxically a lack of momentum in our assessment strategies in reference to our WASC-related activities. The encouraging signs are that we have made great strides in our understanding of what we need to do in order to make significant progress towards our three goals in the future. What this will mean for our students has yet to be determined in full. However, there are encouraging signs: in the areas that we assessed, we have met or exceeded our goals.

Looking back we can see that our majors are doing well in their history classes, although the data has given us the evidence to reveal what we were only intuitively aware before: that students seem to do better on their written work than their tests. A clear awareness of this can help us make more informed decisions whether or not to change anything in the class. To date we have decided to keep the class as is, but with the assessment tool in place, and a clear vision in terms of what year we will administer it, we can be more confident in our administrative timeline as well as our assessment goals.

Considering our first goal, Developing Technical and Musical Expertise in solo performance, we’ve found that our majors consistently score above the minimum of “3”. In the future, we may want to raise the minimum to “4” in order that we might encourage them to ever greater heights of achievement. The same could be said of our third and now final goal “Developing Technical and Musical Expertise in Ensemble Performance”. As we continue to grow as an ensemble, we can track how well we’re doing in our choice of repertoire, how well we are doing in recruiting (more technically advanced students will naturally play better) as well as how well we are doing in rehearsals as just some elements of evaluation.

A major change implemented in the Fall of 2012 has been to divide the Westmont Orchestra into two ensembles: The Westmont Orchestra and The Westmont Chamber Orchestra. We were struggling with how to cope with the growing

disparity between skill levels of our various students. We determined during the summer of 2012 that the gap was simply too great between the most competent players and the players who had the most to learn. Rather than bury the latter group of players in the back of the sections, where it is actually the most difficult to play, we decided to offer them an opportunity to sit in the front of the section of a newly formed ensemble. The distinctive marker for the Chamber Orchestra is its repertoire choices, which are limited by its size of 24 players (incidentally this is the same size of the original orchestra in 2006-2007). The repertoire choices are also dictated by the technical capacities of the students. We felt that offering students in the Chamber Orchestra compositions that were challenging but reasonable would create a more positive outcome than putting them in a situation where they couldn't reasonably play at the level of excellence we've come to expect of the Westmont Orchestra.

We've made many changes to our assessment strategies as our understanding grew over the years. With the help of a host of assessment coordinators and currently the director of assessment, we've been able to better define and focus our goals, SLOs and benchmarks. This has in turn given us renewed hope for the future in this area. We go forward from the point with three goals in mind and a clear understanding of how to use them to assess how our majors are achieving in our department.

## 5. General Education

Only a small percentage of the department's load is dedicated to GE courses. They are as follow:

COMMON INQUIRIES: *Performing and Interpreting the Arts*: MU-020 Survey of Western Music; MU-120 History of Western Music I; MU-123 Survey of World Music (Also *Thinking Globally*); *Thinking Historically*: MU-121 History of Western Music II (Also COMMON SKILLS, Writing Intensive); COMPETENT AND COMPASSIONATE ACTION: *Productions and Presentations*: MU-193 Senior Recital. the Perform/Interp requirement has been waived for all music majors and minors in recognition of their overall course work. For P&I the committee wanted more individual than ensemble efforts to count.

A host of MUA courses are also qualified in *Productions and Presentations*:

1. Private Instruction
  - j. MUA 130: Private Composition II
  - k. MUA 140: Private Organ II
  - l. MUA 150: Private Piano II
  - m. MUA 155: Private Harp II
  - n. MUA 160: Private Guitar II
  - o. MUA 170: Private Voice II
  - p. MUA 180: Private Orchestral Instrument II

3. Ensemble Performance
  - a. MUA 171: College Choir II
  - b. MUA 172: Chamber Singers II
  - c. MUA 174: Women's Chorale II
  - d. MUA 176: New Sounds II
  - e. MUA 177: Musical Drama Workshop
  - f. MUA 181: Wind Ensemble II
  - g. MUA 182: Jazz Ensemble II
  - h. MUA 183: Orchestra II
  - i. MUA 184: Chamber Music Ensemble II

