

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:

Submitted, September 29, 2004 Approved, October 6, 2004

Department of Music, Theatre and Dance Music Area:

Submitted, October 7, 2004 Approved, October 7, 2004

Department of Music, Theatre and Dance:

Submitted, October 7, 2004 Approved, October 14, 2004

College of Arts and Sciences Graduate Committee

Submitted, October 25, 2004 Approved, November 10, 2004

College of Arts and Sciences Assembly

Submitted, November 11, 2004 Approved, _____

Oakland University Graduate Council

Submitted, _____ Approved, _____

Oakland University Senate

Submitted, _____ Approved, _____

Abstract

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. The 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 degree program are offered by MTD (CAS) and the Department of Educational Leadership (SEHS). In the existing program, 32 credits are offered through SEHS and 44 through CAS. The program is currently administered through SEHS. We propose to shift the administration of this program to CAS and rename it as a Doctorate of Philosophy in Music Education. This would then become a new degree program in the College of Arts and Sciences, the first Ph.D. in the humanities at Oakland.

The nature and purpose of the program would be unchanged. A music education doctoral program is generally about half music education and half education courses. Without the 16-credit dissertation, the existing program is 32 credits of education plus 28 credits of music education. The proposed program has 20 required credits of education, 24 required credits of music education, and 16 credits of elective in either education or music education, giving the students a bit more flexibility to focus on their particular interest areas and areas of specialization. This would make the program attractive to more students. (The present leadership focus limits the interested clientele.)

The existing degree program is already quite successful, having attracted and enrolled 3 students its first year (04-05), 3 in its second (04-05), with potential students already applying for 05-06. This program has not yet been advertised and recruitment efforts have not yet begun. With advertising on the national and international levels and more flexibility within the program, it would attract even more students.

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. In essence, we are proposing to rename an existing program and relocate its administration, creating a new degree in the College, and the first Ph.D. in the humanities at Oakland University. The Department of Educational Leadership supports this proposal.

I. Program Description

The Department of Educational Leadership in the School of Education and Human Services currently offers a:

Doctorate of Philosophy in Education
with a Major in Educational Leadership
and a Cognate in Music Education.

This cognate is presently offered through the Department of Music, Theatre and Dance (MTD) in the College of Arts and Sciences. 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. We propose to:

- rename the degree program Doctorate of Philosophy in Music Education
- shift the administration of this program to MTD/CAS
- make it possible for students to take more electives in the program.

The nature and purpose of the program would be unchanged. A music education doctoral program is generally about half music education and half education courses. The existing program is:

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

The existing program has only 4 credits of elective out of 76 total. The proposed program would give students more flexibility to focus on their particular interest areas and areas of specialization:

- 20 required credits of education
- 24 required credits of music education
- 16 credits of elective in either education or music education
- 16 credits of dissertation.

This would make the program attractive to more students. The Department of Educational Leadership strongly supports this change (Appendix A, p. 35, contains their letter of support).

II. Rationale for the Change

A. Uniqueness of Program

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, p. 48, 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 Doctorate of Philosophy in Music Education degree program offers students an opportunity to study and master this innovative approach through meaningful inquiry with regard to its philosophical, psychological, and research underpinnings. The program prepares students to become researchers in the field of music education and knowledgeable in the use of technology in music education. Most professionals who pursue doctoral study in music education do so in preparation for a career in music teacher education. Therefore, the primary focus of the program is the preparation of music teacher educators and researchers to work in teacher education programs at the university level. However,

flexibility built into the 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 (1) increase our presence in the field as the leading provider of opportunity for advanced study in constructivist and relevant music education and (2) 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 limits our ability to enroll the number of students we attract and also negatively impacts the diversity of the pool of interested potential students.

Enrollment Limits

Because of the impact on the rest of the Leadership program, SEHS has 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 has already 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.

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 is a rather broad field. Some individuals seeking a doctorate in music education want to study music education leadership, but many others have a strong interest in music curriculum, performance education (seeking to specialize in conducting or applied teaching), technology in music education, music education for the general population, and so forth. 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, Joe 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.

