

Proposal For A Program Leading To
A DOCTOR OF PHILOSOPHY DEGREE IN MUSIC EDUCATION

Proposed by the
College of Arts and Sciences

Oakland University
Rochester, Michigan

Submitted by:

Jackie Wiggins, Chair
Department of Music, Theatre and Dance

David Downing, Dean
College of Arts and Sciences

Department of Music, Theatre and Dance Graduate Committee:
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Department of Music, Theatre and Dance Music Area:
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Abstract

The College of Arts and Sciences proposes a Doctorate of Philosophy in Music Education to be offered through the Department of Music, Theatre and Dance. The music education program in the Department of Music, Theatre, and Dance has taken a leadership role in educating teachers to teach music from a constructivist base. Our creativity- and inquiry-based approach to music teaching and learning has earned our faculty and program a far-reaching reputation. As a result, students who wish to become experts in this vision of teaching and learning have expressed interest in pursuing doctoral study in music education at Oakland. In response, we are proposing a new doctoral program in music education designed to develop leaders who will influence others and be change agents within the system—leaders who will impact policy decisions about music education in the schools of our nation.

The proposed program would replace an existing program that is currently housed in the Department of Educational Leadership of the School of Education and Human Services. The existing program is a music education cognate within the Ph.D. in Education with a Major in Leadership. We propose to build on this cognate to create a new degree in the College, the first Ph.D. in the humanities at Oakland University. The Department of Educational Leadership and the School of Education and Human Services support this proposal.

The music education cognate was developed to meet the needs of existing MTD students at a time when the department did not have a sufficient number of music education faculty to be able to offer the degree on its own. When we partnered with SEHS for this purpose, it was understood by all parties that some time in the not too distant future, this

degree would move into the College of Arts and Sciences. Since that time, MTD has added two new music education faculty members, one of whom came to us with significant prior experience working with music education doctoral students. In addition, four faculty who work with music education doctoral students have now earned tenure and promotion. We are grateful to the School of Education and Human Services for their assistance in getting the new program up and running. At this point, MTD has the faculty and support structure in place to enable us to take the program under our own wing. The program would still be run in partnership with SEHS because a music education doctorate is a cross-disciplinary program. (This is true of all music education doctoral programs.)

The existing cognate program is already quite successful, having attracted and enrolled 3 students its first year (04-05), 3 in its second (04-05), only 1 in its third year (because the degree was not approved last year, we have been asking students to wait), and 3 who are waiting until 2006 to apply, if this proposed program is approved. This program has not yet been advertised and recruitment efforts have not yet begun. With advertising on the national and international levels, more flexibility within the program, and a more appropriate degree name, our potential to attract students will increase.

Because the proposed program is built on an existing program, the faculty and support systems that are already in place for the existing program are adequate for the proposed program as well.

The proposed program supports many goals of the University's *Vision 2010*, including those that concern graduate education, research and creativity, and in particular, national prominence.

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PROGRAM PROPOSAL

Introduction

The College of Arts and Sciences proposes a Doctorate of Philosophy in Music Education to be offered through the Department of Music, Theatre and Dance. The proposed program would replace an existing program that is currently housed in the Department of Educational Leadership of the School of Education and Human Services. The existing program is a music education cognate within the Ph.D. in Education with a Major in Leadership. We propose to build on this cognate to create a new degree in the College, the first Ph.D. in the humanities at Oakland University. The Department of Educational Leadership and the School of Education and Human Services support this proposal.

I. Program Description

The music education program at Oakland University is in the forefront of a movement that has been gaining momentum in the profession. Current theories of learning support the idea that in order to learn, students need opportunities to construct their own understanding. While these ideas have been the driving force behind much of the educational reform of the last twenty years of the twentieth century, the field music education has been reluctant to embrace them. The music education program in the Department of Music, Theatre, and Dance has taken a leadership role in educating teachers to teach music from a constructivist base. Our creativity- and inquiry-based approach to music teaching and learning has earned our faculty and program a far-reaching reputation. As a result, students who wish to become experts in this vision of teaching and learning have expressed interest in pursuing doctoral study in music education at Oakland. In response, we are proposing a new doctoral program in music education designed to develop leaders who will influence others and be change agents within the system—leaders who will impact policy decisions about music education in the schools of our nation.

Oakland University's undergraduate and graduate music education programs have taken a leadership role nationally and internationally in promoting a constructivist vision of music teaching and learning. The recent establishment of a Center for Applied Research in Musical Understanding in the College of Arts and Sciences is representative of our efforts in this area. The proposed Ph.D. in Music Education is the logical next step, in that it would (1) provide opportunities for advanced study in constructivist and relevant music education and (2) educate a new generation of music teacher educators, researchers, and leaders who would be better prepared than most of their peers to provide leadership for the profession today and educate the music teachers of tomorrow.

The Department of Educational Leadership in the School of Education and Human Services (SEHS) currently offers a Doctorate of Philosophy in Education with a Major in Educational Leadership and a Cognate in Music Education. This cognate is offered through the Department of Music, Theatre and Dance (MTD) in the College of Arts and Sciences (CAS). The courses that comprise this 76-credit program are offered by MTD/CAS and the Department of Educational Leadership in SEHS. In the existing program, 32 credits are offered through SEHS and 44 through MTD/CAS. The program is currently administered through SEHS.

A music education degree is a cross-disciplinary degree in that is rooted in the fields of music, education, and the intersection of these two fields. The degree is almost always offered through some kind of partnership between a music unit and an education unit. In most universities that offer the degree, it is housed in the music unit with students also taking courses in the education unit. In a small percentage of these programs (fewer than 10%; 4 schools out of 45; see p. 14), the degree is housed in the education unit offered with some courses offered in the music unit. Oakland is one of this small percentage. In general, where schools offer the degree through the education unit, the programs are small. In general, a program the size of what we currently offer at Oakland would be housed in a music unit.

We are concerned that the current cognate program, housed in and governed by the education unit, does not allow enough flexibility for music education students. Music education doctoral students generally have opportunities for additional music study beyond music education in areas such as performing and conducting. The current degree program has only 4 credits of elective in 76 credits. This is not enough to meet our students' professional needs. Further, students enrolled in this cognate are all interested in entering higher education as music teacher educators and researchers. Within the current program, we have managed to carve out an appropriate series of courses to prepare our students for these careers, but in truth, we are concerned about (a) their earning a degree where the title does not properly reflect their course of study (b) in a department that does not traditionally administer or confer music education degree programs. We are concerned about their ability to market themselves and secure positions in university schools of music.

The music education cognate was developed to meet the needs of existing MTD students at a time when the department did not have a sufficient number of music education faculty to be able to offer the degree on its own. When we partnered with SEHS for this purpose, it was understood by all parties that some time in the not too distant future, this degree would move into the College of Arts and Sciences. Since that time, MTD has added two new music education faculty members, one of whom came to Oakland with nine years prior experience working with music education doctoral students. In addition, four faculty who work with music education doctoral students have now earned tenure and promotion. We are grateful to the School of Education and Human Services for their assistance in getting the new program up and running. At this point, MTD has the faculty and support structure in place to enable us to take the program under our own wing.

Therefore, we propose to create a new degree program, a Doctorate of Philosophy in Music Education, that offers students greater flexibility and is housed in and administered by the Department of Music, Theatre and Dance in the College of Arts and Sciences.

The proposed program allows for much greater flexibility in that it would consist of:

- 16 required credits of education
- 24 required credits of music education
- 20 credits of elective in education, music, or music education, selected in consultation with adviser
- 16 credits of dissertation.

The existing SEHS cognate program contains:

- 32 required credits of education
- 28 credits of music education (24 required + 4 elective)
- 16 credits of dissertation.

The Department of Educational Leadership and SEHS strongly support this change (Appendix A contains their letters of support).

II. Rationale for the Change

A. Uniqueness of Program

In the Oakland University music program, students pursuing degrees in music education comprise the largest percentage of music majors. Of MTD's 300 music majors, more than 200 are music education majors—about 100 undergraduate students and over 100 graduate students. With about 150 theatre majors and 60 dance majors, music education is by far the largest program in the department.

The Music Education program at Oakland University has taken a national and international leadership role in fostering the understanding of a constructivist vision of music learning and teaching. In this approach, learners are immersed in experiences that reflect authentic and multiple music

practices. Through opportunities to think and solve problems, learners come to make meaning of their musical experiences. This understanding of learning has given rise to learner-centered environments where the goal is developing independence in musical thinking and decision-making. While this approach is unique within music education, other fields of education, particularly language arts, mathematics, the sciences, and social studies, have been significantly transformed by understanding the importance of constructivism. Further, there is increasing interest in the approach to learning and teaching within the music classroom. The music education program at Oakland University seeks to facilitate the development of music educators who can bring this approach to traditional musical experiences such as performance ensembles, and seeks to envision opportunities that reflect more contemporary musical experiences such as the use of technology in the creation of music.

Locally, Oakland music education graduates have been leaders in revolutionizing learning approaches in the school districts where they teach. Oakland is already known as a valuable resource for music education professionals in Michigan, particularly in areas of curriculum development and technology. Further, because of professional activity of the Oakland music education faculty and current doctoral students, there is national and international awareness of the focus and nature of our program, and considerable interest worldwide. (Please see Appendix H for information about the work of our current doctoral students.)

Our constructivist-based approach to music learning and teaching has earned our faculty and program a far-reaching reputation. Further, the uniqueness of this program in music education places Oakland in a very strong position to recruit the strongest possible students. Students who wish to become experts in a constructivist vision of learning and teaching music have expressed interest in pursuing doctoral study in music education at Oakland. The current degree program and the proposed Ph.D. in Music Education degree program offer students an opportunity to study and master this innovative approach through meaningful inquiry with regard to its philosophical, psychological, and

research underpinnings. The primary focus of both programs is the preparation of music teacher educators and researchers to work in teacher education programs at the university level. The flexibility built into the new program enables students who have other interests in music education to pursue the degree as well.

The proposed Ph.D. in Music Education is an important step in that it would (a) increase our presence in the field as the leading provider of opportunity for advanced study in constructivist and relevant music education and (b) educate a new generation of music teacher educators and researchers who would be better prepared than most of their peers to educate the music teachers of tomorrow.

B. Need

In its present configuration, the current program (a) needs a degree name that more appropriately reflects its content, (b) needs to prepare students who have career goals that are different from the SEHS students, (c) needs a description that properly reflects its research focus. The existing program also (d) limits our ability to enroll the number of students we attract, and (e) negatively impacts the diversity of the pool of interested potential students. These are explained below.

A More Appropriate Degree Name

While the existing program has been highly successful, its current name (Doctorate of Philosophy in Education with a major in Educational Leadership and a cognate in Music Education) disadvantages students in the program who all seek positions in the field of Music Education and not in Educational Leadership. The proposed Ph.D. in Music Education recognizes the structural and curricular strength of the existing program but redirects the research emphasis and gives students more flexibility in their education electives. The proposed program is entirely representative of long-standing Music Education programs across the country. Current and prospective students are extremely interested in the proposed program. Some prospective students waiting to apply have expressed that

they will not come to Oakland unless the degree name is changed, since they are fearful that holding the degree with its current name will disadvantage them in the job market. Two students are close to graduation and currently applying to positions in higher education. As they assemble their application materials, they are concerned that they will be disadvantaged because of the degree name (Doctorate of Philosophy in Education with a major in Educational Leadership and a cognate in Music Education as opposed to the expected label of Ph.D. in Music Education) and very much want the option of moving into the new program before their degrees are conferred.

Prepares Students with Different Career Goals

The SEHS degree program in Educational Leadership is designed to prepare administrators for K-12 and higher education. While many of the courses in this program can serve the needs of students in music education as well, the focus of a music education doctoral program is different. Students in music education are not seeking administrative positions in either K-12 or higher education. Rather, they are working to become music teacher educators and music education researchers in higher education institutions. They need a program that is specifically designed to meet their needs and career goals.

Program Description Needs to Reflect its Research Focus

Because students in the music education doctoral program are seeking positions in higher education, it is essential that the program have a research focus appropriate for someone who wishes to pursue a career as an academic. Graduates of the music education program will be expected to spend their professional lives as working researchers. For this reason, the existing music education cognate already has a different research focus from the SEHS program to which it is attached. The proposed change of course name and description for MUS 851-852 reflects this. Since the program began, students have consistently taken 851-852 as a research mentorship (one of the current options). To

date, no students have taken 851-852 as an administrative mentorship (the second option in the current course) because K-12 positions in music curriculum leadership and administration have become few and far between (with K-12 budget cutbacks over the last 20 years). Further, students do not need to take 851-852 as a teaching mentorship (the third option in the current course) because the existing program allows many other opportunities for doctoral students to “student teach” at the higher education level. Such opportunities arise constantly in the cross-listed master’s courses in which doctoral students frequently lead group discussions and take other kinds of leadership roles. Students are also frequently invited to prepare and lead discussions during doctoral seminar (MUS 730).

Enrollment Limits

Because of the impact on the rest of the Leadership program, SEHS asked that we limit our enrollment to 3 music education students per year. In the first year, we had 4 highly qualified students, and admitted 3 to the program and 1 under Special Doctoral Status. We had 4 qualified applicants for Fall 04 (including the Special Doctoral student), meaning that already in the second year of the program, we already turned away one qualified student. We have not yet had funding to advertise this program nationally and internationally (although word of mouth brought one international student into the Fall 04 pool). With advertising, we could attract a larger number of qualified students, but the existing arrangement would still limit us to admitting only 3 per year.

We are also seeking flexibility in the admission schedule. The SEHS Leadership program has an application deadline of March 1. This does not seem to fit the patterns of interest for music education students. The music education program could actually admit students at any time during the school year. Because we are dealing with a smaller number of applicants than the Leadership program deals with, we do not need this March 1 deadline. In fact, the deadline has often created difficulties for students seeking admission to our program.

While we are seeking the flexibility to be able to admit excellent students in a timely fashion, we are not seeking to admit more than approximately 3 students each year, so as not to overburden ourselves and to guard against having too many students for SEHS courses to handle. The proposed program would also spread out the number of MTD students seeking to enroll in SEHS courses across more courses (since they have more choice of elective) thereby reducing the stress on particular SEHS courses.

Diversity of Student Interests

The leadership focus of the present degree program has already caused some potential applicants to make other plans (seeking degrees elsewhere or deciding not to pursue the degree at all). Music education positions in smaller higher education institutions often require students to have more than music education knowledge and experience. In addition to teaching music education courses, it is not uncommon for a faculty member in a small institution to be expected to conduct an ensemble or teach private applied lessons, music theory, or music technology, or any other area of expertise they may bring to the position. It is therefore essential that music education doctoral students have the option of engaging in music study outside of music education. The present degree structure, with its heavy focus on leadership courses, does not allow enough room for students to specialize in other interest areas.

Need Summary

The present degree title and description do not adequately describe or represent the program and may create difficulties for students on the job market. The present structure and degree name limits our clientele. The present program also has very little room for flexibility or electives, which MTD faculty (and our current doctoral students) see as inappropriate at this level of study.