Conversations between the GE committee and the department have followed what is likely a common course: syllabi for MU-123 *Survey of World Music* and MU-121 *History of Western Music II* underwent two and three revisions respectively before approval. The process of learning what was needed by the committee was perhaps sometimes confusing, but no more so than learning any set of operations that are at first unfamiliar. Some courses have been approved, such as MUA-171 College Choir for *Performing and Interpreting the Arts* while others have not, such as MUA-171 for *Serving Society*. But there again, this is seen as “par for the course” rather than a flaw with the system. We will continue to advocate for an increased role in the GE curriculum through the channels set up to deal with these processes.

In terms of supporting other departments, or their support of support of us as the case may be, the reader will be directed to Section Two of this report on *Mission and Role*.

## 6. Financial and Program Resources

### A. Financial Resources

The best way to address the financial needs of our department is to share our departmental Strategic Plan for the next seven years. The complete document is found in Appendix 14. It effectively and succinctly addresses our needs and how we can best allocate them within the department.

#### 1. Music Strategic Planning Document

Our plan for the next six years is as follows. It includes a timeline as well as plans for implementation.

In the fall of 2005 the Music Department embarked on a 7-year strategic plan. It was a robust and aggressive plan. A brief summary of the first 6 years of that plan

is included at the end of this document. We are now in the 7<sup>th</sup> year of that plan and have accomplished every goal set forth in the original document with the exception of the two remaining goals for the 2011-2012 academic year in the area of faculty development, and the construction of a performance facility. The performance facility was to have been achieved in the construction of the campus Chapel and Casavant pipe organ included in that design. As that project has been postponed indefinitely, the plan has been modified to advocate for a circa 350 seat recital hall to be built in Phase II of the campus master plan build out. The addition of full-time faculty lines to the Music Department also appears to be beyond the limitations of current resources. Acknowledging the need for these positions and the indeterminate nature of when resources might become available for them, those objectives have been placed in a separate portion of the strategic planning table along with other major expense items with the intention that these may be phased in whenever the opportunity arises to implement them.

The final year of the original plan included the following. Those items in bold have been accomplished, those in italics will likely be left incomplete at this time.

**Year 7: 2011-2012**

*Completion of campus chapel, and music teaching and teaching facilities*

*Completion of chapel organ*

**Providing keyboard instruments for new practice and teaching facilities**

*Addition of full time Worship track full time faculty (Ideally with endowed funding)*

*Securing contract arrangements for remaining 2 ½ time faculty positions in keyboard*

*and instrumental areas*

We gratefully acknowledge the steadfast support of the college administration in working with us to accomplish all that we have in the midst of changing and challenging economic circumstances.

The new 7 year plan, starting with this 2011–2012 academic year is outlined in the table below. As is typical, the objectives are more specific for the short term and more open-ended for the later years in the plan. Objectives that are left incomplete in any one year will normally be continued in subsequent years. Objectives that can flow into the progression at any point are identified in the column on the far right. Much of this plan will be driven by our ability to develop and dedicate resources to these objectives. The music faculty will continue to partner in every way possible to encourage all applicable sources of funding in that regard. A narrative explaining objectives in the table follows.

<b>Year</b>	<b>Objectives</b>	<b>Expense</b>	<b>Status</b>	<b>Un-timed &amp; Ongoing Objectives</b>
<b>2011 – 2012</b>	<b>Completion of new studio facility</b>	.\$2,000,000	Completed, funding still active	<b>Full Time Faculty Appointments:</b>  Worship & possible World Music position  Voice Area Coordinator  Wind Instrumental Area & Music Education Coordinator
	<b>Inclusion of recital hall in long-range campus planning</b>	c. \$15,000,000	Discussions engaged	
	<b>Recording Studio equipment funding</b>	\$50,000	\$10,000 raised, additional and in kind donations being pursued	
	<b>Orchestra China Tour</b>	TBD	Funding plan in progress	
	<b>Planning for adjunct faculty development</b>	Tuba - \$5,000 A Clarinet - \$1,200 General	Completed with grant funding to date	
	<b>Instrument Acquisition</b>	Percussion - \$1,000 Other TBD		
	<b>Developing Worship Music Concentration</b>	Minor adjunct funding	Received NASM approval	
			Completed	