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, two 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 80 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 65 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
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. or D.M.A. in Music Ed, 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 (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 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 (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 – 12 credit hours (4) Historical & Philosophical Foundations of Music Ed (4) Psychological Foundations in Music Education (4) Doctoral Seminar</p> <p>Education Courses – 12 credit hours (4) 1 course in Ed Psych (4) 1 course in Ed Policy (philosophy) (4) Education elective</p> <p>Electives in Education or Music Education – 16 cr</p> <p>Research and Dissertation – 36 credit hours (4) Research Methods in Music Education (4) Research Methodology (SEHS) (4) Analytical Methods (SEHS) (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>
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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**

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**

**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 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 has been granted two new positions in music education (as of August 2004) and four music faculty who work with music education students have earned tenure (also as of August 2004), 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 degree 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 present program was designed to meet these

standards and was approved by NASM in 2002. (NASM Program Approval letter is Appendix B, p. 36.) 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, p. 37.).

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 regular music faculty who work with doctoral students can be found in Appendix J, p. 61.

The program would still be linked to the doctoral program in the School of Education and Human Services and faculty who currently teach SEHS graduate students would also 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 J.

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 J, p. 61, 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, p. 44) indicates, it would take an additional \$2000 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 \$2000 annual cost (see Proposed 5-Year Budget, p. 33).

Mildred Merz, Associate Professor in the Library, is in the process of updating her earlier review of library holdings. In fact, she anticipates that the numbers may actually come out lower this time since many of the titles originally requested have already been purchased. Once she completes her new report, it will be added to this proposal.

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

Within the Department of Music, Theatre and Dance, there would be no change from the way we implement the existing program. With the exception of MUS 730, Doctoral Seminar (which is open to doctoral students only), currently, 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.

Within SEHS, since in the proposed program, students would have the opportunity to enroll in graduate courses taught by the Department of Teacher Development and Educational Studies (TDES) and the Department of 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, p. 59.

IV. PROGRAM PLAN

A. Degree Requirements

The proposed program would still require a minimum of 76 post-master's credit hours. As in the existing program, of the 76 credits, a minimum of 60 must be taken at Oakland.

Below are charts that show the existing program and the proposed program. Note that the essence is the same, but that the proposed program allows for much greater flexibility in electives. Page 24 shows a sample program for a student interested in music teacher education.

Existing Program:

Doctorate of Philosophy in Education with a Leadership Major and a Cognate in Music Education Degree Requirements

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
Cognate in Music Education 20 credits Music or Music Ed	MUS 995	Dissertation Proposal Development Seminar	4
	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
	<u>4 Credits of Music or Music Ed Electives chosen from among the following options:</u>		
	MUS 720	Conducting Apprenticeship	2
	MUS 765	Survey and Study of Choral Literature	2
	MUS 780	Advanced Choral Interpretation and Conducting Technique	2
	MUS 790	Special Topics in Music and Music Education	1-
	MUS 799	Independent Study	4
	MUA 5_	Applied Study (vocal or instrumental studio instruction)	1-
	<u>8 Credits of Leadership Electives chosen from among the following options:</u>		4
	ED 911	Contemporary American Higher Education	2
	ED 912	Administering the College or University	4
	ED 913	Executive Processes of Leadership and Management	4
	EA 740	School as Formal Organization	4
	EA 744	Long-Range Planning	4
	EA 746	Curriculum and Staff Development	4
	EA 747	Program Assessment	2
	EA 754	Human Resource Management and Supervision	4
Dissertation 16 credits	MUS 999	Dissertation Research	2
			4

Proposed Program:

**Doctorate of Philosophy in Music Education
Degree Requirements**

Foundation Core 12 credits	MUS 730	Doctoral Seminar (4 x 1 credit)	4
	ED 732	Research Methodology	4
	ED 733	Analytical Methods	4
Music Education 20 credits	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 851	Research Mentorship I	2
	MUS 852	Research Mentorship II	2
	MUS 995	Dissertation Proposal Development Seminar	4
Education 12 credits chosen from among the following options:	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
	EA 744	Long-Range Planning	2
	EA 746	Curriculum and Staff Development	4
	EA 747	Program Assessment	2
	EST 602	Diverse Learners and the Curriculum	4
	EST 603	Teachers and the Curriculum	4
	EST 581	Gender Socialization in Schools	4
	EC 540	Theories of Child Development and Education	4
	FE 509	Family, Child and Learning in Cultural Context	4
Electives in Music, Education, or Music Education 16 credits chosen from the above set of courses or from among the following options:	MUS 720	Conducting Apprenticeship	2
	MUS 756	Survey and Study of Choral Literature	2
	MUS 780	Advanced Choral Interpretation and Conducting Technique	2
	MUS 790	Special Topics in Music and Music Education (may be repeated for different topics)	1- 4
	MUS 799	Independent Study (may be repeated for different topics)	1- 4
	MUA 5__	Applied Study (vocal or instrumental studio instruction) (may be repeated up to 3 times, if appropriate)	4
			2
Dissertation 16 credits	MUS 999	Dissertation Research	16