C. Capacity

When we started this program, in order to run it successfully and with integrity, we were dependent upon the expertise of the combined faculties of the School of Education and Human Services and the Department of Music, Theatre and Dance. While our students will still have the opportunity to work with SEHS faculty, the Department of Music, Theatre and Dance is now in the position of being able to provide a sufficient number of highly qualified faculty to warrant offering our own degree. Since the creation of the original Music Education Cognate program, two new music education faculty have joined our ranks and four other faculty with music education expertise (or other relevant expertise) have received tenure. One of the new music education faculty members, Joseph Shively, is highly qualified to work with doctoral students and comes to Oakland with significant experience in this arena, having worked with doctoral students at University of North Carolina-Greensboro and Kansas State University. His presence has already enabled us to attract new, high quality students who have been overwhelmingly pleased with their interactions with him.

D. The Proposed Change and *Vision 2010*

Both the existing program and the proposed changes are consistent with goals expressed in *Vision 2010*, most directly, “Oakland University will be graduate-intensive, with expanding graduate programs to meet market demands” and “Oakland will be known for its expertise in applied research that impacts the people of Michigan and beyond.”

The music education profession has been calling for new ways of thinking and reform. With its focus on constructivist education, this program has already begun to fill this niche. Interest in the program supports this. The program name and degree name of “Ph.D. in Music Education” would give more presence in the profession to the work that our music education students and faculty are already doing. For example, four of our current doctoral students have already presented at prestigious and

competitive international and national music education conferences. They should be presenting as representatives of Oakland's music education program and may not be perceived that way by the field.

E. Source of Expected Students

The source of expected students is the same as for the existing program—but the new degree and added flexibility would help us attract more students with a more diverse interest base. Oakland's music education program is well known in the music education profession because of the activity of its faculty. The program has a fine reputation nationally and is also known in many international circles. We currently have over 100 graduate students in music, most of whom are in music education—some at the master's level and some at the post-master's level. (The Department has at least 75 students in its Master of Music program and an additional 20-30 music teachers who take post-master's professional development courses to keep current, maintain their state certification, and earn salary increases.) Although this program is quite large, almost all of our students are part-time. We expect that we will attract more full-time master's students from outside Michigan if they know that the opportunity to continue for a Ph.D. in their field will be available to them. With national advertising in professional journals, we anticipate that the reputation of our music education program and faculty will attract a steady stream of students over the years.

Oakland's location also makes it an excellent place for a doctoral program in music education. Michigan State University and the University of Michigan also offer this degree. The program at the University of Michigan was suspended for several years and was reinstated in 03-04. At this point, it is a relatively small program. The program at Michigan State University is rooted in a very different philosophy from that at Oakland, thereby attracting a very different pool of interested applicants. Also, there are teachers living and working in Southeastern Michigan who would like to pursue advanced study, but are unable or unwilling to commute to East Lansing. The population density of the Oakland area favors this location for such a program.

F. Advice and Consultation

Regarding this proposal, we consulted with all interested and affected parties:

- Students in the current program
- Prospective students interested in pursuing the program
- The Department of Music, Theatre and Dance
- David Downing, Dean
College of Arts and Sciences
- Mary Otto, Dean
School of Education and Human Services
- Kathleen Moore, Associate Dean
College of Arts and Sciences
- Michelle Piskulich, Associate Dean
College of Arts and Sciences
- Mary Papazian, Former Associate Dean
College of Arts and Sciences
- Duane Moore, Chair
Department of Educational Leadership, SEHS
- William Keane, Coordinator Ph.D. in Education in Leadership
(Chair of the Dept. Educational Leadership as of August 2005)
Department of Educational Leadership, SEHS
- Carol Swift, Chair
Department of Human Development and Child Studies, SEHS
- Dyanne Tracy, Chair
Department of Teacher Development and Educational Studies, SEHS

G. Comparison with Similar Competitive Programs

The proposed program is similar in structure and course offerings to those offered at most institutions offering this degree. An additional issue is the size of the program in relation to similar programs.

Program Size

Throughout the country, doctoral programs in music education tend to be small in both student and faculty numbers. It is not uncommon for a doctoral student in music education to have only one or two fellow students in residence at any given time, and to study with only one or two music education faculty, usually in conjunction with school of education faculty. The largest music education doctoral programs in the country have small numbers of students in residence each year: University of Illinois (5-6), Northwestern University (6-7), Florida State University (5-6), University of Washington (5-6), Michigan State University (5-6), University of Colorado (4-5), Arizona State University (3-4), University of Michigan (2-3). That Oakland currently has 6 music education doctoral students in residence makes ours one of the largest programs in the country.

Doctoral Programs in Music Education in the US

Of the 3600 colleges and universities in the country, 45 (including Oakland) have programs.

(Ph.D., Ed.D., or D.M.A. in Music Education, unless otherwise indicated)

Arizona State University	D.M.A. in Choral, General, or Instrumental Music
Auburn University, Alabama	Ph.D.
Boston University	D.M.A.
Case Western Reserve	Ph.D.
Eastman School of Music	Ph.D.
Florida State University	Ph.D.
Indiana University	Ph.D. and DME (Doctor of Music Education)
Kent State University	Ph.D.
Michigan State University	Ph.D.
New England Conservatory of Music	D.M.A.
Northwestern University	Ph.D.
Oakland University	Ph.D. in Education (Leadership/Music Education)
Ohio State University	Ph.D.
Penn State University	Ph.D.
Rutgers University	D.M.A.
Shenandoah University, VA	D.M.A.
Temple University	Ph.D.
University of Alabama	Ed.D.
University of Arizona	Ph.D.
<i>University of Cincinnati</i>	<i>D.M.E. (in suspension)</i>
University of Colorado	Ph.D.
University of Connecticut	Ph.D.
University of Florida	Ph.D.
University of Georgia	Ed.D. and D.M.A.
University of Hartford	Ph.D.
University of Houston	D.M.A.
University of Illinois	Ed.D. and Ph.D.
University of Iowa	Ph.D.
University of Kansas	Ph.D.
University of Kentucky	Ph.D.
University of Maryland	Ph.D. and Ed.D.
University of Massachusetts, Amherst	Ph.D.
University of Memphis	D.M.A.
University of Michigan	Ph.D.
University of Minnesota	Ph.D.
University of Missouri, Columbia	Ph.D. in Curriculum & Instruction (Music Ed)
University of Missouri, Kansas City	Ph.D. in Music Education/Education
University of North Carolina, Greensboro	Ph.D.
University of North Texas	Ph.D.
University of Oregon	Ph.D.
University of South Carolina	Ph.D.
University of South Florida	Ph.D. in Curriculum & Instruction (Music Ed)
University of Southern California	D.M.A.
University of Southern Mississippi	Ph.D. and D.M.E.
University of Texas, Austin	Ph.D. and D.M.A.
University of Utah	Ph.D.
University of Washington	Ph.D.
West Virginia University	Ph.D.

Program Structure

Oakland's program was designed to be similar in structure and course offerings to those offered at most institutions offering this degree. The program design is comparable to that of most reputable doctoral programs in music education. The proposed revisions to the program were patterned after the curriculum of the Ed.D. in Music Education program at the University of Illinois, the first and most successful music education doctoral program in the country that has been used as a model for most of the programs developed by other institutions. (The University of Illinois degree is called an Ed.D. because it was patterned after the original degree offered by Columbia University in the early days of education doctoral programs. Columbia and Illinois have clung to the classification "Ed.D." but their programs are comparable to what other institutions call a Ph.D.)

The Ed.D. in Music Education program at the University of Illinois is housed in and granted by the School of Music, but operates between the School of Music and the School of Education. To our knowledge, almost all comparable programs in the country also operate this way, with students taking a good percentage of their coursework in each school. The proposed program plan appears below in a chart comparing it to that of the University of Illinois. (Note that the Oakland plan requires more research courses than the University of Illinois plan. In practice, Illinois students tend to take the same kinds of research courses, although they are not required.)

The pages following this chart show program plans from a selection of other schools, demonstrating the variation of requirements across the nation.

<p>University of Illinois Ed.D. in Music Education</p> <p>Music Education Courses – 16 credit hours (4) Philosophical Foundations in Music Education (4) Psychological Foundations in Music Education (0) Doctoral Seminar (8) Concentration in music education</p> <p>Education Courses – 16 credit hours (8) 2 courses in Ed Psych (8) 2 courses in Ed Policy (philosophy)</p> <p>Electives in Education or Music Education – 16 cr.</p> <p>Research and Dissertation – 16 credit hours (4) Research in Music Education (4) A second Research Methodology course (8) Dissertation</p> <p>Qualifying Examination Written assessment of knowledge of educational psychology, education philosophy, research methodology, and music education practice</p> <p>Preliminary Examination Submission of an acceptable dissertation proposal with extensive literature review and methodology chapters near completion</p> <p>Total of 64 credits</p> <p>(Appropriate master’s courses may count toward the requirements for the Ed.D. Ultimately, the qualifying examination is the determining factor.)</p>	<p>Oakland University Ph.D. in Music Education</p> <p>Music Education Courses – 16 credit hours (4) Historical & Philosophical Foundations of Music Ed (4) Psychological Foundations in Music Education (4) Doctoral Seminar (4) Elective Courses in Music Education</p> <p>Education Courses – 16 credit hours (4) Research Methodology (SEHS) (4) Analytical Methods (SEHS) (8) Elective Courses in Education (SEHS)</p> <p>Electives in Education or Music Education – 16 cr.</p> <p>Research and Dissertation –28 credit hours (4) Research Methods in Music Education (2) Research Mentorship I (2) Research Mentorship II (4) Dissertation Proposal Development Seminar (16) Dissertation</p> <p>Comprehensive Examination Written assessment of knowledge of educational psychology, education philosophy, research methodology, and music education practice</p> <p>Dissertation Proposal Submission of an acceptable dissertation proposal with extensive literature review and methodology chapters near completion</p> <p>Total of 76 credits</p> <p>(Appropriate master’s courses may count toward the requirements for the Ph.D. Ultimately, the qualifying examination is the determining factor.)</p>
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University of Colorado (Boulder)

Ph.D. in Music Education

Masters Level Background Courses (15)

Music Education Courses – 15 credit hours

Doctoral Seminar	(3)
Issues in College Teaching	(3)
Historical Research Methods	(3)
Quantitative Research Methods	(3)
Qualitative Research Methods	(3)

Education Courses – 9 credit hours

Intermediate Statistics	(3)
Elective courses	(6)
(select from: curriculum and instruction, educational psychology, research and evaluation methodology, or social and multicultural foundations)	

Music Electives (6)

(select from: musicology, theory, jazz studies, performance, and conducting)

Dissertation – 30 credit hours

Qualifying Examination

Comprehensive Examination

Minimum of 60 credit hours

Case Western Reserve

Ph.D. in Music Education

Music Education Courses – 24-27 credit hours

Philosophical Foundations of Music Education	(3)
Learning Theories and Curriculum Development	(3)
Cognitive Psychology of Music	(3)
Seminars in Music Education	(3-12)
Other approved music education electives	(0-6)

Music Courses - 9-15 credit hours

Two 400-level music history courses	(6)
Music electives	(3-6)

Electives - 0-3 credit hours

graduate courses outside music

Research and Dissertation – 24 credit hours

Research and Measurement in Music Education I	(3)
Research and Measurement in Music Education II	(3)
Dissertation	(18)

Comprehensive exam

54 credit hours

University of North Carolina Greensboro

Ph.D. in Music Education

Music Education Courses – 18 credit hours

Select from:

MUS 605 Measurement of Musical Behavior	(3)
MUS 618 Psychology of Music	(3)
MUS 619 Acoustics of Music	(3)
MUS 633 Advanced Conducting	(3)
MUS 634 Contemporary Trends in Music Education	(3)
MUS 645 Teaching Elementary Music: Theory and Practice	(3)
MUS 650 Seminar in Music Education	(3)
MUS 653 Music Supervision	(3)
MUS 750 Doctoral Seminar	(3)
MUS 797 Directed Study in Music	(1-12)

Education Courses – 9 credit hours

Areas of study: history and philosophy, curriculum and pedagogy, administration, psychology and human development, computer science and information management

Music Electives – 12 credit hours

Workshop credit hours applied toward the Ph.D. are limited to 3 credit hours.

Music History and/or Theory (6 credit hours)

Research and Dissertation – 24 credit hours

ERM 617 Educational Research Methods I	(3)
ERM 618 Educational Research Methods II	(3)
MUS 601 Research Methods in Music I	(3)
MUS 701 Research Methods in Music II	(3)
MUS 799 Dissertation	(12)

Comprehensive Examination

Dissertation Defense

69 credits total

University of Iowa

Ph.D. in Music Education

Music Education Courses – 15 credit hours

Experimental Research in Music Education	(3)
Social and Psychological Factors in Music Education	(3)
Measurement and Evaluation in Music Education	(3)
Administration and Supervision in Music Education	(2)
Seminar: Current Topics in Music Education	(4)

Music Courses – 6 credit hours

One or more additional music theory course(s) listed in the M.A. degree

One or more additional course(s) in music history listed in the M.A. degree

Research and Dissertation – 24 credit hours

Statistics and Research Methods	(9)
Dissertation	(12)

Comprehensive Examination

Oral Final Exam

72 credit hours of which 42 must be earned at the University of Iowa.

All doctoral study includes the minimum course requirements listed under the M.A. degree

University of Connecticut

Ph.D. in Music Education

Music Education Courses - up to 27 credits

Research Procedures in Music Education	(3)
Experimental Research in Music	(3)
Psychology of Music	(3)
Foundations and Principles of Music Education	(3)
Musical Skills for Teachers	(3)
Topics in Music Education	(up to 12)

Education Courses

Electives

Research and Dissertation – up to 21 credits

Quantitative Methods in Research I	(3)
Quantitative Methods in Research II	(3)
Methods and Techniques of Educational Research	(3)
Dissertation	(up to 12)

Minimum of 24 credit hours beyond the master's degree

Michigan State University

Ph.D. in Music Education

Music Education Courses - 15 credit hours

All of the following (9 credit hours):

- MUS 960 Seminar in Measurement in Music Education (3)
- MUS 962 Advanced Studies in the Philosophy of Music Education (3)
- MUS 965 Advanced Research Methods in Music Education (3)

One of the following (3 credit hours):

- MUS 861 Seminar in the Psychology of Music Education (3)
- MUS 862 Seminar in Music Curriculum and Methodology (3)

One of the following (3 credit hours):

- MUS 961 Seminar in Music Teacher Education (3)
- MUS 963 Seminar in Administration of Music Programs (3)

Music Courses – 9 credit hours

graduate courses in one of the following areas: composition, conducting, musicology, theory, or performance

Electives - 12 credit hours

graduate courses within or outside the School of Music

Dissertation

Minimum of 36 credit hours of course work as specified above.

Northwestern University

Ph.D. in Music Education

Music Education Courses – 9 units

Cognate Area – 3 units

From outside the School of Music

Pro-seminar in Critical Methods - 3 units

Fall: Research Methods

Winter: Analysis

Spring: Music and the Academy

Electives - 12 units

Chosen from among: music technology, cultural sciences, music cognition, social sciences, educational psychology, performance studies, humanities, arts, communication studies, psychology

Dissertation

Comprehensive exam

Approval of dissertation prospectus

27 units (18 beyond the master's)

NWU is on a quarter system. Three units per quarter constitutes full-time study.