<p><b>2012 – 2103</b></p>	<p><b>Implementing Worship Music Concentration</b></p> <p><b>Addressing Budget Challenges:</b></p> <p>Touring</p> <p>Scholarships</p> <p>Piano Maintenance Extraordinary Programming:</p> <p>    Guest Artists \$2,000 annual</p> <p>    Hospitality \$10,000 annual</p> <p>    Advertising TBA (\$20,000 – \$40,000 annually)</p> <p><b>Adjunct Faculty Development:</b></p> <p>    Funding For 2 annual meetings c. \$30,000 annual</p> <p>    Jury participation detailed below</p> <p>    Recruiting \$4,000</p> <p>    Studio Classes \$4,000</p> <p>    Applied \$4,000</p> <p>    Committee \$8,000</p> <p>    Faculty Recitals \$2,000</p> <p>    Development \$4,000</p> <p>    &amp; \$4,000</p> <p>    Establishing pay scale TBD</p> <p><b>Designing Recital Hall</b></p> <p>TBD</p> <p><b>Instrument Acquisition</b></p> <p>TBD as identified \$10,000 - \$20,000</p>	<p>\$200,000 annual by 2013-2014</p> <p>\$550,000 - \$600,000 annual</p> <p>\$20,000 annual</p> <p>\$4,000 annual</p> <p>\$2,000 annual</p> <p>\$10,000 annual</p> <p>TBA (\$20,000 – \$40,000 annually)</p> <p>c. \$30,000 annual</p> <p>detailed below</p> <p>\$4,000</p> <p>\$4,000</p> <p>\$4,000</p> <p>\$8,000</p> <p>\$2,000</p> <p>\$4,000</p> <p>\$4,000</p> <p>TBD</p> <p>TBD</p> <p>TBD as identified \$10,000 - \$20,000</p>	<p>As above, funded by Provost's Office</p> <p>Not yet addressed</p>	<p><b>Development of Music Council</b></p> <p><b>Development of Music Guild</b></p> <p><b>Developing appropriate staffing models for:</b></p> <p>Music Admissions Music Fund Raising Music Management</p> <p><b>Developing Endowment resources as needed for the objectives above, Adjunct faculty support, Scholarships, and International Touring</b></p>
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<b>2013 – 2014</b>	<b>Successful NASM review</b>	\$2,000	In progress	
	<b>Planning for Recital Hall</b>	NA	Open	
	<b>International Choir Tour</b>	\$200,000	In progress	
	<b>Instrument Acquisition</b>	TBD as identified \$10,000 - \$20,000	Open	
	<b>Continued Adjunct Faculty Development</b>	TBD	Open	
<b>2014 - 2015</b>	<b>Final Design of Recital Hall</b>	NA	Open	
	<b>Instrument Acquisition</b>			
	<b>Continued Adjunct Faculty Development</b>			
<b>2015 - 2016</b>	<b>Construction of Recital Hall</b>	As above c. \$15,000,000		
	<b>Instrument Acquisition</b>	TBD as identified \$10,000 - \$20,000		
	<b>Continued Adjunct Faculty Development</b>	TBD		
<b>2016 - 2017</b>	<b>Begin planning for Campus Chapel</b>			
	<b>Instrument Acquisition</b>			

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## Narrative

The top four strategic areas of development for the Music Department over the next 7 year period are:

1. The construction of a recital hall and supportive spaces
2. The enhancement of and the provision of support services for our adjunct faculty
3. The development of 3 additional full time faculty positions or “super adjunct” appointments
4. The develop of appropriate budget, endowment or gift funding for major program components,  
including appropriate staffing