36 total research credits in the proposed degree plan:

ED 732	Research Methodology	(4)
ED 733	Analytical Methods	(4)
MUS 789	Research Methods in Music Education	(4)
MUS 851	Research Mentorship I	(2)
MUS 852	Research Mentorship II	(2)
MUS 995	Dissertation Proposal Development Seminar	(4)
MUS 999	Dissertation Research	(16)
		36 Total

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

Foundation Core 12 credits	MUS 730	Doctoral Seminar (4 x 1 credit)	4
	ED 732	Research Methodology	4
	ED 733	Analytical Methods	4
Music Education 20 credits	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 851	Research Mentorship I	2
	MUS 852	Research Mentorship II	2
	MUS 995	Dissertation Proposal Development Seminar	4
Education 12 credits	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
Electives in Music, Education or Music Education 16 credits	EA 747	Program Assessment	2
	EC 540	Theories of Child Development and Education	4
	MUS 780	Advanced Choral Interpretation and Conducting Technique	2
	MUS 790	Special Topics in Music and Music Education (may be repeated for different topics)	6
	MUS 799	Independent Study	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 current Graduate Catalog). The music education cognate would no longer exist.

Catalog Description:

The Doctor of Philosophy in Music Education

Coordinator: Jackie Wiggins

The Ph.D. in music education is designed to develop individuals who can provide leadership for music education practice as teacher educators, school district leaders, and researchers. Core concepts in the program include constructivism, multiple perspective, and multiculturalism in music learning and teaching. Issues concerning the integration of technology and cross-disciplinary learning are also addressed.

Admission

To qualify for this program, a student must hold both bachelor's and master's degrees in music education or music. Teaching experience relevant to the candidate's intended area of study is also required. Students seeking admission to this program should contact the program coordinator and then complete an application through the Office of Graduate Study (www.oakland.edu/graduate), submit a written statement of goals, and three professional letters of recommendation. 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 in 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 socio-cultural 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. 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. Once initiated, students have one calendar year to complete their responses.

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. 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 one member 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.

New Course Descriptions

This degree can be earned through existing courses with only one change. Appendix E, p. 40, contains the Syllabi and Appendix F, p. 42, 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. (The proposed degree actually contains a minimum of 36 credits of research. Please see page 33 of this document for details.)

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

To be eligible for the Ph.D. program, a student would need to hold both a bachelor's and a master's degree in either music education or music. Teaching experience relevant to the candidate's intended area of study is also required.

Admission to the Ph.D. program is presently a two-step process. First, the MTD Doctoral Committee evaluates candidates as musicians, scholars, and practitioners through assessment of prior coursework at the undergraduate and graduate levels, professional experience, written

statement of goals, and three professional letters of recommendation. As part of this initial screening process, students are asked to provide evidence of their prior knowledge and understanding of music and music education. This can be in the form of papers written at the graduate level or in the form of a written examination designed by the admissions committee.

Second, applicants who score highest in this screening process are interviewed by the music education faculty. Final admission recommendations are then be 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. (The March 1 close date that the Leadership program uses would not be necessary for MTD.)

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 continue to follow the guidelines established in the SEHS Doctoral Framework, May 1995, pages 6-8 (and articulated in the proposed catalog copy on page 25 of this document). These procedures have been working fine for us. The one change would be that there would no longer have to be an Educational Leadership faculty member on each dissertation committee.

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

This is described on page 25, in Section B, Program and Course Catalog Descriptions.

G. Program Evaluation and Assessment

Program Goals

The existing program and the proposed program share the same 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

The existing program has been and the proposed program would be evaluated through:

- conversations with participants throughout the process
- feedback from other universities as our students enter the job market
- NASM Alumni Survey every 5 years (required by accrediting agency)
- record of student publications, presentations, and professional service

It is partially because of our current students' frustrations at not having elective choice in the degree that we are proposing the new degree. This information was gleaned from "conversations with participants throughout the process."