III. SELF-STUDY OF THE SPONSORING UNIT

Copies of the Self-Study Report prepared by the Department of Music, Theatre and Dance in preparation for an accreditation review by the National Association of Schools of Music (1999-2000) and a self-study done for the university (also 1999-2000) are available in the offices of the Department of Music, Theatre, and Dance; the Office of the Dean of the College of Arts and Sciences; the Office of Undergraduate Education; and the Office of Graduate Study.

Since these reports were written, the Department was granted two new positions in music education and four music faculty who work with music education students have earned tenure, making it possible for us to properly support this program within the Department.

A. How are the Goals of the Participating Units Served?

The University

The mission statement of Oakland University is: “As a state-supported institution of higher education, Oakland University has a threefold mission. It offers instructional programs of high quality that lead to degrees at the baccalaureate, master’s and doctoral levels as well as programs in continuing education; it advances knowledge and promotes the arts through research, scholarship, and creative activity; and it renders significant public service. In all its activities, the university strives to exemplify educational leadership.” The proposed program falls well within this mission, since the intention is to offer the highest quality education to produce influential educational leaders.

The College of Arts and Sciences

The *Creating the Future Final Report* states that “the aim of the College’s major programs is to help students acquire expertise in the arts, sciences, humanities or social sciences”

(p. 10). The proposed program is designed to foster the development of the highest levels of expertise in the field of music education.

The Department of Music, Theatre and Dance

The mission of the Department of Music, Theatre and Dance is:

The Department of Music, Theatre and Dance is a community whose members create a dynamic environment for the arts in which students are inspired and equipped to become lifelong learners in music, theatre, and dance. Within this community, each discipline maintains its unique identity and is strengthened by opportunities for collaboration.

The Department serves Oakland University by: (1) educating arts professionals, (2) providing liberal arts education for arts majors, and (3) providing arts education and performance opportunities for the university community at large.

The Department serves the region by: (1) providing opportunities to experience the arts in performance, (2) providing support for professional artists and arts educators, and (3) providing leadership in the arts.

The Department promotes and supports scholarship and performance of faculty and students in each of the disciplines: music, theatre, and dance.

The proposed program fits within this mission in that the program educates arts professionals, provides leadership in the arts, and promotes and supports scholarship of faculty and students.

Accrediting Agency: National Association of Schools of Music

National Association of Schools of Music standards for a doctoral program in music education stipulate: “The doctoral degree program in music education emphasizes the preparation of music administrators, teachers, and researchers who are able to think abstractly, generalize knowledge, carry on research and apply research results to their own areas of specialization, and communicate effectively both orally and in written form. The program involves the scholarly study of the philosophical and psychological foundations of music education and the processes of teaching and learning music. Additional studies are recommended

in such areas as performance, aesthetics, history of the other arts, anthropology, and sociology” (NASM 2001-2002 Handbook, p. 110). The cognate program was designed to meet these standards and was approved by NASM in 2002. (NASM Program Approval letter is Appendix B.) The proposed change of degree name and proposed increased flexibility of focus do not in any way impact the status of this accreditation. The proposed program will still meet NASM standards (See email from NASM, Appendix C.).

A Logical Next Step

The proposed program advances the goals of the University, the College of Arts and Sciences, the Department of Music, Theatre and Dance, and fits within the recommendations of the National Association of Schools of Music. Considering the expressed missions and goals of these units, the proposed program would be the logical next step for the education and music education programs.

B. Staffing Needs

At present, Oakland has 12 full-time music faculty. With two new positions in music education in Fall 2004, the Department of Music, Theatre, and Dance has 5 faculty with expertise in music education:

Jackie Wiggins:
general music education
choral music education
research in music education
psychology of music learning
philosophy of music education

Joseph Shively
instrumental music education
research in music education
psychology of music learning
philosophy of music education

Deborah Blair
general music education
choral music education
research in music education
psychology of music learning
philosophy of music education

Gregory Cunningham
instrumental music education
conducting
research in music education

Michael Mitchell
choral music education
conducting
research in music

In addition, there are 4 music faculty with expertise in performance pedagogy, a related field:

John Paul White
vocal pedagogy

Kenneth Kroesche
instrumental pedagogy

Diane Petrella
piano pedagogy

Danny Jordan
jazz pedagogy

The Department also has an additional faculty member with expertise in research and writing:

David Kidger
Musicology

Other music faculty may also elect work with doctoral students. In truth, any of the music faculty could have an opportunity to interact with these students since the proposed program would allow for more music electives, should the student choose that option. The Curriculum Vitae of the music education faculty plus those of other music faculty who work with doctoral students can be found in Appendix K.

As an interdisciplinary program, there will be associated faculty in SEHS who will teach music education students when they were enrolled in education courses. As is presently the case, education faculty could serve on dissertation committees, if invited and if they choose to do so. As is also the case now, music education faculty would advise music education dissertations. In SEHS, Robert Wiggins also has expertise in music education and is currently serving on committees for several of our doctoral students. He would continue to work in this capacity, since it is one of his areas of research and scholarship. Because of his continuing work with students in the existing program, Robert Wiggins' Curriculum Vitae can also be found in Appendix K.

There are also researchers in the College of Arts and Sciences with expertise in qualitative research methods who have expressed a willingness to serve on committees, if asked. David Maines, Jay Meehan, Terri Orbuch, Joanne Reger, and Linda Morrison from the Department of Sociology and Anthropology, and Cindy Sifonis from the Department of Psychology have expressed interest in serving in such capacity if needed. Linda Morrison has already participated as a guest presenter for MUS 730, the music education doctoral seminar.

C. Faculty Qualifications

Appendix K contains curriculum vitae for the faculty who work with music education doctoral students.

D. Library Holdings

Kresge Library already holds a significant collection of books and journals to support existing programs in the School of Education and Human Services. Students pursuing advanced study in music education use many of these same resources.

The library also houses many music education resources, among these, many of the major American music education journals. As the Library Report (Appendix G) indicates, it would take an additional \$3000 a year to properly support this program. It should be noted that the additional music education materials will also support our undergraduate and master's music education programs. Also note that income from tuition paid by the doctoral students will offset this \$3000 annual cost (see Proposed 5-Year Budget, p. 34).

E. Classroom, Laboratory, and/or Studio Space

This program does not require any additional classrooms, laboratories, or studio space. Doctoral courses and seminars are held in spaces already designated for departmental use.

F. Equipment

The program does not require any additional equipment.

G. Impact on Existing Programs

With the exception of MUS 730, Doctoral Seminar (which is open to doctoral students only), all doctoral courses are either cross-listed with master's courses or offered as independent study. The proposed program would not in any way alter faculty load from its current status.

Since in the proposed program, students would have the opportunity to enroll in graduate courses taught by the SEHS Departments of Teacher Development and Educational Studies (TDES) and Human Development and Child Studies (HDCS) in addition to the Department of Educational Leadership, permission was sought from the chairs of those departments for Music Education students to enroll in their courses, should this proposed program be approved. Email responses from Dyanne Tracy, chair of TDES, and Carol Swift, chair of HDCS, can be found in Appendix I.

IV. PROGRAM PLAN

A. Degree Requirements

The proposed program would require a minimum of 76 post-master's credit hours. A minimum of 60 must be taken at Oakland.

Below are charts that show the existing cognate program and the proposed program. Note that the proposed program allows for much greater flexibility in electives, better meeting the needs of our students. Page 27 shows a sample program for a student interested in vocal music teacher education.

Existing Cognate Program:

**Doctorate of Philosophy in Education with a Leadership Major and a Cognate in Music Education
Degree Requirements - 76 Credits**

Foundation Core: 12 credits	ED 730	Professional Seminar I	2
	ED 731	Professional Seminar II	2
	ED 732	Research Methodology	4
	ED 733	Analytical Methods	4
Departmental Core: 12 credits Leadership 8 credits Music Ed	ED 801	Philosophical and Ethical Issues in Leadership	4
	ED 802	Advanced Political and Policy Issues in Education	4
	ED 804	Learning Theories and Psychological Issues in Education	4
	MUS 851	Field-Based Mentorship I	2
	MUS 852	Field-Based Mentorship II	2
	MUS 995	Dissertation Proposal Development Seminar	4
Cognate in Music Education: 20 credits of Music or Music Ed plus 8 credits of Leadership	MUS 730	Doctoral Seminar	4
	MUS 731	Historical and Philosophical Foundations of Music Education	4
	MUS 732	Psychological Foundations of Music Education	4
	MUS 789	Research Methods in Music Education	4
	MUS ____	Elective(s) in Music or Music Education	4
	ED ____	Electives in Educational Leadership	8
Dissertation 16 credits	MUS 999	Dissertation Research	16

Proposed Program:

**Doctorate of Philosophy in Music Education
Degree Requirements - 76 Credits**

CORE COURSES 32 credits	MUS 730	Doctoral Seminar (4 x 1 credit)	4
	MUS 731	Historical and Philosophical Foundations of Music Education	4
	MUS 732	Psychological Foundations of Music Education	4
	MUS 789	Research Methods in Music Education	4
	ED 732	Research Methodology	4
	ED 733	Analytical Methods	4
	MUS 851	Research Mentorship I	2
	MUS 852	Research Mentorship II	2
	MUS 995	Dissertation Proposal Development Seminar	4
	ELECTIVES 28 Credits in Music, Education, or Music Education, chosen in consultation with adviser (at least 8 of which must be in education).	MTD Electives	Any 700, 800, or 900-level music course (complete listing of courses currently available in Appendix J)
SEHS Electives e.g.:			
EA 744		Long-Range Planning (2)	
EA 746		Curriculum and Staff Development (4)	
EA 747		Program Assessment (2)	
EC 540		Theories of Child Development and Education (4)	
ED 801		Philosophical and Ethical Issues in Leadership (4)	
ED 802		Advanced Political and Policy Issues in Education (4)	
ED 804		Learning Theories and Psychological Issues in Education (4)	
EST 602		Diverse Learners and the Curriculum (4)	
EST 603		Teachers and the Curriculum (4)	
EST 581	Gender Socialization in Schools (4)		
FE 509	Family, Child and Learning in Cultural Context (4)		
Dissertation 16 credits	MUS 999	Dissertation Research	16

Sample Program for a Student with an Emphasis in Vocal Music Teacher Education:

CORE COURSES 32 credits	MUS 730	Doctoral Seminar (4 x 1 credit)	4
	MUS 731	Historical and Philosophical Foundations of Music Education	4
	MUS 732	Psychological Foundations of Music Education	4
	MUS 789	Research Methods in Music Education	4
	ED 732	Research Methodology	4
	ED 733	Analytical Methods	4
	MUS 851	Research Mentorship I	2
	MUS 852	Research Mentorship II	2
	MUS 995	Dissertation Proposal Development Seminar	4
ELECTIVES 28 Credits in Music, Education, or Music Education, chosen in consultation with adviser.	ED 802	Advanced Political and Policy Issues in Education (4)	28
	ED 804	Learning Theories and Psychological Issues in Education (4)	
	EST 602	Diverse Learners and the Curriculum (4)	
	EA 747	Program Assessment (2)	
	EC 540	Theories of Child Development and Education (4)	
	MUS 741	Teaching for Musical Understanding in Elem. General Music (2)	
	MUS 745	Music Curriculum Development and Assessment (2)	
	MUS 780	Advanced Choral Interpretation and Conducting Technique (2)	
	MUS 790	Special Topics in Music and Music Education (2)	
MUT 736	Analysis and Aesthetics in Music After 1900 (2)		
Dissertation 16 credits	MUS 999	Dissertation Research	16

B. Program and Course Catalog Descriptions

The following information would replace the information about the Music Education Cognate (pp. 163-164 of 2003-05 Graduate Catalog). The music education cognate in the SEHS Leadership program would no longer exist.

Catalog Description:

Doctor of Philosophy in Music Education

The Doctor of Philosophy in Music Education is designed to develop individuals who can provide leadership for music education practice as teacher educators, curriculum leaders, and researchers. Core concepts in the program include constructivism, multiple perspective, and multiculturalism in music learning and teaching.

Admission

To qualify for admission, a student must have:

1. Bachelor's degree in music or music education from a regionally accredited institution.
2. Master's degree in music or music education from a regionally accredited institution.
3. Teaching experience relevant to the candidate's intended area of study.
4. Official transcripts from all institutions attended and three professional letters of recommendation.
5. Written statement of goals.

Candidates are evaluated as musicians, scholars, and practitioners through assessment of prior coursework at the undergraduate and graduate levels, professional experience, written statement of goals, and the professional letters of recommendation. Students should also be prepared to provide evidence of their prior knowledge and understanding of music and music education. This could be in the form of papers written at the graduate level or in the form of a written examination designed by the admissions committee. Applicants who qualify as a result of this screening process will be interviewed by the music education faculty.

Academic Advising

Upon acceptance into the program, the coordinator of the Ph.D. in Music Education program advises all students. After the first year of study, each student seeks a dissertation chairperson who will then serve as adviser.

Comprehensive Examination

Upon completion of all coursework, the student must pass a comprehensive examination in the fields of music education philosophy, psychology, research, and practice. Failure to pass the examination within two attempts shall constitute failure in the Ph.D. program.

The comprehensive examination provides an opportunity for the student to demonstrate achievement of a level and quality of knowledge and skill sufficient to be considered a Doctor of Philosophy in Music Education. It also provides an opportunity for the student to demonstrate preparedness and readiness to engage in the dissertation study.

The examination will consist of three questions, generally one dealing with philosophical, psychological, and sociocultural foundations of music education; a second dealing with literature related to the candidates interest area within the field; and a third with research methodology.

Students must complete all core courses before officially initiating the examination process. Once initiated, students have one calendar year to complete their responses. Non-core coursework may continue during the period of examination, but should be substantially completed. To initiate the process, the student invites faculty members to serve on his or her Comprehensive Committee. The Committee then writes three questions.

Dissertation

An integral and major component of the program is the successful completion of original research to study a problem of current interest in the field. Each student shall, in consultation with his/her adviser, prepare a dissertation proposal consisting of a general introduction explaining relevance to the field, an extensive literature review, and an explanation of methodology of the study. Approval of the proposal by the dissertation committee is required.

The work shall be deemed ready for submission as a dissertation at such time as the committee agrees that the student has completed the work and has demonstrated a sufficiently high level of expertise in the area of focus to be called an expert in that area. At that time, the student shall submit the dissertation to the committee and shall defend the dissertation in an oral examination conducted by the committee. This defense shall be open to the public.

Acceptance of the dissertation by the Vice Provost for Research and Graduate Study requires favorable recommendations by the dissertation committee. All dissertations must conform to university standards (see “Master’s thesis and doctoral dissertation” in the Policies and Procedures section of this catalog).

Comprehensive and Dissertation Committees

The comprehensive and dissertation committees are made up of a minimum of three members. These faculty must be tenure-track faculty at Oakland University and at least two members must be from the Department of Music, Theatre and Dance. In addition, the student may choose to add a fourth member to the dissertation committee. This additional member can be another faculty member from the Department of Music, Theatre and Dance or other department in the College of Arts and Sciences, a faculty member from the School of Education and Human Services, or a faculty member from another institution, provided this person is approved by the Oakland University members of the dissertation committee.

The dissertation chair oversees the student’s candidacy, assists the student in developing the dissertation proposal, guides the student’s research, and certifies to the Graduate Office that all degree requirements have been fulfilled.