Central to the success of any music program is a performance space and appropriate large ensemble rehearsal spaces to prepare for performances. We have neither. It is our primary objective to correct this long-standing flaw in the program with the construction of a 350 seat recital that would be accompanied by at least one large ensemble rehearsal room, a percussion room, and a few supportive warm-up and practice rooms. The presence of such a facility, or the firm commitment to its construction in the clearly discernable future is essential for the continuance of accreditation with NASM and the viability of the program. Our initial research indicates that this facility will be circa 8,000 – 10,000 square feet and cost circa \$15,000,000 - \$20,000,000. The makeshift, temporary, transient, off-camps and inadequate facilities that we have been struggling to work with for the entire history of the college cannot be deemed adequate or acceptable. The quality of student is seriously affected, even to the point of potential physical harm in hearing related implications. The Music Department is actively engaged in exploring possible new external funding for this major initiative. Our partnership with the Montecito International Summer Music Festival and various leaders in the local arts community will hopefully play a significant role in the completion of this project.

The essential contribution to the music program of our adjunct faculty is becoming more profound each year and the program develops in sophistication and competitiveness. The current funding model for adjunct instruction is broken in multiple ways and is ultimately unsustainable. The ability for students who are paying in excess of \$30,000 a year in tuition to continue to add the cost of required curricular private instruction is questionable. It is a clear and compelling disincentive for students in regard to continuing their musical studies. Increasingly competing institutions are dropping these fees and including lessons in the cost of tuition. If  $1/20^{\text{th}}$  of the semester’s tuition cost (figuring a 1 credit lesson as  $1/20^{\text{th}}$  of an allowable student load) were applied to the expense of an

applied teacher it would very adequately cover the cost of this instruction. These costs need to be factored into the overall instructional budget of the institution or scholarship funding must be increased to support student interest and faculty work. A system of merit pay and evaluation needs to be implemented to appropriately reward and encourage adjunct faculty. Adjunct faculty members teach over ½ of the total music student credit load and yet they receive no consideration for funding for faculty development, mentoring, quality review or promotion. Their specialized skills are not being fully utilized for either the nurture of students in their areas in activities such as master classes or studio classes, nor are they being utilized for their recruiting potential to increase the size and quality of our student pool. It is clear that with the current model adjunct faculty can be teaching the professional equivalent of a full time load and be making less than \$20,000 a year with no benefits. There are issues of justice and equity that we must address.

Allied to the issue of Adjunct Faculty development is the corresponding expansion of the full time faculty. At a ration of 7 adjunct faculty for each full time faculty, or approximately 10 full time faculty equivalents in our adjunct teaching faculty it is easy to see how the burden of faculty governance, program development, advising, and other essential faculty functions are unduly placed on the full time faculty. Stewardship of the music program and direction for the adjunct population is needed in three areas:

1. Vocal music – with 4 adjunct instructors and the largest single applied area that includes over 70 students, a program coordinator is clearly needed.
2. Worship and World Music classroom instruction – the core courses, both GE and requirements in the major represented in this position warrant the attention of a dedicated full time faculty position. Our current staffing models of over load and adjunct faculty for these assignments is not sustainable. This position could be combined with a studio teaching emphasis or other classroom assignments to further strengthen the program.
3. Wind – Brass specialist – with our orchestral emphasis, it is critical to have some coordinating the 10+ adjunct faculty and numerous ensemble offerings for this essential area of the performance program. There needs to be a “go to” faculty source such as our full time string position supplies in that arena to coordinate lessons, programs, recruiting and other student interests. This position could have a studio teaching or particular performance area emphasis (jazz, chamber or other), and/or an emphasis in music education.

Supporting all the endeavors of the department are key budgetary issues. These may ultimately be addressed by endowment funding, but it is likely that some mechanism for budgetary or ongoing grant funding may be needed to sustain the health of the program. Specific items that are beyond the scope of the current

budget has largely remained unchanged even as the program has grown dramatically in numbers and activity include:

1. Piano Maintenance. Our piano inventory has doubled in size, faces vastly increased student use and increased many times over in sophistication and quality, yet the budget for piano tuning and maintenance has not increased.