Appendix H, p. 48, is a copy of the Assessment Plan 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. We plan to admit another 3 or 4 in Fall 2005, which would make a total of 9 or 10. 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 something like 10 or 12 in progress at a given time.

2003	2004	2005	2006	2007	
3	6	9	10-12	10-12	etc.

As is evident in the Proforma 5-Year Budget on the next page, the proposed program is profitable for the University from its first year. The faculty and support systems that are already in place for the existing program are adequate for the proposed 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,
- in the first year of the program, the printing of a brochure and the cost of running advertisements announcing the program in some of our professional journals,
- \$5000 a year to bring guest speakers and visiting scholars to campus, which will also benefit our Bachelor's and Master's students,
- \$2000 for miscellaneous publicity and mailing expenses.

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

	Acct.	Budget 2005-06	Budget 2006-07	Budget 2007-08	Budget 2008-09	Budget 2009-10
Revenue Variables:						
Headcount		10	10	10	10	10
Total Credit Hours in program		200	200	200	200	200
Undergraduate						
Graduate		200	200	200	200	200
Tuition Rate Per Credit Hour						
Undergraduate (composite)						
Graduate		\$ 293.00	\$ 293.00	\$ 293.00	\$ 293.00	\$ 293.00
Revenue						
Tuition		\$ 58,600.00	\$ 58,600.00	\$ 58,600.00	\$ 58,600.00	\$ 58,600.00
Total Revenue		\$ 58,600.00	\$ 58,600.00	\$ 58,600.00	\$ 58,600.00	\$ 58,600.00
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	\$ -	\$ -	\$ -	\$ -	\$ -
Total Salary Expenses		\$ 28,000.00	\$ 28,000.00	\$ 28,000.00	\$ 28,000.00	\$ 28,000.00
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	\$ 9,000.00	\$ 7,000.00	\$ 7,000.00	\$ 7,000.00	\$ 7,000.00
Graduate Assistant Tuition	7101	\$ 11,720.00	\$ 11,720.00	\$ 11,720.00	\$ 11,720.00	\$ 11,720.00
Travel	7201	\$ -	\$ -	\$ -	\$ -	\$ -
Telephone	7301	\$ -	\$ -	\$ -	\$ -	\$ -
Equipment	7501	\$ -	\$ -	\$ -	\$ -	\$ -
Library	7401	\$ 2,000.00	\$ 1,900.00	\$ 1,840.00	\$ 1,770.00	\$ 1,920.00
Total Operating Expenses		\$ 22,720.00	\$ 20,620.00	\$ 20,560.00	\$ 20,490.00	\$ 20,640.00
Total Expenses		\$ 50,720.00	\$ 48,620.00	\$ 48,560.00	\$ 48,490.00	\$ 48,640.00
Net Income/Loss		\$ 7,880.00	\$ 9,980.00	\$ 10,040.00	\$ 10,110.00	\$ 9,960.00

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.

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. 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 \$2000 the first year and then less than that each additional year to support this program (see Appendix G, p. 44).

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

05-06	\$2,000
06-07	1,900
07-08	1,840
08-09	1,770
09-10	1,920

C. Purchase of Equipment

None

D. Course Offerings Each Semester

As usual. No changes.

Appendix A
Letter of Support from Leadership Department (SEHS)

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: , 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

☒ To change grade
☐ No repeats
☐ Additional credit
☐ Limit

GRADING MODE

☐ Standard numeric
☐ Audit
☐ 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 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
☐ Approved ☐ Denied ☐ Delayed Date _____

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

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)

<u> </u>	New course approval	<u> </u>	Course credit change
<u>X</u>	Course name change	<u> </u>	Course number change
<u>X</u>	Description change	<u> </u>	Change in prerequisites
<u> </u>	Delete course number	<u> </u>	Change in corequisites
<u> </u>	Delete course (end-date)	<u> </u>	Change in grading system

COURSE REPEATS

<u>X</u>	To change grade
<u> </u>	No repeats
<u> </u>	Additional credit
<u> </u>	Limit

GRADING MODE

<u>N</u>	Standard numeric
<u> </u>	Audit
<u>P</u>	Standard numeric w/progress
<u> </u>	Satisfactory/unsatisfactory
<u> </u>	Satisfactory/unsatisfactory w/progress