After completing all coursework, students register for credit in Dissertation Research (MUS 999), using their dissertation chair as instructor of record. Students may register for dissertation credit repeatedly at any time up through the dissertation defense. To graduate, students must have completed a minimum of 16 credit hours of MUS 999 by the end of the semester in which his/her dissertation is defended and registered, with no outstanding P or I grades.

Residence

Students must complete a residency for the purpose of concentrating study and fostering close and continuous contact with faculty and fellow graduate students. Residency is established by completing 16 credits in two consecutive semesters or 20 credits in one calendar year.

Program of study

The 76-credit degree program consists of: 32 credits of core courses, 16 credits of dissertation, and 28 credits of electives chosen in consultation with an adviser.

Core courses (32 credits)

MUS 730	Doctoral Seminar	4
MUS 731	Historical & Philosophical Foundations of Music Education	4
MUS 732	Psychological Foundations of Music Education	4
MUS 789	Research Methods in Music Education	4
ED 732	Research Methodology	4
ED 733	Analytical Methods	4
MUS 851	Research Mentorship I	2
MUS 852	Research Mentorship II	2
MUS 995	Dissertation Proposal Development Seminar	4

New Course Descriptions

This degree can be earned through existing courses with only one change. Appendix E contains the Syllabi and Appendix F, the Course Action Forms for 2 slightly revised courses. The SEHS program contains a Field-Based Mentorship, which we have used as a research mentorship, since that was most appropriate for our field. In the original proposal, MUS 851/852 were created for this purpose. For the Ph.D. in Music Education, we propose to rename the courses Research Mentorship to better reflect their content.

Revised course name and description:

MUS 851/852 Research Mentorship I and II

A research mentorship experience under the guidance of a professional in the field. Over the course of the two semesters, students will design a study, collect and analyze data, and learn to write a publishable research paper.

C. Admission Criteria

For Admission criteria, please see the proposed catalog copy on page 27 of this document.

Applicants who score highest in the preliminary screening process are interviewed by the music education faculty. Final admission recommendations are then forwarded to the Office of Graduate Study by the program coordinator. The program would allow for the admission of 3 to 5 doctoral students each year, or as many as the Department felt we could handle in a given year. Applications for fall admission are reviewed during the previous winter semester.

D. Administrative Personnel and Procedures

The administration of the program, formation of the dissertation committee, and the nature of the comprehensive examination, dissertation proposal, dissertation, and dissertation defense would be articulated in the proposed catalog copy on pages 27-28 of this document.

E. New Course Syllabi

There are no new courses. Two of the courses have been modified to better meet the needs of music education students (MUS 851 and 852). Syllabi and Course Action Forms for these courses are attached (Appendices E and F).

F. Student Recruiting and Advising

Recruiting

Locally, students are recruited from

- the Oakland student body through personal contact.
- the Michigan music education community through personal contact, mailings, advertising, professional organizations and conferences, word of mouth.

Nationally and internationally, students are recruited through

- regular advertising in professional journals (*funding for this is part of this proposal*).
- personal and professional contact through professional organizations, and conferences.

Advising

Procedures for advising are described on page 27 of this document.

G. Program Evaluation and Assessment

Program Goals

- Students will develop a sophisticated understanding of the philosophical bases of learning and music learning approaches, their roots, assumptions, and implications for music education practice.
- Students will develop a sophisticated understanding of theories of learning and music learning, their roots, assumptions, and implications for music education practice.
- Students will develop a historical perspective of the roles that various philosophical ideas and psychological theories have played in changes in practice and climate in American schools over the past one hundred years.
- Students will develop a sophisticated understanding of current trends, methods, and materials in education and music education, including the influences of technology, multiculturalism, and cross-disciplinary learning.
- Students will find solutions to current problems and challenges in education and music education by increasing their understanding of these areas.
- Students will develop a sophisticated understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education.
- Students will learn to work as professional researchers, writers, and presenters in the area of music education.

Assessment Plan

Appendix H is a copy of the Assessment Plan (approved by the University Assessment Committee) plus the current record of student publications, presentations, and professional service.

H. Teaching Assistantships

At present, SEHS has assistantships to support their degree program, but CAS does not have any for this program. As a rule, the Department of Educational Leadership grants their assistantships to students who have passed their comprehensive examinations. These assistantships have not worked well for full-time music education students who are seeking support while they are enrolled in classes and unable to work. In 2003-04, SEHS graciously allowed one of our students to have one of their unassigned assistantships, but this is not something we can count on occurring regularly. The lack of assistantships negatively impacts our ability to attract full-time doctoral students and international students. To make it possible for Oakland to compete in the national market, we need to be able to offer assistantships that are comparable to what other music education doctoral programs offer. Therefore, as part of this proposal we are requesting 2 new teaching and/or research assistantships in CAS.

V. REVENUE/COSTS OF THE PROGRAM

Enrollment Projections

At present, there are 6 students in the SEHS program who would move over to the CAS program if it were approved. Assuming that we are able to admit approximately 3 students a year over the next 5 years, and assuming that students will graduate within 4 years, the student numbers would eventually be 10-12 in progress at a given time. The figure of 7 for 2006 includes

new students who would ordinarily plan to begin in 2006 plus the backlog of potential 2005 entrants who have not applied yet, waiting to see whether or not the program is approved.

2006	2007	2008	2009	2010	
7	10-12	10-12	10-12	10-12	etc.

As is evident in the Pro-forma 5-Year Budget on the next page, the proposed program is profitable for the University from its third year. The faculty and support systems that are already in place for the existing cognate program are adequate for the proposed degree program as well. The only new expenses are:

- a small increase in funds for the library, which will benefit the Bachelor of Music and Master of Music programs in Music Education as well,
- the cost of 2 new assistantships, which will benefit the College by potentially reducing the need for some part-time faculty salary,
- \$5000 a year for publicity and mailing expenses and to bring guest speakers and visiting scholars to campus, which will also benefit our Bachelor's and Master's students,

Not reflected in this budget, but also a benefit to the University:

Graduate assistants would teach courses that would save CAS part-time salaries for at least two 4-credit courses each semester. Total savings to CAS each Fall and Winter (at least 16 credits) = \$11,250. In some years, this could be double.

Proposed 5-Year Budget

College of Arts and Sciences
 Department of Music, Theatre and Dance
 Ph.D. in Music Education
 Fund xxxxx
 Proforma 5-Year Budget
 11/30/05

Acct.	Budget 2005-06	Budget 2006-07	Budget 2007-08	Budget 2008-09	Budget 2009-10
Revenue Variables:					
Headcount	3	7	10	10	10
Total Credit Hours in program	44	102	145	145	145
Undergraduate					
Graduate	44	102	145	145	145
Tuition Rate Per Credit Hour					
Undergraduate (composite)					
Graduate	\$383.00	\$383.00	\$383.00	\$383.00	\$383.00
Revenue					
Tuition	\$16,700.72	\$38,968.34	\$55,669.05	\$55,669.05	\$55,669.05
Total Revenue	\$16,700.72	\$38,968.34	\$55,669.05	\$55,669.05	\$55,669.05
Expenses					
<i>Salaries/Wages</i>					
Faculty Inload (Replacement Costs) 6301	\$-	\$-	\$-	\$-	\$-
Faculty Salaries 6101	\$-	\$-	\$-	\$-	\$-
Faculty Overload 6301	\$-	\$-	\$-	\$-	\$-
Part-time Faculty 6301	\$-	\$-	\$-	\$-	\$-
Visiting Faculty 6101	\$-	\$-	\$-	\$-	\$-
Administrative 6201	\$-	\$-	\$-	\$-	\$-
Administrative - IC 6221	\$-	\$-	\$-	\$-	\$-
Clerical 6211	\$-	\$-	\$-	\$-	\$-
Wages 6401	\$-	\$-	\$-	\$-	\$-
Student 6501	\$-	\$-	\$-	\$-	\$-
Graduate Assistant 6311	\$28,000.00	\$28,000.00	\$28,000.00	\$28,000.00	\$28,000.00
Out of Classification 6401	\$-	\$-	\$-	\$-	\$-
Overtime 6401	\$-	\$-	\$-	\$-	\$-
<i>Total Salary Expenses</i>	<i>\$28,000.00</i>	<i>\$28,000.00</i>	<i>\$28,000.00</i>	<i>\$28,000.00</i>	<i>\$28,000.00</i>
Fringe Benefits 6701	\$-	\$-	\$-	\$-	\$-
Total Salary and Fringe Benefits	\$28,000.00	\$28,000.00	\$28,000.00	\$28,000.00	\$28,000.00
Operating Expenses					
Supplies and Services 7101	\$5,000.00	\$5,000.00	\$5,000.00	\$5,000.00	\$5,000.00
Graduate Assistant Tuition 7101	\$18,384.00	\$18,384.00	\$18,384.00	\$18,384.00	\$18,384.00
Travel 7201	\$-	\$-	\$-	\$-	\$-
Telephone 7301	\$-	\$-	\$-	\$-	\$-
Equipment 7501	\$-	\$-	\$-	\$-	\$-
Library 7401	\$3,000.00	\$3,000.00	\$3,050.00	\$3,100.00	\$3,300.00
Total Operating Expenses	\$26,384.00	\$26,384.00	\$26,434.00	\$26,484.00	\$26,684.00
Total Expenses	\$54,384.00	\$54,384.00	\$54,434.00	\$54,484.00	\$54,684.00
Net Income/Loss	\$(37,683.29)	\$(15,415.67)	\$1,235.05	\$1,185.05	\$985.05

VI. IMPLEMENTATION

The program could begin upon approval. Everything is already in place. It is just a matter of renaming and shifting responsibility for an existing program.

A. Timeline for New Faculty and Staff

None needed.

B. Timeline for Assistantship Funding

We have requested (through the CAS dean) that the 2005-06 budget be structured to allow at least one of the Doctoral Assistantships to become active in January 2006, in the event that the program is approved by December 2005. Otherwise, we would need to have either one or two assistantships approved for Fall 2006 and two for each academic year from that point forward.

C. Annual Increase in Library Holdings

The library already makes annual purchases to update the music education and education collections in support of existing programs; these efforts would serve the proposed program as well. The library estimates that it would take about \$3000 a year support this program (see Appendix G).

Estimated cost of additional journal subscriptions for the first 5 years:

05-06	\$3,000
06-07	3,000
07-08	3,050
08-09	3,100
09-10	3,300

D. Purchase of Equipment

None.

E. Course Offerings Each Semester

As usual. No changes.

Appendix A
Letters of Support from Leadership Department and SEHS

From: Mary L Otto
To: Virinder Moudgil
Cc: Dhmoore@Oakland._Edu ; keane@oakland.edu
Sent: Friday, April 08, 2005 4:33 PM
Subject: Doctoral program in Music

Virinder,

As a part of the original review process the Department of Curriculum, Instruction, and Leadership approved the Music Cognate for the Ph.D. Leadership Degree in November of 2002. As you may recall the College of Arts and Sciences (CAS) and the School of Education and Human Services (SEHS) worked together to design this program as a cognate in educational leadership with the expectation that the program would mature and would move to the CAS as a separate doctoral program. I have been informed about the move from SEHS to the CAS and am fully supportive. Please let me know if I can provide any further assistance or information.

Mary

Appendix B

Program Approval from the National Association of Schools of Music Accrediting Agency of the Department of Music, Theatre and Dance

Appendix C

Email from National Association of Schools of Music Re: Proposed changes not affecting approval and accreditation

From: "Karen P. Moynahan" <KMoynahan@arts-accredit.org>
Date: Mon Oct 4, 2004 10:18:11 AM America/Detroit
To: "Jackie Wiggins" <jwiggins@oakland.edu>
Cc: Joe Shively <shively@oakland.edu>, Deb Blair <dvblair@oakland.edu>
Subject: RE: question about accreditation

Jackie,

Degree programs are reviewed and approved based on title, content, and demonstration of compliance with standards. Degree programs are not "accredited". Within NASM, only institutions hold accreditation.

It appears that you are talking about a "geographic" change - one that does not substantially affect the content of the program. Therefore, you need only confirm the final institutional action, but you need not submit the degree for review.

Thank you,
Karen P. Moynahan
Associate Director
11250 Roger Bacon Drive
Suite 21
Reston, VA 20190
(703) 437-0700 Ext. 16 Telephone
(703) 437-6312 Facsimile
www.arts-accredit.org

-----Original Message-----

From: Jackie Wiggins [mailto:jwiggins@oakland.edu]
Sent: Saturday, October 02, 2004 2:23 PM
To: Karen P. Moynahan
Subject: question about accreditation

Hello Karen,

Oakland University presently has an accredited doctoral program in music education in the form of a music education cognate in the Ph.D. in Education (Leadership). We are in the process of proposing to move this program into the Department of Music, Theatre and Dance, making it a Ph.D. in Music Education. The content and structure of the program would basically be unchanged - the main difference being that students would have more flexibility in electives - and, in truth, more opportunity to take music electives instead of education electives, if they chose to do so.

I assume that we need to resubmit the program for reaccreditation, correct? Even though the content and structure will be the same? Because it is a new degree?

Thanks for your advice.

Jackie Wiggins, Chair
Department of Music, Theatre and Dance
Oakland University

Appendix D

Article from Oakland University Website

Music education researchers share knowledge in Spain

By Dawn Pauli, contributing writer

Oakland University's music education researchers were in the spotlight in Spain at the International Society for Music Education World Conference during July.

Robert Wiggins, associate dean of the School of Education and Human Services, and Jackie Wiggins, professor of music education in the Department of Music, Theatre and Dance, along with several students, presented research and led innovative and informative workshops for conference participants.

Teaching and learning music

In 2001, the Wiggins collected data during a sabbatical study of music teaching and learning in New Zealand primary schools.

This information provided the basis for work that was presented at the conference in a paper, "Collaborative Creating and Pre-Service Generalist Teachers' Emergent Musical Self-Efficacy," with Alex Ruthmann, doctoral candidate in music education and OU instructor.

Ruthmann teaches MTD 201, Performing Arts Experiences for Children. Drawing on the Wiggins' work and his own research, Ruthmann revised his teaching approach for the course.

"In my research, I found that the Performing Arts Experiences for Children course was not perceived as personally relevant or meaningful by a large number of the students who took the class," Ruthmann said. "It may have been caused in part by the students' lack of understanding of musical concepts and processes, like form, melody and composing, and confidence in seeing themselves as musicians."

Ruthmann extended experiences for students to compose, perform and improvise music they created in collaborative groups, implemented a reflective journaling component and introduced new curricular content taught at the level of the students' musical experience.

"Findings from the study suggest that the course revisions have made a positive impact on the students' perceptions of themselves as musicians and in the perceived relevance of the course," Ruthmann said. "There was strong evidence that students' musical confidence had dramatically increased."

Additional studies are under way to follow up on this and other related issues, Ruthmann said.

Attendees at the conference enjoyed the presentation. "The paper was very well received, sparked lively discussion, and will be published in the proceedings of the conference," Jackie Wiggins said.

Learning through sound

Jackie Wiggins and Ruthmann also presented a workshop "Learning Through Meaningful Engagement with the World of Sound," with Deborah Blair, music education doctoral candidate and new visiting instructor in the Department of Music, Theatre and Dance.

They discussed what a constructivist approach to music teaching and learning looks like in a secondary general music classroom.