2. Ensemble Touring. This area continues to be a flagship witness of the college and department, and yet the funding for it has not been clearly identified in the department's budget nor has it increased to account for the activity of the orchestra or the significant component of international travel that has become a key factor in our program's identity and is a component of the school's global mission. Students have had to increasingly bear the burden of cost for tours. This puts a pressure on the viability of the ensembles and has acted to discourage and disenfranchise students of lesser means.

3. Scholarships – While currently funded in the operational budget, this most critical area of program support has been frozen for the past seven years while tuition, private instruction fees, room and board, and other fees continue to rise. The budget for music scholarships needs to rise at least in proportion to costs.

4. Christmas – The annual Christmas Festival is Westmont's most profound and impactful offering to our community, and yet it has no budget. Serious consideration should be given to the long-term vision of this program in regard to venue, public access, admission charges, and financial support. The value of giving it as a gift to the community must be properly gauged in conjunction with the cost of presenting it. If a larger and more accommodating venue is desired, costs will rise. At present this event costs circa \$20,000 annually. Moving it to the only larger venue in town (The Granada Theatre) would likely double this expense. It seems unwise to continue the present funding arrangement that requires the music department to pick up what it can and leaves the Provost's Office responsible for an unpredictable sum each year.

5. Guest Artists/Hospitality/Advertising – These three important areas are all carried out without specifically identified budgetary support. The music department does no paid advertising except for that which is funded by the orchestra's patron program. There is no planned program for audience development or media outreach. Such a scenario would be unthinkable in the professional music realm and virtually unheard of in academic circles. It is amazing that we have progressed as far as we have in audience development. The program also has no dedicated funds to bring guest artists into the life our students and community. When we do manage to bring in an external resource we have no funding for hospitality to aid in the development of relationships with

these individuals. The recent acquisition of a hotel sponsor for our fledgling guest artist series (which is funded solely on ticket revenue and gifts) is a major enhancement. While we should continue to develop such external funding, having a base of support from the college would be a significant step forward.

6. Staff Support – It is telling that athletics has a development officer and an admissions representative in addition to a sports information staff position. Music, which involves at least as many students in a similarly demanding public arena has none of these staff resources. Music however, has the potential to support the mission of the college and its own activities with significant donor development and grant funding. The admissions staff has worked hard to become conversant in the issues and interests of musicians, but a critical aspect of contact with prospective musicians comes from the music office and music faculty, as the details of auditions and specializations in the field is beyond the capacities of the Office of Admissions staff. The departmental administrator position is clearly overwhelmed by this effort in the midst of managing the academic, performance and touring program while supporting 5 full-time and 36 adjunct faculty members. The impossible nature of the position has created a rapid turnover rate that further exacerbates inefficiency and frustration in this pivotal position. The loss of the Arts Coordinator position in 2008 was a blow to the development of appropriate staffing in the arts in general and for music specifically. We have communicated the need for an additional staff position to Provost Sargeant.

## Adjunct Development Plan

It is probably important to acknowledge that our music adjunct faculty members offer the college a tremendous savings in the deliver of instructional services. Circa 50% of all music instructional hours are offered by adjuncts. The cost of equivalent full time faculty to deliver these instructional services would easily double and perhaps quadruple the cost to the institution. It is therefore difficult to justify charging

We currently offer circa 300 private lessons a year. This generates circa \$180,000 in revenue. It is almost a revenue neutral program as these funds go directly to adjunct instructors. The exception to this is the revenue that derives from private instruction that is offered by full-time faculty, who are not compensated for this beyond their regular faculty salary. These charges come to circa \$14,000 per year. These funds flow directly to the discretionary budget of the Provost. Circa 150 of these lessons are offered to fulfill the curricular requirement of declared and intentional music majors and minors. All adjunct faculty members are paid at the same rate for private instruction regardless of length of serve, professional credentials or any other merit assessment. The Music Department proposes that we move toward a system that provides a limited amount of private instruction without additional fees to students, and develops a salary scale for adjunct instruction that recognizes the length and quality of service to the institutions and provides resources for the development of adjunct faculty. To minimize the fiscal impact of this change the Music Department proposes that this be implemented over a three-year span as described below.

