2007-2008 was a very big year for music at Westmont College. For the first time in the history of the college, the music department is now accredited through the National Association of Schools of Music (NASM). We began this process in 2003 with the visitation of our invited independent consultant team, began the NASM encounter with the visit in the fall of 2006 by our accreditation consultant and the filing of our Self Study, hosted our official accreditation team of visitors in the spring of 2007, and responded 6 months early to the follow up questions from the NASM Accreditation Commission's November 2007 meeting. Following the completion of that cycle last month at the Commission's biannual meeting, we received the good news on June 30, 2008. To have successfully completed this endeavor on the first round is a fabulous achievement for the college and says much to the quality of the curriculum that was reviewed.

The status of Associate Membership is a very common designation for first time members of the association. In terms of function, it differs from (regular) membership in name and in length of review. The biggest difference is that our next full review will come in five years instead of ten years. The only reason cited by the Commission on Accreditation for this status and early review is to allow them to follow up on our promised completion of our new music facilities, which should be done well in advance of the 2012 - 2013 school year when the review would be conducted. Upon demonstrating the successful progress of our facility plans, we would then be eligible for (regular) membership status. The curriculum and degree programs are considered accredited by NASM with this current status. This action does help us highlight the importance of addressing our facilities issues in a timely manner, and hopefully gives our administration an even more compelling argument to assist them in meeting the challenges of completing the master plan.

The 36-page NASM Self-Study document is attached, along with the Student Achievement document. Both documents reflect the crucial work done this past year in program review and assessment.

As well, the Music Department met with the Director of Assessment in the spring of 2008 to determine our next steps for the September 15, 2008 report. 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.

We made the following resolutions:
**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 administered at the end of the Spring 2007. We determined that it would be beneficial to change the format for the 2013 survey. One was 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.