Wiggins provided the theoretical framework for the presentation and Blair shared listening maps created by high school students who participated in a music workshop class. The students engaged in different kinds of interactive musical problem solving experiences to expand their understanding of how music works across styles and genres.

Students listened to complex musical works and created graphic representations, or maps, of their understanding of what they heard in the music. They then shared these maps with their peers, enabling their peers to hear more in the music as well.

During the presentation, Ruthmann, also the general music instructor at Kingswood and Vaughan Middle Schools at Cranbrook, reviewed how his students at Cranbrook analyzed four movements of Stravinsky's "The Rite of Spring," creating maps that represented their understanding of the works.

They then used these maps as springboards for composing original music that followed the same architecture. These students used looping software to create their original music.

A parallel dance class at Cranbrook studied the original choreography for "The Rite of Spring" and then, using the music created by Ruthmann's music class as a basis, created their own original choreography for the work.

The combined efforts of the music and dance classes were presented in a performance at Cranbrook. Ruthmann shared both process and product of this project with conference attendees.

"The work of both of these outstanding teachers was extremely well-received by attendees. The room was quite full and many hung around afterward to discuss the presentation with us," Wiggins said.

Teaching traditional Japanese music

The third OU presentation showed participants how to teach traditional Japanese music to Japanese or non-Japanese students through a constructivist approach. The workshop, "Knowing, Feeling, and Creating Through the World of Japanese Musical Sound," was presented by Blair and Shinko Kondo, a music teacher from Japan who earned Michigan teacher certification at OU and a Master of Music in Music Education student.

"In particular, this vision of teaching music provides opportunities for students to approach new and unfamiliar musical ideas by connecting them to musical understandings that they already hold," Jackie Wiggins said.

Blair provided the theoretical framework and Kondo led participants through a series of experiences in which they learned to sing a Japanese song, play the song on a koto, understand how to play the song on non-Japanese instruments and embellish the song in a culturally appropriate way. Participants also learned a traditional dance complete with song, chant and accompanying instruments.

"Oakland had an outstanding presence at the conference," Wiggins said. "We had a stronger representation than any other school participating. We were also the only school from Michigan whose proposals were accepted."

Appendix E: Syllabus for Revised Courses

SYLLABUS

Oakland University
Department of Music, Theatre and Dance

MUS 851/2: Research Mentorship I & II (2 each)

Instructors: Jackie Wiggins, Joseph Shively

COURSE DESCRIPTION:

A research mentorship experience under the guidance of a professional in the field. Over the course of the two semesters, students will design a study, collect and analyze data, and learn to write a publishable research paper.

SUGGESTED TEXTS (representative list)

Barone, Tom. (2000). *Aesthetics, politics, and educational inquiry: Essays and examples*. NY: Peter Lang.

Bogdan, R. C. & Biklen, S. K. (1998). *Qualitative research in education* (3rd Edition). Boston: Allyn & Bacon.

Bresler, Liora. (1996). Towards the creation of a new ethical code in qualitative research. *Bulletin of the Center for Research in Music Education*, 130, 17-29.

Colwell, Richard. (Ed.) (1992). *Handbook of research on music teaching and learning*. NY: Schirmer (Macmillan).

Colwell, Richard. & Richardson, Carol. (Eds.) (2001). *Handbook of research on music teaching and learning*. NY: Oxford.

Denzin, Norman K. & Lincoln, Yvonna S. (1998). *Strategies of qualitative inquiry*. CA: Sage Publications.

Eisner, Elliott. (1991). *The educational imagination* (3rd Ed). Upper Saddle River, NJ: Merrill-Prentice Hall.

Geertz, Clifford. (1973). *The interpretation of cultures*. NY: Basic Books.

Kvale, S. (1996). *InterViews*. Thousand Oaks, CA: Sage.

- Lincoln, Yvonna S. & Guba, Egon. (1985). *Naturalistic inquiry*. CA: Sage Publications.
- Miles, M. B. & Huberman, A. M. (1984). *Qualitative data analysis: a sourcebook of new methods*. CA: Sage.
- Patton, Michael Q. (1980). *Qualitative evaluation methods*. Beverly Hills, CA: Sage Publications.
- Publication Manual of the American Psychological Association*. 5th edition. (2000).
- Stake, Robert. (1995). *The art of case study research*. Newbury Park, CA: Sage.
- Van Manen, Max. (1990). *Researching lived experience*. NY: State University of NY Press.
- Wolcott, Harry. (1994). *Transforming qualitative data*. Thousand Oaks, CA: Sage.

PREREQUISITE for MUS 851: Admission to Ph.D. Program, MUS 789.

PREREQUISITE for MUS 852: MUS 851.

COURSE OBJECTIVES:

In this 2-course sequence, students will work with a mentor to develop skills necessary to work as an independent researcher. Students will further their understanding of the processes and procedures of conducting inquiry in the naturalistic setting of classroom learning.

In their prior experiences in MUS 789, students collected and analyzed data under the guidance and mentorship of the instructor. In MUS 851, students will again enter a naturalistic setting and work as a researcher, but this time with a greater level of independence. The work for 851 will result in a set of data that have been analyzed for emergent themes.

The work for 852 will result in a professional quality research paper or article. A resultant paper should be of a caliber that would enable it to be used as the basis for a research presentation; a resultant article should be of a caliber to be considered publishable.

In the best-case scenario, the student will present the research at a professional conference or submit the article for publication in a professional journal.

MEANS OF ASSESSMENT:

Students' understanding and ability to meet course objectives is assessed through their:

- Design of the study
- Identification of a site
- Securing necessary permissions
- Collection of data
- Analysis and interpretation of data
- Writing up of report of study into a viable research report or article.

Appendix F

College of Arts & Sciences Graduate Course Action Form

CATALOG EDITION F05 EFFECTIVE TERM Sp05

RUBRIC/NUMBER: MUS 851 COURSE NAME: Research Mentorship I

Banner abbreviation of course name (no more than 31 characters, including spaces): RESEARCH MENTORSHIP I Credits: 2

ACTION (see reverse side for codes)

<input type="checkbox"/> New course approval	<input type="checkbox"/> Course credit change
<input checked="" type="checkbox"/> Course name change	<input type="checkbox"/> Course number change
<input checked="" type="checkbox"/> Description change	<input type="checkbox"/> Change in prerequisites
<input type="checkbox"/> Delete course number	<input type="checkbox"/> Change in corequisites
<input type="checkbox"/> Delete course (end-date)	<input type="checkbox"/> Change in grading system

COURSE REPEATS

<input checked="" type="checkbox"/> To change grade
<input type="checkbox"/> No repeats
<input type="checkbox"/> Additional credit
<input type="checkbox"/> Limit

GRADING MODE

<input type="checkbox"/> Standard numeric
<input type="checkbox"/> Audit
<input type="checkbox"/> Standard numeric w/progress
<input type="checkbox"/> Satisfactory/unsatisfactory
<input type="checkbox"/> Satisfactory/unsatisfactory w/progress

SCHEDULE TYPE:

I (see reverse side for codes)

FEES:

(computed or fixed)

RESTRICTIONS:

<input checked="" type="checkbox"/> Level [I/E]
<input type="checkbox"/> Major [I/E]
<input checked="" type="checkbox"/> Degree [I/E]
<input type="checkbox"/> College [I/E]
<input type="checkbox"/> Program [I/E]

COREQUISITE: _____ **DIV:** MTD **DEPT:** MUS **CROSSLISTED COURSE:** _____

PREREQUISITES:(Include if grade greater than 2.0 is required)
Admission to doctoral program, MUS 789.

CATALOG DESCRIPTION (please limit to 50 words):

A research mentorship experience under the guidance of a professional in the field. Over the course of the two semesters, students will design a study, collect and analyze data, and learn to write a publishable research paper

PREVIOUS COURSE NUMBER, TITLE, RUBRIC AND CREDITS MUS 851: Field-Based Mentorship I

RATIONALE FOR ADDITION OR CHANGE

New Program: The revised course name and description are more appropriate for a degree program designed to prepare students to work in a higher education setting.

Submitted by Jackie Wiggins Date 10/6/04

Recommended for approval by _____ Date _____

Approved: College of Arts and Sciences Graduate Committee _____ Date _____
 Approved Denied Delayed

Director of Graduate Study _____ Date _____ Banner _____ Date sent to Registra _____

College of Arts & Sciences Graduate Course Action Form

CATALOG EDITION F05

EFFECTIVE TERM Sp05

RUBRIC/NUMBER: MUS 852 COURSE NAME: Research Mentorship II

Banner abbreviation of course name (no more than 31 characters, including spaces):
RESEARCH MENTORSHIP II

Credits: 2

ACTION (see reverse side for codes)

<input type="checkbox"/> New course approval	<input type="checkbox"/> Course credit change
<input checked="" type="checkbox"/> Course name change	<input type="checkbox"/> Course number change
<input checked="" type="checkbox"/> Description change	<input type="checkbox"/> Change in prerequisites
<input type="checkbox"/> Delete course number	<input type="checkbox"/> Change in corequisites
<input type="checkbox"/> Delete course (end-date)	<input type="checkbox"/> Change in grading system

COURSE REPEATS

To change grade
 No repeats
 Additional credit
 Limit

GRADING MODE

N Standard numeric
 Audit
 P Standard numeric w/progress
 Satisfactory/unsatisfactory
 Satisfactory/unsatisfactory w/progress

SCHEDULE TYPE:

I (see reverse side for codes)

FEES:

(computed or fixed)

RESTRICTIONS:

Level [I/E]
 Major [I/E]
 Degree [I/E]
 College [I/E]
 Program [I/E]

COREQUISITE: _____

DIV: MTD
DEPT: MUS

CROSSLISTED COURSE: _____

PREREQUISITES:(Include if grade greater than 2.0 is required)

Admission to doctoral program, MUS 851.

CATALOG DESCRIPTION (please limit to 50 words):

A research mentorship experience under the guidance of a professional in the field. Over the course of the two semesters, students will design a study, collect and analyze data, and learn to write a publishable research paper

PREVIOUS COURSE NUMBER, TITLE, RUBRIC AND CREDITS

MUS 852: Field-Based Mentorship II

RATIONALE FOR ADDITION OR CHANGE

New Program: The revised course name and description are more appropriate for a degree program designed to prepare students to work in a higher education setting.

Submitted by Jackie Wiggins

Date 10/6/04

Recommended for approval by _____

Date _____

Approved: College of Arts and Sciences Graduate Committee

Date _____

Approved Denied Delayed

Director of Graduate Study _____ Date _____

Banner _____

Date sent to Registra _____

Appendix G

Report on Library Holdings

MEMORANDUM

TO: Jacqueline H. Wiggins
Professor of Music Education

FROM: Mildred H. Merz
Coordinator for Collection Development

SUBJECT: Library's Ability to Support Ph.D. in Music Education

DATE: January 27, 2005

In preparing this collection evaluation I referred both to the original proposal for the Ph.D. in Education with the Music Education cognate and to the current proposal for the Ph.D. in Music Education. I then reviewed my earlier collection evaluation for the cognate and checked needs identified there against our current holdings and then sought to identify any additional books and journals that would be supportive for the newly proposed program. I searched journal indexes (ERIC and Education Abstracts, both education databases, and RILM, a music database), looked at citations in two important music education journals (Journal of Research in Music Education and Bulletin of the Council for Research in Music Education), looked at bibliographical references in recently published books on music education, checked for relevant books in *World Cat* (union catalog of holdings of libraries from around the world) and in our book vendor's database, and checked the University of Illinois library holdings in music education. [I checked Illinois' holdings since it is cited in the proposal as "the first and most successful music education doctoral program in the country."]

Strengths

Not surprisingly the library does already have many materials of direct relevance to the proposed program. It has online subscriptions to the two major education journal indexes (ERIC and Education Abstracts—both through the *FirstSearch* interface) and to the important music database, RILM Abstracts of Music Literature. RILM not only indexes articles from over 5000 journals, but it also indexes books, dissertations, and conference proceedings. The library also has current subscriptions to many major education journals and to several music education journals (see Appendix A). Included among these are the two journals most frequently cited in the various resources I checked—Journal of Research in Music Education and Bulletin of the Council for Research in Music Education. The book collection also has many titles important for the program including most all of the titles listed in the syllabi for the proposed courses [included

with original proposal] and also many of the books frequently cited in bibliographies of the New Handbook of Research on Music Teaching and Learning (Oxford University Press, 2002).

Needs

The greatest need for the program centers on journals. The titles that you suggested in 2001 are clearly still important and appear in the list of recommended journals in Appendix B. [One title recommended then—Philosophy of Music Education Review—is now accessible online from 2003 via ProjectMuse. However, another title, which I reported in my 2003 collection evaluation as being held, was cancelled in 2004 and so must appear again as a needed journal—Journal of Aesthetics and Art Criticism.] I have also included another title as needed that had been incorrectly cited as being held at OU, —Educational Psychologist. It is particularly relevant because of its frequent articles on constructivism in education, the approach highlighted as a core concept for the program. Also included in Appendix B are several other significant titles frequently cited in works related to the proposed program. [Some of these are additions to the list from the 2003 collection evaluation.] The proposed budget (Appendix C) presumes that the library would add subscriptions to most of these journals—as online journals whenever possible. In addition modest funding is earmarked for limited purchase of back issues of some of these journals. Without these earlier issues it would take five years or so before the library could accumulate meaningful holdings of these important journals. Among back issues to consider are issues of the Philosophy of Music Education Review (issues from 2003 forward will be a part of Project Muse), missing issues of important journals we already have, and some back issues of the most crucial journals added.

Book needs for the newly proposed program are modest just as they were at the time of the original collection evaluation. The library has purchased many relevant titles since that time using regular book funds. Still there are gaps. The University of Illinois library has thirteen books on music education published in the past two years. OU holds five of these. A library supporting a doctorate in music education should certainly have most of the monographs published by MENC (National Association for Music Education). In the past two years MENC has published thirteen titles. The library has four of these. Since constructivism is an important approach in the program some book funds should be earmarked for titles on that topic. The book funding in the budget should be sufficient to fill existing gaps on both music education and constructivism and then to purchase new essential books each year.