### Year One:

All declared and intentional (first and second year students who have not yet declared a major but are concurrently enrolled in an ensemble, music theory courses and private instruction) music majors and minors are allowed 1 private lesson registration (1 or 2 units of instruction as is appropriate to their degree program) without additional instructional fee. The fiscal effect of this would be a reduction of revenue to the institution of circa \$66,000, of which circa \$12,000 would come from the surplus funding that comes from full-time faculty private instruction, thus the impact on the budget would be \$54,000.

Adjunct faculty pay is adjusted to reflect a per lesson pay rate based on one of three levels;

\$46 per lesson base rate (equivalent to current pay rate). This would currently apply to X of our adjunct faculty

\$51 per lesson rate for those with at least a masters degree in the field (or professional equivalent as designated by the department chair) or five years of experience teaching at Westmont. This would currently apply to X of our adjunct faculty

\$56 per lesson rate for those with an earned doctorate in the field (or professional equivalent as designated by the department chair) or ten years of experience teaching at Westmont. This would currently apply to X of our adjunct faculty

The college would establish a fund of \$4,000 to compensate adjunct faculty for their participation in an approved faculty recital during the year.

Year Two:

All declared and intentional majors and minors are allowed up to 2 private lesson registrations without additional instructional fees. The fiscal effect of this would be circa \$45,000.

Adjunct compensation plan would include an “opt in” choice for the adjunct faculty to receive an additional \$100 per semester if they chose to attend the scheduled adjunct faculty meeting and attend at least one session of performance jury exams. The fiscal effect of this would be a maximum of \$4,000 per semester. Adjuncts who sign up for this option and fail to honor either of these obligations would be ineligible to sign up for this the following term. Faculty taking this option would be eligible to apply for up to \$200 in professional development or institutional service grant funding (recruiting, performance, fund raising, etc.) from a \$4,000 budget set aside for this purpose. Lesson fee compensation would rise at the same percentage rate as overall faculty compensation.

Year Three:

All declared and intentional majors and minors are allowed up to 2 private lesson registrations without additional instructional fees, and all other students enrolled in a major ensemble would be able to take 1 unit of private instruction without additional instructional fees. The fiscal impact of this would be circa \$60,000 per year. All other students, and lessons taken in excess of this allowance by majors, minors and ensemble participants would pay a fee equal to the average adjunct faculty pay rate in place at the time. Revenue would continue to be derived from lesson fees that accrued from students who enroll for lessons who are not involved in major ensembles or those who elect additional lessons over and above the programmatic allotments provided.

Adjunct pay rates would continue to adjust at the same annual percentage rate as full time faculty salaries. The budget for faculty development and performance activities would be increased from \$4,000 to \$8,000 to accommodate anticipated growth in interest and involvement by adjunct faculty in these areas. Additionally, a \$2,000 fund would be established to compensate five adjunct faculty members who would be either elected by their peers or appointed by the full-time faculty to serve on an adjunct advisory committee. This committee would meet at least twice each semester to review adjunct faculty issues, review development applications, discuss student progress, and provide assistance for student recruitment initiatives.