SCHEDULE TYPE:

I (see reverse side for codes)

FEES:

 (computed or fixed)

RESTRICTIONS:

<u>X</u>	Level [I/E]
<u> </u>	Major [I/E]
<u>X</u>	Degree [I/E]
<u> </u>	College [I/E]
<u> </u>	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
 Approved Denied Delayed Date

Director of Graduate Study Date Banner Date sent to Registrar

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 Cognate in Music Education

DATE: January 28, 2003

In preparing this collection evaluation I referred both to the draft proposal you supplied me and the formal proposal distributed to Graduate Council members this month. I paid particular attention to the syllabi for the required courses and to the section on "library holdings." I then proceeded to identify frequently cited books and journals that would be supportive of the Music Education cognate. I began with your list of suggested journals, searched journal indexes (ERIC, an education database, 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), checked for relevant books in *World Cat* (union catalog of holdings of libraries from around the world), and noted titles listed in relevant sections of the New Handbook of Research on Music Teaching and Learning (Oxford University Press, 2002). I also paid special attention to titles published by MENC, the National Association for Music Education.

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). ERIC also provides citations and very lengthy abstracts to a large body of unpublished research reports. This fall we obtained electronic access, from 1996 forward, to these ERIC documents. (Before then the documents were only available at OU in microfiche.) We have recently begun an online subscription 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. We have current subscriptions with many years of back issues of many major education journals and of 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 and also many of the books frequently cited in bibliographies of the

New Handbook of Research on Music Teaching and Learning. We even now have, or have on order, all of the books listed as “need to purchase” in your Appendix C: Report on Library Holdings.

Needs

The greatest need for the program centers on journals. The titles that you suggested are clearly the most important, and I have included all of those (except for Journal of Aesthetics and Art Criticism which we already have) on my list of recommended journals in Appendix B. Unfortunately, several of these titles have significantly higher annual costs than those you cited on page 17 of the proposal. Psychology of Music, for example, has recently begun to be published by Sage with an annual institutional cost of \$254 rather than the 30 British pound cost to individuals. Music Education Review is \$248 per year for institutions. I also added a few other significant titles which I found frequently cited in works related to the proposed program. All of these except for Music Perception (an important journal which includes among its primarily research articles many on music and psychology) are relatively inexpensive. In addition, I have budgeted for the purchase of back issues for some of these titles. Without these earlier issues it would take ten years or so before the library could accumulate meaningful holdings of these important journals. Among back issues I would suggest obtaining are issues of the Philosophy of Music Education Review (issues from 2003 forward will be a part of Project Muse), ISME yearbooks (cited frequently but not currently published), missing issues of important journals we already have, and some back issues of the most important journals that we add.

I have omitted from my recommended list one non-music journal that you included as a “have” in your Appendix C. Educational Psychologist is published by Erlbaum with an annual subscription cost of almost \$400. If this is considered important for the program, then my budget figure for journals (and for back issues) will need to be adjusted upward.

The costs for books for the new program are minimal. You have done a tremendous job of using the regular music book allocation to see that we have many of the essentials. However, I still was able to identify several titles to consider adding that were cited in journal articles and in the New Handbook. It might also be useful to check recent listings of publications from MENC to add the most relevant of its publications. Since this program is a part of the Educational Leadership Ph.D., we can purchase the more purely “education” titles with some of its new program library money.

Conclusion

With relatively modest new funding, I believe the library can adequately support the proposed Music Education cognate within the Educational Leadership program.

cc: Elaine K. Didier, Dean of the Library
Ann M. Pogany, Librarian Liaison to Music, Theatre, and Dance

Library Report Appendix A:
Some of the Journals Relevant to Music Education held by OU Library

Journal Title

Action in Teacher Education	
Alberta Journal of Educational Research	
American Educational Research Journal	
American Music Teacher	
British Journal of Music Education	
Bulletin of the Council for Research in Music Education	
Choral Journal	
Developmental Psychology	
Educational Leadership	
Educational Researcher	
Educational Technology	
Educational Technology Research and Development	
Educational Theory	
General Music Today	
The Instrumentalist	
Jazz Education Journal	
Journal of Aesthetics and Art Criticism	
Journal of Research in Music Education	
Journal of Teacher Education	
Music Educators Journal	
Phi Delta Kappan	
Quarterly Journal of Music Teaching and Learning	no longer published
Review of Educational Research	
Teachers College Record	
Teaching Music	