Conclusion

With relatively modest new funding, I believe the library can adequately support the proposed Music Education Ph.D. The library will certainly not have every education journal and book that students will need (although the library will have many), but I think it is possible to be able to provide most all of the journals and books directly related to music education with the funding proposed in the attached budget.

cc: Julie Voelck, Interim Dean of the Library
Ann M. Pogany, Librarian Liaison to Music, Theatre, and Dance

Appendix A—Existing Journal Collection in Music Education

Journal Title	Print	Online
Action in Teacher Education	print subscription	in FirstSearch
Alberta Journal of Educational Research	print subscription	
American Educational Research Journal	print subscription	in FirstSearch
American Music Teacher	print subscription	in FirstSearch
Arts Education Policy Review		in Infotrac OneFile
British Journal of Educational Technology		in FirstSearch
British Journal of Music Education	print subscription	ECO in FirstSearch
Bulletin of the Council for Research in Music Education	print subscription	
Childhood Education	print subscription	in Infotrac OneFile
Choral Journal	print subscription	
Clavier	print subscription	
Developmental Psychology	print through 2004	PscyArticles in FirstSearch
Early Education and Development	print subscription	
Educational Leadership	print subscription	in FirstSearch
Educational Researcher	print subscription	in FirstSearch
Educational Technology	print subscription	
Educational Technology Research and Development	print subscription	in FirstSearch
Educational Theory	print subscription	
General Music Today		online subscription
The Instrumentalist	print subscription	
Journal of Aesthetic Education		Project Muse
Journal of Educational Psychology	print through 2004	PscyArticles in FirstSearch
Journal of Interactive Learning Research		in Infotrac OneFile
Journal of Research in Music Education	print subscription	in FirstSearch
Journal of Research on Technology in Education	print subscription	in FirstSearch
Journal of Teacher Education	print through 2004	ECO in FirstSearch
Journal of Technology and Teacher Education		in FirstSearch
Music Educators Journal	print subscription	in FirstSearch
Phi Delta Kappan	print subscription	in FirstSearch
Philosophy of Music Education Review		Project Muse
Quarterly Journal of Music Teaching and Learning	no longer published	
Review of Educational Research	print subscription	in FirstSearch
Studies in Art Education		in FirstSearch
Teachers College Record	print subscription	ECO in FirstSearch
Teaching Music	print subscription	in Infotrac OneFile
TechTrends	print subscription	in FirstSearch

Revised 1/2005

Appendix B—Recommended Journals to Support Ph.D. in Music Education

Journal Title	Publisher	Comments	Price
American String Teacher	Am. String Teachers Assoc.		\$ 75
Canadian Music Educator	Canadian Music Educators Assoc.		\$ 60
College Music Symposium	College Music Society	no online	\$ 25
Contributions to Music Education	Ohio Music Ed. Assoc.	no online	\$ 20
Early Childhood Connections: Journal of Music...	Found. for Music Based Learning	no online	\$ 40
Educational Psychologist	Erlbaum for APA Div. of Ed. Psy.	online	\$405
International Journal of Music Education	Sage for Int.Soc. For MusicEd.	online	\$344
Journal of Aesthetics and Art Criticism	Blackwell for Am.Soc.for Aesthetics	online	\$140
Journal of Band Research	Am. Bandmasters Assoc.	no online	\$ 7
Journal of Historical Research in Music Education	Arizona State	no online	\$ 50
Journal of Music Teacher Education	MENC	online only	\$ 25
Journal of Technology in Music Learning	Florida State	no online	\$ 33
Mountain Lake Reader	Mountain Lake Colloquium...	no online	\$ 40
Music Education Research	Carfax	online	\$321
Music Perception	U. of Calif.	online	\$210
Music Teacher	Rhinegold		\$ 53
Psychology of Music	Sage	online	\$305
Psychomusicology	Florida State	slow in pub.	\$ 33
Research Studies in Music Education	U. of South Queensland		\$ 70
Update: Applications of Research in Music Ed	MENC	online only	\$ 21

Total

\$ 2,117

Revised 1/2005

Appendix C—Music Education Budget

	Year 1	Year 2	Year 3	Year 4	Year 5
Books	\$600	\$400	\$400	\$400	\$400
Journals*	\$1,900	\$2,100	\$2,450	\$2,700	\$2,900
Journal Back Issues	\$500	\$500	\$200	\$----	\$----
Totals	\$3,000	\$3,000	\$3,050	\$3,100	\$3,300

*This presumes 10% a year inflation plus the addition of \$150 in new subscriptions in year 3.

Revised 1/05

Appendix H

Assessment Plan and Record of Student Achievements

Following are the excerpts from the department's assessment plan that concern the proposed PhD in Music Education (and are presently used to assess our students who are enrolled in the SEHS program).

Oakland University DEPARTMENT OF MUSIC, THEATRE AND DANCE Music Program Assessment Plan

Oakland University

Mission Statement

As a state-supported institution of higher education, Oakland University has a three-fold mission. It offers instructional programs of high quality that lead to degrees at the baccalaureate, master's and doctoral levels as well as programs in continuing education; it advances knowledge and promotes the arts through research, scholarship and creative activity; and it renders significant public service. In all its activities, the university strives to exemplify educational leadership.

Role

Oakland University provides rigorous educational programs....A variety of majors and specialized curricula prepare students for post-baccalaureate education, professional schools, or careers directly after graduation. Each program provides a variety of courses and curricular experiences to ensure an enriched life along with superior career preparation or enhancement....Wherever possible, students are involved in research projects, and the results of the research and scholarship are integrated into related courses of instruction.

Department of Music, Theatre and Dance

Departmental Mission Statement

The Department of Music, Theatre and Dance is a community whose members create a dynamic environment for the arts in which students are inspired and equipped to become lifelong learners in music, theatre, and dance. Within this community, each discipline maintains its unique identity and is strengthened by opportunities for collaboration.

The Department serves Oakland University by: (1) educating arts professionals, (2) providing liberal arts education for arts majors, and (3) providing arts education and performance opportunities for the university community at large.

The Department serves the region by: (1) providing opportunities to experience the arts in performance, (2) providing support for professional artists and arts educators, and (3) providing leadership in the arts.

The Department promotes and supports scholarship and performance of faculty and students in each of the disciplines: music, theatre, and dance.

Role of the Music Program (within the departmental mission)

The role of the Music Program is to establish cultural, historical, pedagogical, and theoretical contexts in which students have opportunities to develop the highest levels of musical independence and musicianship through performing, creating, and listening. This mission is supported by the faculty's commitment to quality research, creative and artistic endeavors, and community service.

Music Program curricula are designed to foster the musical skills and understandings necessary for students pursuing:

- pre-professional and professional education as performers and composers.
- preservice and inservice education as school music teachers and studio teachers.
- music teacher education and music education research.
- a liberal arts education with an emphasis in music.

The Music Program also provides:

- an arts component to the general education of Oakland undergraduate students.
- a comprehensive series of musical performances for the Oakland University, community and the community at large.
- performance and educational opportunities for the community at large.
- sponsorship of musical experiences for the community and region.

Elements of Missions and Roles relevant to the Music Program Goals

Elements of Oakland University Mission

- a. ...offers instructional programs of high quality that lead to degrees at the baccalaureate, master's and doctoral levels as well as programs in continuing education.*
- b. ...advances knowledge and promotes the arts through research, scholarship and creative activity.*

Elements of Oakland University Role

- c. Oakland University provides rigorous educational program.*
- d. A variety of majors and specialized curricula prepare students for post-baccalaureate education, professional schools, or careers directly after graduation.*
- e. Each program provides a variety of courses and curricular experiences to ensure an enriched life along with superior career preparation or enhancement.*

- f. *Wherever possible, students are involved in research projects, and the results of the research and scholarship are integrated into related courses of instruction.*

Elements of Department Mission Statement

- g. *...a dynamic environment for the arts in which students are inspired and equipped to become lifelong learners in music, theatre, and dance.*
- h. *...educating arts professionals*
- i. *...providing liberal arts education for arts majors.*
- j. *... providing arts education...for the university community at large.*
- k. *---promotes and supports scholarship and performance of...students in...music.*

Elements of the Role of the Music Program

- l. *The role of the Music Program is to establish cultural, historical, pedagogical, and theoretical contexts in which students have opportunities to develop the highest levels of musical independence and musicianship through performing, creating, and listening.*
- m. *Music Program curricula are designed to foster the musical skills and understandings necessary for students pursuing:*
1. *pre-professional and professional education as performers and composers.*
 2. *preservice and inservice education as school music teachers and studio teachers.*
 3. *music teacher education and music education research.*
 4. *a liberal arts education with an emphasis in music.*
- n. *The Music Program also provides...an arts component to the general education of Oakland undergraduate students.*

In the remainder of the document, these elements of the mission and role statements relevant to student learning objectives will be referred to as Elem.a. (Element a.), Elem.l.2 (Element l, number 2) etc.

Music Program Goals (programs for music majors)

The numbers in parentheses following each statement refer to the number of the Assessment Instrument used to measure the objective, as described in the subsequent section. These numbers are for reference only and are not meant to imply priority or importance. The letters following each statement refer to the elements of the Mission and Role Statements relevant to the objective, as listed above.

General Program Goals of the Music Program

- Goal 1. Students will develop a comprehensive understanding of the relationships among historical perspective, theoretical analysis, and performance practice in music. (A.1, A.3, A.4, A.6) (Elem.a, b, c, d, e, f, g, h, i, k, l)
- Goal 2. Students will develop understanding of music in its historical and cultural context such that it enables them to support the growth of their musicianship, and enables them to have a better understanding of the music they perform, hear, and create. (A.1, A.3, A.4, A.5, A.6) (Elem.a, b, c, d, e, f, g, h, i, k, l)
- Goal 3. Students will develop firm grasp of the basic principles of the structure, design, and language of music in the Western musical tradition. (A.1, A.2, A.3, A.4, A.5, A.6) (Elem.a, b, c, d, e, f, g, h, i, k, l)
- Goal 4. Students will acquire the technical knowledge and vocabulary sufficient to approach music of any period, style, or genre. (A.1, A.3, A.4, A.5, A.6) (Elem.a, b, c, d, e, f, g, h, i, k, l)

- Goal 5. Students will develop the ability to form a mental image of the sound of written music, and to translate heard music into written form. (A.2) (Elem.a, b, c, d, e, f, g, h, i, k, l)
- Goal 6. Students will develop technical skill, artistic integrity, and the ability to sight-read music of diverse styles and genres. (A.1, A.2, A.3, A.4, A.6) (Elem.a, b, c, d, e, f, g, h, i, k, l)
- Goal 7. Students will develop knowledge of technology appropriate to and in connection with their field of specialization. (A.3) (Elem.a, b, c, d, e, f, g, h, i, k, l)
- Goal 8. Students will develop knowledge of music literature appropriate to and in connection with their field of specialization. (A.1, A.3, A.4, A.6) (Elem.a, b, c, d, e, f, g, h, i, k, l)

Learning Objectives of Specific Programs

Proposed Ph.D. in Music Education* (Elem.a, b, c, d, e, f, g, h, k, l, m.3)

Students will:

- Obj. PhD1: develop a sophisticated understanding of the philosophical bases of learning and music learning approaches, their roots, assumptions, and implications for music education practice. (A.7, 8)
- Obj. PhD2: develop a sophisticated understanding of theories of learning and music learning, their roots, assumptions, and implications for music education practice. (A.7, 8)
- Obj. PhD3: develop a historical perspective of the roles that various philosophical ideas and psychological theories have played in changes in practice and climate in American schools over the past one hundred years. (A.7, 8)
- Obj. PhD4: develop a sophisticated understanding of current trends, methods, and materials in education and music education, including the influences of technology, multiculturalism, and cross-disciplinary learning. (A.7, 8)
- Obj. PhD5: find solutions to current problems and challenges in education and music education by increasing their understanding of these areas. (A.7, 8)
- Obj. PhD6: develop a sophisticated understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education. (A.7, 8)
- Obj. PhD7: learn to work as professional researchers, writers, and presenters in the area of music education. (A.7, 8)

*At present, these learning objectives serve the Ph.D. in Education (Leadership) with a Cognate in Music Education program.

Music Program Assessment Instruments

Doctoral Program in Music Education: Direct Measures

7. *Comprehensive Examination*

When the Ph.D. in Music Education coursework is complete or near completion all music education doctoral students complete a Comprehensive Examination that consists of 3 questions that they may answer on their own, in their own timeframe. Students have up to one year to complete their responses to these 3 questions.

- The first question tests their expertise in philosophical, psychological, and historical underpinnings of music education practice. (Obj. 1, 2, 3, 4)
- The second is an opportunity for them to show their expertise in the literature that forms the theoretical frame for their area of focus. (Obj. 4, 5, 6, 7)

- The third is an opportunity for them to show their expertise in methodological issues related to the area of their dissertation study. (Obj. 5, 6, 7)

A committee of 3 faculty prepares the questions. The committee will generally consist mainly of music education faculty, but students may invite any Oakland music, music education, education, or other faculty member to serve on his or her committee.

All answers are read by each of the committee members. The 3 committee members must all agree that the comprehensive exam is passing in order for the student to move on to writing the dissertation. Students must earn a grade of at least 3.5 on the comprehensive examination in order to qualify for the degree sought. Sample assessment rubrics for the comprehensive examination are attached (Appendix I).

8. *Doctoral Dissertation and Defense*

When the Ph.D. in Music Education coursework is complete or near completion and the Comprehensive Examination is passed, all music education doctoral students engage in an extensive research project leading to the production of a dissertation. Each student selects a topic under the guidance of the dissertation adviser, writes a proposal, selects a committee of (adviser and at least 2 others), submits proposal to committee, completes dissertation under the supervision of the committee, and presents the research findings at the doctoral defense.

It is expected that the student's work on the dissertation will show that they have met Objectives 5, 6, and 7, and reflect their understanding and background in Objectives 1, 2, 3, and 4. Students must earn a grade of at least 3.5 in the dissertation in order to qualify for the degree sought. Sample assessment rubrics for the doctoral dissertation and defense are attached (Appendix I).

The defense also provides an opportunity for an informal exit interview in that the committee and student generally discuss the student's success in the program as part of their conversations.

PROGRAM EVALUATION: INDIRECT MEASURES

Graduate/Alumni survey every 10 years (Fall 2000, Fall 2005, then Fall 2015, 2025, etc.)

National Association of Schools of Music Survey administered every 10 years, coinciding with self-studies required for continued accreditation. Sample survey form attached. (Appendix J)

NASM Evaluation Visits every 10 years (Fall 2000, Fall 2006, then Fall 2016, 2026, etc.)

A team of evaluators from the National Association of Schools of Music will assess and evaluate all music programs every 10 years. (We became associate members in 2000, and will therefore be evaluated once again in 2006. After 2006, evaluations will occur every 10 years.)

Number of graduates of doctoral program successful in securing positions in higher education.

Record of Doctoral Student Publications, Presentations, and Professional Service

The music education faculty keep an informal record of publications, presentations, and professional service of doctoral students as a measure of their success as entry-level professionals.

DIRECT MEASURES OF STUDENT PERFORMANCE FOR PH.D. CANDIDATES

Measure	When Administered & by Whom	For Which Students	How Evaluated & Reported
Comprehensive Examination Elem.a.b.c.d.e.f. g.h.k.l.m.3 Goals.2,3,7,8	Upon completion of program coursework—administered by committee of 3 faculty chosen by the student. Generally music education faculty: Wiggins, Shively, Blair,	All Ph.D. candidates	A committee of 3 faculty prepares a set of 3 questions—one concerning the theoretical framework of the candidate’s proposed dissertation study, a second concerning the literature review for the proposed study, and a third concerning the methodology for the proposed study. Students have a maximum of

Obj. PhD1-7	and other music or education faculty with interest and expertise in music education, e.g., R. Wiggins, Cunningham, Mitchell.		1 year to answer the 3 questions. All answers are read by each of the committee members. The 3 committee members must all agree that the comprehensive exam is passing in order for the student to move on to writing the dissertation. Assessment of quality of completed comprehensive examinations is reported to music faculty and discussed annually at a music program faculty meeting. (See Appendix I.)
Dissertation Elem.a.b.c.d.e.f. g.h.k.l.m.3 Goals.2,3,7,8 Obj. PhD1-7	Upon completion and passing of the comprehensive exam—administered by committee of 3 faculty chosen by the student. Generally music education faculty: Wiggins, Shively, Blair, and other music or education faculty with interest and expertise in music education, e.g., R. Wiggins, Cunningham, Mitchell.	All Ph.D. candidates	Student writes a proposal, selects a committee of 3 or more faculty, submits a proposal to the committee, completes dissertation with guidance from committee, and, ultimately, defends the dissertation. Assessment of quality of completed dissertations is reported to music faculty and discussed annually at a music program faculty meeting. (See Appendix J.)