## B. Program Resources

### 1. Library and Learning Resources

The primary library holdings of the institution are located in the Voskuyl Library. The collection includes all the material detailed in the report below. Significant strides have been taken in recent years to enhance the music holdings, particularly in the areas of professional stewardship of the ensemble performance materials and the development of on-line resources. The acquisition of campus wide on-line access to the entire NAXOS recording catalogue (over 70,000 recordings available to every computer on campus), the New Grove dictionary, the work to purchase all the Pulitzer and Grawemeyer award winning scores and CDs, and the extensive score holding of the E-brary collection have all greatly enhanced the learning resources available to students and faculty. These and other digital resources may be viewed at: <http://library.westmont.edu>

The following is a detailed analysis of the current collection:

1) A description and evaluation of music holdings	
a. number of books	
Description	Hard copy: <b>1763 (titles)</b> e-books from ebrary: <b>1180 (titles)</b>
Evaluation	All hard copies of books are available in the library. E-books are available from any campus network computer or by authentication. The records for both are searchable in the library catalog. The 2001 edition of the New Grove Dictionary of Music and Musicians is available in the reference section of the library.
b. number of periodical subscriptions	
Description	<b>9 in print (192+ full text online</b> – 83 are from JSTOR so are back issues back to vol. 1, No. 1 of all titles ; 13 in Project Muse ; 96 in ProQuest).
Evaluation	The print journals are available on the lower floor of the library. Online journals are available from computers on the campus network or from off campus by authentication. The library also subscribes to Music Index online which has 450+ journals indexed and 200+ with selected full text. Other general databases also include music journals or magazines including: EBSCOHost, Humanities Index and OmniFile.
c. number of scores (reference and circulating)	
Description	Hard copy: <b>2454</b> ebrary “Digital Sheet Music”: <b>8386</b>
Evaluation	All scores are indexed in the library catalog. The “Digital Sheet Music” is also indexed in <b>ebrary</b> and is available from campus network computers or

	from off campus by authentication. Hard copy scores are available on the third floor of the library. One of the goals of the past two years has been working on purchasing the Pulitzer Prize and Grawemeyer award winning scores and CDs.				
d. an estimate of the ensemble materials which are currently in process of being added to the library's database:					
Description	Total: <b>2836</b> total titles: choral: <b>1568</b> ; Instrumental: <b>1268 (estimation)</b>				
Evaluation	Currently, this material is stored on two sets of compact shelving on the lower level of the library. It is accessible with assistance from the library staff. The majority of the choral scores have been added to the library catalog and are shelved on the lower level of the library at the end of the periodicals and can now be browsed without assistance. The instrumental scores have not been added to the catalog and are still shelved in the Technical Services area on the lower floor of the library. There are also approximately 15 shelves worth of scores which have been given to the library which have not been counted or cataloged.				
e. recordings (LP, CD, On Line subscriptions, etc.)					
Description	CDs: <b>1009</b> Naxos Online: <b>approximately 1,100K</b> "tracks" of music in many genres and some textual material about them. This is a searchable online database of recorded music.				
Evaluation	The CDs are searchable through the library catalog. They are stored on compact shelving behind the Circulation Desk on the main floor of the library. The Naxos recordings are searchable and accessible from the Naxos site and are available from any campus network computer. They are available from off campus by authentication.				
Expenditures for new music materials	<u>07-08</u>	<u>08-09</u>	<u>09-10</u>	10-11	11-12
	\$304.40	\$306.10	<u>\$807.38</u>	\$2010.17	\$1030.86
Number of Books Acquired	8	7	14	0	0
Number of Recordings and Scores Acquired (not including those purchased by the Music Department)	0	0	0	50	Approx. 25
Periodicals	Over the last few years 3 new print subscriptions were started at the request of the music faculty.				
Explanation	These numbers do not include any additions to the library as gifts--they include only those items which we purchased. These numbers also do not include scores which were received as standing orders. The library has a standing order for A-R Special Publications and Collegium Musicum.				

3. Staff	The library staff as a whole is made up of six professional librarians and four support staff. One of the professional librarians is assigned as the liaison to the music department. It is her job to maintain the music collection, be proactive in collection development, and provide instruction.
4. Plans for development (equipment and collection) and maintenance.	The installation of the compact shelving in Technical Services on the lower floor of the library is complete. This now holds the “special collection” instrumental scores and the uncataloged music. The “special collection” choral scores have been moved to a more accessible area on the lower floor at the end of the periodical compact shelving. Progress on the cataloging of all of these materials is being made.
5. Our relationship with other libraries and the accessibility of those collections to our students.	The library has an arrangement with UCSB for InterLibrary Loan of materials from their general collection. The library sends students out to USCB once or twice a week to collect/check out or return materials for InterLibrary Loan. Camino allows for borrowing materials from a group of California libraries. These items usually arrive within a few days. There is also the ability to borrow items through regular InterLibrary Loan. This takes longer, but provides a broader spectrum of libraries from which items may be borrowed. Richard Burnweit is in charge of InterLibrary Loan.