**INDIRECT MEASURES OF STUDENT LEARNING/SATISFACTION AND
PERCEPTIONS/SATISFACTION OF EMPLOYERS**

Indicator of Elem.a.b.c.d.e.f.g.h.i, j,k.l.m,n Goals.1, 2, 3, 4, 5, 6, 7, 8	How Often Implemented & By Whom	Source of Information	How Evaluated & Reported
NASM Survey of Alumni	Every 10 years (mailed out by department office staff)	Alumni from whom we have current addresses	Data summarized and analyzed for emergent themes by the authors of the NASM report. Discussed by all music faculty and with external evaluators from accrediting agency (NASM).
NASM Evaluation Visits	Every 10 years	External evaluators with expertise in music in higher education	NASM evaluators visit campus and spend 2 days gathering data about the programs and dept. Dept also does an extensive self-study report which the evaluators have received prior to visit. Based on assessment of report and data collected during onsite visit, evaluators prepare a Report that is given to the OU president and provost, CAS dean, MTD chair, and shard with all faculty and staff.
Number of graduates of doctoral program successful in securing positions in higher education	Informally every year, collected by music education faculty (Wiggins, Shively, Blair)	Graduates themselves, employers and schools contacting dept. for recommendations, interactions with colleagues in the field	Records kept, discussed, and evaluated annually by music faculty at a music program faculty meeting.
Number of professional presentations made and articles published by current & former doctoral students	Ongoing record kept collected by music education faculty (Wiggins, Shively, Blair)	Reports from students and our own awareness of occurrences in the profession	Continuous record kept, discussed, and evaluated annually by music faculty at a music program faculty meeting.

DEPARTMENTAL PROCESSES OF REVIEWING ASSESSMENT RESULTS

Each year, at least one of our biweekly music faculty meetings is dedicated to discussion of assessment data. All assessment data are presented by those responsible for collecting them.

Issues emerging from data collected for program assessment are discussed in the appropriate venues:

- The department faculty meet every other week throughout the fall and winter semesters to discuss issues related to the overall department.
- The music faculty meet on the alternate weeks throughout fall and winter to discuss issues related to music programs.
- In addition, the music education and performance faculty meet weekly (in a separate series of meetings) throughout fall and winter to discuss issues related to the music education and performance programs.

Suggested program revisions are brought to either the MTD Undergraduate Curriculum Committee or the MTD Graduate Committee and then forwarded to the appropriate College and University committees.

The department has a long history of sensitivity to programmatic and student issues, as is evidenced by the large number of curricular changes we have regularly submit to the CAS Committee on Instruction and the CAS Graduate Study Committee.

Biannually, one member of the music faculty prepares a report of these activities for the University Assessment Committee.

Doctoral Comprehensive Examination Assessment Rubric

Sample Comprehensive Examination Questions

1. Although it is often not acknowledged, approaches to music education have philosophical and psychological underpinnings and each rests on a particular theoretical framework. Briefly discuss these philosophical and psychological frames including, in more detail, the ones that will guide your work (as a teacher and researcher).
2. What literature will guide your work in your proposed research study? More specifically, describe the work that has been done in the areas of teaching music and assessing musical understanding in technology lab environments. Critique some of the key studies that approach this issue from a perspective that contradicts your position. Include other related research areas if appropriate.
3. What methodological approaches are commonly used to investigate your area of interest? Briefly review the strengths and weaknesses of these approaches by discussing and critiquing the methods used to collect and analyze data in the studies described in the answer to Question 2. Describe in detail the methodological approach you propose to use in your study. If possible, provide a description of any piloting work you have done using this methodology or, alternatively, give examples of its use by others who have influenced your thinking.

Learning Objectives for Ph.D. in Music Education Program*

*At present, these serve the Ph.D. in Education (Leadership) with a Cognate in Music Education program.

Students will:

- Obj. 1. develop a sophisticated understanding of the philosophical bases of learning and music learning approaches, their roots, assumptions, and implications for music education practice. (A.7, 8)
- Obj. 2. develop a sophisticated understanding of theories of learning and music learning, their roots, assumptions, and implications for music education practice. (A.7, 8)
- Obj. 3. develop a historical perspective of the roles that various philosophical ideas and psychological theories have played in changes in practice and climate in American schools over the past one hundred years. (A.7, 8)
- Obj. 4. develop a sophisticated understanding of current trends, methods, and materials in education and music education, including the influences of technology, multiculturalism, and cross-disciplinary learning. (A.7, 8)
- Obj. 5. find solutions to current problems and challenges in education and music education by increasing their understanding of these areas. (A.7, 8)
- Obj. 6. develop a sophisticated understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education. (A.7, 8)
- Obj. 7. learn to work as professional researchers, writers, and presenters in the area of music education. (A.7, 8)

Characteristics of an Excellent Comprehensive Examination for the Ph.D. in Music Education	Percentage Possible	Percentage Earned	Ph.D. in Music Education Learning Objectives
Response to Question 1: Demonstrates sophisticated knowledge of philosophical, psychological, and historical roots and assumptions of, and implications for historical and contemporary education and music education practice—extensive enough for the individual to be considered qualified to teach these areas to music education students.	100% of credit for response to Question 1		Obj. 1, 2, 3, 4
Response to Question 2: Demonstrates expertise in the process of identifying, studying, and assessing existent literature with an eye toward establishing a theoretical framework for the development of new knowledge.	100% of credit for response to Question 2		Obj. 4, 5, 6, 7
Response to Question 3: Demonstrates expertise in research design and practice for the development of new knowledge.	100% of credit for response to Question 3		Obj. 4, 5, 6, 7

Doctoral Dissertation Assessment Rubric

Learning Objectives for Ph.D. in Music Education Program*

*At present, these serve the Ph.D. in Education (Leadership) with a Cognate in Music Education program.

Students will:

- Obj. 1. develop a sophisticated understanding of the philosophical bases of learning and music learning approaches, their roots, assumptions, and implications for music education practice. (A.7, 8)
- Obj. 2. develop a sophisticated understanding of theories of learning and music learning, their roots, assumptions, and implications for music education practice. (A.7, 8)
- Obj. 3. develop a historical perspective of the roles that various philosophical ideas and psychological theories have played in changes in practice and climate in American schools over the past one hundred years. (A.7, 8)

- Obj. 4. develop a sophisticated understanding of current trends, methods, and materials in education and music education, including the influences of technology, multiculturalism, and cross-disciplinary learning. (A.7, 8)
- Obj. 5. find solutions to current problems and challenges in education and music education by increasing their understanding of these areas. (A.7, 8)
- Obj. 6. develop a sophisticated understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education. (A.7, 8)

Characteristics of an Excellent Doctoral Dissertation for the Ph.D. in Music Education	Percentage Possible	Percentage Earned	Ph.D. in Music Education Learning Objectives
Demonstrates professional-level expertise in developing a theoretical framework for a research study (including philosophical, psychological, and historical roots, where appropriate). Demonstrates extensive (professional-level) knowledge of the literature in fields relevant to the research study.	100% of credit for theoretical frame		Obj. 1, 2, 3, 4
Demonstrates professional-level expertise in developing a methodological framework for a research study. Demonstrates extensive (professional-level) knowledge of the literature	100% of credit for methodological frame		Obj. 4, 5, 6, 7

- Obj. 7 learn to work as professional researchers, writers, and presenters in the area of music education. (A. 7, 8)

in fields relevant to the methodology of the research study.			
Demonstrates professional-level expertise in carrying out data collection, analysis, interpretation, and determining applications of findings to practice.	100% of credit for engaging in and writing up research study		Obj. 4, 5, 6, 7

**Approval of the Preceding
Assessment Plan:**

Oakland University Senate Assessment Committee

TO: Oakland University Senate
Virinder Moudgil, Chair

From: Senate University Assessment Committee (SUAC)

Date: February 4, 2005

Subject: Recommendation to approve the assessment plan in the “PhD in Music Education” proposal

The University Assessment Committee appreciated the opportunity to review the assessment plan in the proposal for a “PhD in Music Education”.

The Committee thoughtfully considered the proposal and related materials. The Committee noted that the template for assessment was missing, and the overall responsibility for the use of assessment data had not yet been assigned. The Committee suggests that this additional information be added prior to the Senate’s consideration of the final proposal. The Committee also suggested that the program might be able to use accreditation data, in the future, as part of their assessment activities.

The Senate University Assessment Committee has voted eight to zero to recommend the Senate adopt the assessment plan included in the proposal for a PhD in Music Education.

RECORD OF STUDENT PRESENTATIONS AND PUBLICATIONS
(as of September 1, 2005)

Publications/Software/Technology Development

Deborah Blair

“Listening and Creating with a Purpose,” *Michigan Music Educator*, Summer 2002, Vol.39, No. 4, pp. 26-29, 32.

Contributing Author: *Making Music with Technology*, (in press). Silver Burdett/Scott Foresman, K-8 General Music Textbook Series

Sharon Davis

“‘That thing you do!’ Compositional Processes of a Rock Band,” *International Journal of Education and the Arts*. (In Press).

Alex Ruthmann

Contributing Author & Reviewer: *Music! Its Role and Importance in Our Lives*, (in press). Glencoe/McGraw-Hill, High School General Music Textbook Series

Contributing Author: *Making Music with Technology*, (in press). Silver Burdett/Scott Foresman, K-8 General Music Textbook Series

Developer, *TuningPartner Intonation Training CD*, (2002). MusicPartner, LLC. www.musicpartner.com

Developer, *EZ I/O Max Sensor Interface*, (1997). NIQ, Inc. www.ezio.com

Professional, Academic, and Community Service

Alex Ruthmann

MENC Online Mentor: General Music and Technology, September 2004

International Society of Music Education (ISME), USA Student Representative, 2004 – Present

Michigan Music Technology Conference, Conference Co-Chairperson, 2003 – Present

Michigan State Band and Orchestra Association Music Technology Committee, 2002 – Present

Presentations and Workshops

International

Alex Ruthmann and Deborah Blair

“Learning Through Meaningful Engagement With the World of Sound: Connecting to Students’ Sound Worlds”
2004 World Conference of the International Society for Music Education, Tenerife, Canary Islands, Spain, July 11-16, 2004

Deborah Blair

“Knowing, Feeling, and Creating Through the World of Japanese Musical Sound” (with Shinko Kondo, Oakland University), 2004 World Conference of the International Society for Music Education, Tenerife, Canary Islands, Spain, July 11-16, 2004

Alex Ruthmann

“Collaborative Creating and Pre-Service Generalist Teachers’ Emergent Musical Self-Efficacy”
Fourteenth International Music in Schools and Teacher Education Commission (MISTEC) Seminar, Granada, Spain, July 2004

“Tuning the Band by Ear” (co-presented with Mike Brown and Robert Myers)
Midwest Clinic International Band and Orchestra Conference, Chicago, IL, December 19, 2003

“Sensing Technologies for Interactive Art and Music”
Burg Giebichenstein Hochschule für Kunst, Halle, Germany, July 1998

National**Sharon Davis**

“‘That thing you do!’ Compositional Techniques of a Rock Band,” New Directions in Music Education: 2nd Conference on Teaching Composition and Improvisation, November 3-5, 2005, Michigan State University.

“‘That thing you do!’: Compositional Techniques of a Rock Band,” Desert Skies Symposium, School of Music and Dance, University of Arizona. Presented February 2005

Deborah Blair

"A Conversation with the Materials: Musical Mapping as Narrative," Narrative in Music Education Conference, Arizona State University, April 2006.

“A Heart to Heart About Music Education Practice,” invited to participate with Jackie Wiggins, Joe Shively, and Alex Ruthmann in a featured presentation for the Colloquium for Teachers of General Music Methods, Mountain Lake, VA, May 24, 2005.

"Can Constructivist Pedagogy Be Applied To Multicultural Music?" presentation at the Mountain Lake Colloquium for Teachers of General Music Methods, May 2005 with Shinko Kondo, music teacher from Japan, OU MM in Music Education, plans to enroll in PhD in Music Education.

“Using Student-Created Musical Maps to Connect to Listening Experiences,” Biennial In-Service Conference of MENC–The National Association for Music Education, April 2004

“Voices from the Field of Education and their Capacity to Inform Music Education”
(with Jackie Wiggins), Colloquium for Teachers of General Music Methods, Mountain Lake, VA, May 18, 2003

Alex Ruthmann

“Inside the Composers Workshop: Developing Authentic Composing Experiences with Technology,” New Directions in Music Education: 2nd Conference on Teaching Composition and Improvisation, November 3-5, 2005, Michigan State University.

"Lessons Taught and Lessons Learned: What My Students Have Taught Me about Teaching Music in a Tech Lab" to be presented at the National Symposium on Music Instruction Technology, Hartwick College, NY, July 2005.

“A Constructivist Approach to Teaching & Learning Music in Technology-Infused Secondary General Music Classes,” presentation at the Mountain Lake Colloquium for Teachers of General Music Methods, May 2005.

“A Heart to Heart About Music Education Practice,” invited to participate with Jackie Wiggins, Joe Shively, and Deborah Blair in a featured presentation for the Colloquium for Teachers of General Music Methods, Mountain Lake, VA, May 24, 2005.

“Integrating Artistic Concepts and Processes in a Curriculum for Elementary Teachers through Creative Movement, Music, and Theatre Experiences”
National Dance Education Organization Annual Conference, East Lansing, MI, October 21, 2004

“Enabling Emergent Musical Creativity in a Class for Elementary Education Majors”
(Creativity SRIG research presentation for the Society of Research in Music Education)
Music Educators National Conference (MENC) Biennial In-Service, Minneapolis, MN, April 2004

“Audio Recording for the Elementary Music Teacher”
MENC Eastern Division Regional Conference, Providence, RI, March 8, 2003

“Making Music and Super Duper Music Looper – Creative Software for the Elementary Classroom”
MENC Eastern Division Regional Conference, Providence, RI, March 7, 2003

“Improvising with the MIDIPartner System”
Music Educators National Conference (MENC) Biennial In-service, Nashville, TN, April 12, 2002

“A General Music Teacher's Guide to Music Technology in the Classroom”
Music Educators National Conference (MENC) Biennial In-service, Nashville, TN, April 12, 2002

“The MIDIPartner System: An Effective Approach to Integrate Technology in the Music Classroom”
Music Educators National Conference (MENC) Biennial In-service, Nashville, TN, April 11, 2002

“Tuning and Temperament from Pythagoras to Partch: A Brief History, Musical Examples, and Exercises to Improve Individual and Group Intonation”
Conductors' Guild Regional Workshop, University of Michigan, Ann Arbor, MI, April, 2000

State

Deborah Blair

“Using Student Created Musical Maps to Connect to Listening Experiences,” Michigan Music Education Conference, Grand Rapids, January 2006.

“Using Student-Created Musical Maps to Connect to Listening Experiences,” Michigan Music Education In-Service Conference, Ann Arbor, Michigan, January 24, 2003

“World Music Drumming in the General Music Classroom,” Michigan Music Education In-Service Conference, Ann Arbor, Michigan, January 24, 2003

“Empowering Students through Self-Assessment during Ensemble Rehearsals,” Michigan Music Technology Conference: Ann Arbor, Michigan, January 22, 2004

Alex Ruthmann

Session accepted at the Michigan Music Education Conference, Grand Rapids, January 2006.

“Enabling Musical Creativity with Technology: Curricular Ideas, Strategies, and Tools”
Ottawa Area Intermediate School District, Holland, MI, September 24, 2004

“The Rite of Spring Project: A Collaborative Middle School Curriculum Project in Music and Dance”
Teaching for Musical Understanding Society, Rochester, MI, April 3, 2004

“Music, Technology, and Society: What Does it Mean to be a Musician in the 21st Century?”
World Affairs Seminar, Cranbrook Schools, Bloomfield Hills, MI, March 5, 2004

“Enabling Musical Creativity with Technology: Curricular Ideas, Strategies, and Tools”
Michigan Music Technology Conference, Ann Arbor, MI, January 22, 2004

“Super Duper Music Looper: A Hands-on Look at What You and Your Students Can Create”
Michigan Music Technology Conference, Ann Arbor, MI, January 22, 2004

“Using Electronic Musical Instruments in the Elementary Music Classroom”
Wisconsin Music Educators’ Association Conference, Madison, WI, October 30, 2003

“Creating Music with Technology”
Wisconsin Music Educators’ Association Conference, Madison, WI, October 30, 2003

“Music Technology in the One Computer Classroom”
Association of Independent Michigan Schools Conference, Bloomfield Hills, MI, October 20, 2003

“Tuning the Band by Ear” (co-presented with Mike Brown and Robert Myers)
Texas Music Educators’ Association Annual Conference, San Antonio, TX, February 14, 2003

“New Technologies for the General Music Classroom”
Michigan Music Technology Conference, Ann Arbor, MI, January 16, 2003

“Teaching for Musical Understanding with the MIDIPartner System” (co-presented with Jackie Wiggins)
Teaching for Musical Understanding Society, Rochester, MI, October 5, 2002

“Teaching for Musical Understanding through Technology”
Michigan Music Educators Association Summer Workshop, Lansing, MI, July 24, 2002

“Integrating Music Technology into the General Music Classroom”
Michigan Music Educators Association Summer Workshop, Lansing, MI, July 24, 2002

“Making Music with the MIDIPartner System” (co-presented with Jackie Wiggins)
Scott Foresman/Silver Burdett Summer Music Workshop, Ypsilanti, MI, June 26, 2002

“Making Music with the MIDIPartner System”
Scott Foresman/Silver Burdett Summer Music Workshop, Boone, NC, June 20, 2002

“Enhancing the General Music Classroom with a SMARTBoard”
Michigan Music Technology Conference II, Crystal Falls, MI, May 4, 2002

“Making Music with Technology in the General Music Classroom”
Michigan Music Technology Conference II, Crystal Falls, MI, May 4, 2002

“Enhancing the General Music Classroom with a SMARTBoard”
Michigan Music Technology Conference, Ann Arbor, MI, January 17, 2002

“Making Music with Technology in the General Music Classroom”
Michigan Music Technology Conference, Ann Arbor, MI, January 17, 2002

“Teaching for Musical Understanding Through Technology”
Teaching for Musical Understanding Society Workshop, Rochester, MI, September 29, 2001

“The MIDIPartner System: A New Approach to Integrating Technology in the General Music Classroom”
Electronic Music Festival, Linton, IN, May 7, 2001

“The MIDIPartner System: A New Approach to Integrating Technology in the General Music Classroom”
Massachusetts Music Educators Association Conference, Danvers, MA, March 16, 2001

“The Future of Music Technology in the K-12 Music Curriculum”
Massachusetts Music Educators Association Conference, Danvers, MA, March 15, 2001

“New Technology for the General Music Classroom” (co-presented with Jackie Wiggins)
Michigan Music Technology Conference Ann Arbor, MI, January 14, 2001

“Music Technology to Improve the Intonation of High School Music Students”
Michigan Music Technology Conference, Ann Arbor, MI, January 22, 2000

“Melding Music, Art, and Interactivity”
IMMEDIA Digital Hybrid Art Show, (with Michael Rodemer) University of Michigan, Ann Arbor, MI,
April 1998

“Expanding the Interactive Possibilities of Your Music Technology Lab with the EZ I/O”
Michigan Music Technology Conference, (with Michael Rodemer), Ann Arbor, MI, January 1997

Regional

Deborah Blair

“Composing in the Elementary General Music Classroom,” Professional Development In-Service for the Blue Water Curriculum Council, St. Clair County Intermediate School District (ISD), October 22, 2003

“World Music Drumming in the General Music Classroom,” Professional Development In-Service for Music Teachers in the Port Huron Area School District, October 31, 2002

“Guided Listening Lessons for the General Music Classroom,” Professional Development In-Service for the Blue Water Curriculum Council, St. Clair County Intermediate School District (ISD), October 14, 2002

“Problem Solving Lesson Plans for Elementary General Music Classrooms,” Professional Development In-Service for Music Teachers in the Port Huron Area School District, November 16, 2000

Universities

Deborah Blair

“Using Student Created Musical Maps to Connect to Listening Experiences,” TMU: Teaching for Musical Understanding (professional development workshop for music teachers), Oakland University, Rochester, Michigan, October 11, 2003

“Percussion Ensembles in the Elementary Classroom,” TMU: Teaching for Musical Understanding (professional development workshop for music teachers), Oakland University, Rochester, Michigan, October 11, 2003

“Problem Solving Lesson Plans for Elementary General Music Classrooms,” TMU: Teaching for Musical Understanding (professional development workshop for music teachers), Oakland University, Rochester, Michigan, October 14, 2000

Alex Ruthmann

“Developing Intonational Flexibility and Heightened Pitch Awareness in Individual Practice”
School of Music, Michigan State University, East Lansing, MI, Fall 2004

“Enabling Emergent Musical Creativity in a Class for Elementary Education Majors”
First Annual Graduate Research Symposium, Oakland University, Rochester, MI, May 8, 2004

“An Exploration and Discussion of a Qualitative Methodology for Investigating the Nature of Student Learning in a Music Technology Lab Environment”
First Annual Graduate Research Symposium, Oakland University, Rochester, MI, May 8, 2004

“Tuning and Temperament from Pythagoras to Partch: A Conductors’ Guide to Ensemble Intonation and Tuning”
Graduate Conducting Studio, School of Music, University of Michigan, Ann Arbor, MI, March 4, 2004

“New Technologies for Use in General Music Methods Courses”
Music Education Faculty, Central Michigan University, Mt. Pleasant, MI, April 25, 2003

“Effective Ways of Using Music Technology in the Music Classroom”
Collegiate MENC Chapter Speaker Series, Oakland University, Rochester, MI, September 24, 2002

“Developing Intonational Flexibility and Heightened Pitch Awareness in Individual Practice”
School of Music, University of Michigan, Ann Arbor, MI, April 2000

“Sensing Technologies for Interactive Art and Music”
Burg Giebichenstein Hochschule fur Kunst, Halle, Germany, July 1998

Presentations/Workshops/Consultations – K-12 Schools

Alex Ruthmann

“Music Notation Technologies Hands-on Workshop”
East Central Michigan Educational Consortium Workshop, Caro, MI, April 30, 2004
East Central Michigan Educational Consortium Workshop, Lapeer, MI, April 29, 2004

“Creative Music Technologies for the Elementary Music Classroom”
Rochester Community Schools, Rochester, MI, April 20, 2004

“New Music Technologies for Elementary General Music”
Rochester Community Schools, Rochester, MI, October 28, 2003

“Designing Elementary and Middle School Electronic Music Labs”
Kensington Academy, Beverly Hills, MI, September 19, 2003

“Hands-on Music Technology Overview for Instrumental Music Teachers”
Troy School District In-Service, Troy, MI, August 21, 2003

“Hands-on Music Technology Overview for Choral/General Music Teachers”

Troy School District In-Service, Troy, MI, August 20, 2003

“Teaching for Musical Understanding through Technology”
Monroe ISD In-service Workshop, Monroe, MI, October 16, 2002

“Software for Student Musical Creativity”
Grosse Pointe School In-service, Grosse Pointe, MI, April 17, 2002

“Interactive Technology for K-12 Music Classes”
East China School District, St. Clair, MI, May 5, 2002

“Integrating Notation Software into Music Composition Projects in Middle and High School Performance Classes”
L’Anse Creuse School District, Macomb County, MI, January 8, 2002

“Interactive Technology for the Elementary and Middle School Music Classroom”
Grosse Point School District In-service, Grosse Pointe, MI, January 7, 2002

“Interactive Technology for the Elementary Music Classroom”
Port Huron School District In-service, Port Huron, MI, November 13, 2001

“Introduction to Music Notation Software”
Troy School District In-Service, Troy, MI, August 23, 2001

“Computer Audio Techniques for Teachers”
Troy School District In-Service, Troy, MI, August 22, 2001

“An Overview of Music Technology Possibilities for the General Music Classroom,”
Lake Orion School District In-Service, Lake Orion, MI, March 30, 2001

Curriculum Consultation

Deborah Blair

Michigan Department of Education, Arts Grade Level Expectation project, January 2003

The focus of this project was to create a document in support of the new state standards in arts education, to be used as a model by teachers throughout the state.

Diane Raymond

Michigan Department of Education, Arts Integration project, July 2004

The focus of this project was to create a document in support of the new state standards in arts education, to be used as a model by teachers throughout the state.

Committee to revise the MTTC in Music (state teacher certification examination), December 4, 2004.

Appendix I

Email Correspondence Regarding Permission for Ph.D. in Music Education Students to Enroll in Education Courses

From the Department of Teacher Development and Educational Studies:

From: "Dyanne M. Tracy" <dtracy@oakland.edu>
Date: Tue Feb 24, 2004 4:16:19 PM America/Detroit
To: Jackie Wiggins <jwiggins@oakland.edu>
Subject: Re: grad question

Okay Jackie... your Graduate students are welcome to take any of the following. We do not follow a cohort model like Ed Leadership decided to follow. However, we do require a prerequisite of EST601. We need students to know APA style of writing and we need them to know how and where to find primary research, read it and critique it. Do you have a course where they would have learned this within your department? If so, then what is that course? We could consider making it an approved prerequisite if it accomplishes what I mentioned above.

EST 602 Diverse Learners and the Curriculum (every Winter)
EST 603 Teachers and the Curriculum (every Fall)
EST 581 Gender Socialization in Schools (Odd Winters, 2003, 2005, etc.)

Notice the rubric, number AND name changes. This is reflected in the 2004 Graduate Catalog.

Let me know if this works for any of your students.

Dyanne

Hi Dyanne,

Can you please tell me which of these courses your dept. offers on a semi-regular basis - and whether my grad students might be able to choose to enroll in one or two of them as elective in a music ed degree?

ES 509 Schools, Students, and Educational Equity
ES 512 Principles of Curriculum Development
ES 561 Gender Socialization in the Schools

Thanks,
Jackie

--

Dr. Dyanne M. Tracy, Professor and Chair
Department of Teacher Development and Educational Studies
485A Pawley Hall
Oakland University
Rochester MI 48309-4401
248-370-3064, -2613 (OFFICE)
248-370-2639 (FAX)
<http://www.oakland.edu/~dtracy>

From the Department of Human Development and Child Studies:

From: Carol Swift <swift@oakland.edu>
Date: Wed Feb 25, 2004 10:18:50 AM America/Detroit
To: Jackie Wiggins <jwiggins@oakland.edu>
Subject: Re: grad question

I put asterisks by the only ones that are offered regularly. EC 540 is offered 3 times per year (not in spring), and on a space available basis, I'm sure your students could participate. The EC masters students take this as a first course, so the number of admits in a given semester would determine the availability. Since they use this course as prereq to others, you would have to talk with Andy about availability for the music students. As to the FE 602, this is offered in Spring only, for the 5th year secondary ed students. Again, if there is space available, I don't have a problem with your students taking this one. Maybe they take it already?

On Tuesday, February 24, 2004, at 09:36 AM, Jackie Wiggins wrote:

Hi Carol,

Can you please tell me which of these courses your dept. offers on a semi-regular basis - and whether my grad students might be able to choose to enroll in one or two of them as elective in a music ed degree?

*EC 540 Theories of Child Development and Education
FE 503 Major Theorists in Education
FE 506 Child Development, Variability and Learning
*FE 509 Family, Child and Learning in Cultural Context
*FE 602 Philosophy in Education
FE 603 Cross-Cultural Studies in Education
FE 604 Sociology in Education
FE 605 Politics in Education
FE 606 Psychology in Education
FE 660 Change Models in Education
FE 680 Learning Models

Thanks,
Jackie

Dr. Carol Swift, Chair
Department of Human Development and Child Studies
Oakland University
405a EDU
Rochester, MI 48309-4494
Phone: 248-370-3067 or 3077
FAX: 248-370-4242

Appendix J

Music Courses Currently Offered for Doctoral Students

MUS 5__	Applied study in instrument or voice on graduate level	(2)
MUS 720	Conducting Apprenticeship	(2)
MUS 721	Seminar in Medieval and Renaissance Music	(2)
MUS 722	Seminar in Baroque and Classical Music	(2)
MUS 723	Seminar in Romantic and Contemporary Music	(2)
MUS 730	Doctoral Seminar	(1)
MUS 731	Historical and Philosophical Foundations of Music Education	(4)
MUS 732	Psychological Foundations of Music Education	(4)
MUS 741	Teaching for Musical Understanding in Elementary General Music	(2)
MUS 742	Teaching for Musical Understanding in Secondary General Music	(2)
MUS 743	Teaching for Musical Understanding in Choral Music	(2)
MUS 744	Teaching for Musical Understanding in Instrumental Music	(2)
MUS 745	Music Curriculum Development and Assessment	(2)
MUS 765	Survey and Study of Choral Literature	(2)
MUS 780	Advanced Choral Interpretation and Conducting Technique	(2)
MUS 789	Research Methods in Music Education	(4)
MUS 790	Special Topics in Music and Music Education	(1 or 2)
MUS 799	Independent Study	(1 or 2)
MUS 851	Research Mentorship I	(2)
MUS 852	Research Mentorship II	(2)
MUS 995	Dissertation Proposal Development Seminar	(4)
MUS 999	Dissertation Research	(16)
MUT 735	Analysis and Aesthetics in Music Before 1900	(2)
MUT 736	Analysis and Aesthetics in Music After 1900	(2)

Appendix K

Curriculum Vitae of Music and Music Education Faculty

Music Education Faculty:

Jackie Wiggins, Ed.D., Professor of Music Education
Joseph Shively, Ed.D., Assistant Professor of Music Education
Gregory Cunningham, Ed.D., Associate Professor of Music
Michael Mitchell, D.M.A., Associate Professor of Music

Other Music Faculty who may work with Doctoral Students:

Kenneth Kroesche, D.M.A., Associate Professor of Music
David Kidger, Ph.D., Associate Professor of Music
John Paul White, Professor of Music

SEHS Faculty with expertise in Music Education:

Robert A. Wiggins, Ph.D., Associate Dean, School of Education and Human Services