**2. Library Staff**

Mary Logue has been our liason with the library for a number of years now. She has been remarkably hard working in cataloguing our growing numbers of volumes. She has been very helpful in both soliciting our input in identifying new resources and then working with us and the administration to procure them. We are very satisfied with the job she has done.

**3. Internship Office**

The Music Department works with the internship office to help facilitate many of community programs our majors use in Santa Barbara. The department submitted a grant to work with the iCan program (a program to help start instrumental instruction in Santa Barbara public schools) through the League of American Orchestras that potentially will fund student internships. Several students have had internships with Santa Barbara Opera and there be other internships being developed through our Worship Leadership internships in the coming years.

**4. Office of Life Planning**

From time to time, the department has featured guest artists and speakers in our Tuesday “Colloquium”. This is a time where all music majors and minors, and many simply taking private instruction, gather to hear their colleagues

perform, or in this case listen to a guest artists/speaker perform or present. OLP director Dana Alexander sometimes partners with us in this and has made us especially aware of the importance of the internet-based networking site “Linkedin”. Other guest speakers included NancyBell Coe, former director of the Music Academy of the West, St. Olaf Choir conductor Steven Amundson, pianist Constantine Finehouse, Laura Dunn the Executive Director of the Society of Lyricists and Composers, and others. Given the need for musicians to proactively engage in career planning, this office could certainly be better utilized on our part in the future.

## **5. Off-Campus Programs**

Our primary off-campus program for musicians is the Heidelberg program that we offer in tandem with Biola University’s Conservatory of Music. See Appendix 12. This is a one semester long program in which students polish their German language skills in a full-immersion experience, travel on cultural excursions that have musical significance, and receive tutelage on their instrument as well as core curriculum.

## **6. Disability Services**

We occasionally send students to DS for various reasons including, but not limited to testing and other issues that impinge on a student’s ability to perform up to their ability. Dr Brothers relates “... my interactions with Disability Services on several occasions related to both Music History and World Music Survey has been very positive. They've worked hard to help me meet students' needs (Always for a private testing environment and longer time for exams).”

**D. Multi-Year Plan for 2012-2018**

***Music Department***  
**MULTI-YEAR PLAN**

<b>Outcomes</b>	<b>2013-14</b>	<b>2014-15</b>	<b>2015-16</b>	<b>2016-17</b>	<b>2017-18</b>	<b>2018-19</b>	<b>Means of Assessment, Benchmark and Status</b>
1. Technical and Musical Expertise: Solo Performance	<b>X</b>			<b>X</b>			Expertise in Solo Performance is assessed through jury exams administered at the end of each semester. 90% of our majors will achieve an average score of 3 (out of a possible five points) or higher on their jury evaluations.
2. Technical and Musical Expertise: Ensemble Performance		<b>X</b>			<b>X</b>		Expertise in Ensemble Performance is assessed in reviews of each concert performance held with the ensemble, both from an experiential level and in listening formats, as well as through the comments of outside evaluators. The benchmark for expertise in performance comes from evaluation of the Christmas Concert by outside panelists with scores averaging 4 or higher (out of a possible five) in addition to written comments.

3. Music Literacy and Repertoire			X				Students will be throughout the History and Lite course sequence determine their and visual analysis skills for score identification. 80% of students achieve an average score of at least on papers, presentations, and exams. All student participation in classroom discussion will be encouraged and monitored by the professor.
4.						6 year report	
5.							
<b>Projects</b>							
6.							
7.							
8.							