Library Report Appendix B:
Recommended Journals to Support Cognate in Music Education

Journal Title	Publisher	Comments	Price
Arts Education Policy Review	Heldref	fulltext in FirstSearch	\$ 89
Contributions to Music Education	Ohio Music Ed.Assoc.		\$ 20
International Journal of Music Education	Int.Soc. For MusicEd.	with Mus.Ed.Int.	\$ 40
Journal of Band Research			\$ 7
Journal of Historical Research in Music Education	Arizona State	was Bull. Of ...	\$ 44
Journal of Music Teacher Education	MENC	online only	\$ 25
Mountain Lake Reader		biennial	\$ 40
Music Education International	Int.Soc. For MusicEd.	with Int. J. of M.Ed.	\$ -
Music Education Research	Carfax	print with online	\$ 248
Music Perception	U. of Calif.	heavily cited	\$ 200
Philosophy of Music Education Review	Indiana	ProjectMuse in 03	\$ -
Psychology of Music	Sage		\$ 254
Psychomusicology	Florida State	slow in pub.	\$ 33
Research Studies in Music Education	U. Sout. Queensland		\$ 26
Update: Applications of Research in Music Education	MENC	online only	\$ 21
			\$ 1,047

***Library Report Appendix C:
Library Budget for Proposed Doctorate in Music Education***

	<i>Year 1</i>	<i>Year 2</i>	<i>Year 3</i>	<i>Year 4</i>	<i>Year 5</i>
Books	\$ 500	\$ 300	\$ 300	\$ 300	\$ 300
Journals*	\$ 1,000	\$ 1,100	\$ 1,340	\$ 1,470	\$ 1,620
Journal Back Issues	\$ 500	\$ 500	\$ 200	\$ -	\$ -
<i>Totals</i>	\$ 2,000	\$ 1,900	\$ 1,840	\$ 1,770	\$ 1,920

*This presumes 10% a year inflation plus the addition of one more journal in year 3.

Appendix H

Assessment Plan and Record of Student Achievements

DIRECT MEASURES OF STUDENT PERFORMANCE FOR PH.D. CANDIDATES

Measure	When Administered	For Which Students	How Evaluated & Reported
Comprehensive Examination	Upon completion of program coursework	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 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.
Dissertation	Upon completion and passing of the comprehensive exam	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.

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

Indicator	How Often Implemented	Source of Information	How Evaluated & Reported
Number of professional presentations made by students & former students	Ongoing record kept	Reports from students and our own awareness of occurrences in the profession	Continuous record kept and evaluated annually by music education faculty
Number of articles published by students & former students	Ongoing record kept	Reports from students and our own awareness of occurrences in the profession	Continuous record kept and evaluated annually by music education faculty
NASM Survey of Alumni	Every 5 years	Alumni from whom we have current addresses	Data summarized and analyzed for emergent themes Discussed by music faculty and with external evaluators from accrediting agency (NASM).
Number of graduates successful in securing positions in higher education	Informally every year	Graduates themselves, employers and schools contacting dept. for recommendations, interactions with colleagues in the field	Records will be kept and evaluated annually by music education faculty

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

Students will:

1. develop a sophisticated understanding of the philosophical bases of learning and music learning approaches, their roots, assumptions, and implications for music education practice.
2. develop a sophisticated understanding of theories of learning and music learning, their roots, assumptions, and implications for music education practice.
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.
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.
5. find solutions to current problems and challenges in education and music education by increasing their understanding of these areas.
6. develop a sophisticated understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education.
7. learn to work as professional researchers, writers, and presenters in the area of music education.

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

Students will:

1. develop a sophisticated understanding of the philosophical bases of learning and music learning approaches, their roots, assumptions, and implications for music education practice.
2. develop a sophisticated understanding of theories of learning and music learning, their roots, assumptions, and implications for music education practice.
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.
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.
5. find solutions to current problems and challenges in education and music education by increasing their understanding of these areas.
6. develop a sophisticated understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education.
7. learn to work as professional researchers, writers, and presenters in the area of music education.

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 in fields relevant to the methodology of the research study.	100% of credit for methodological frame		Obj. 4, 5, 6, 7
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

RECORD OF STUDENT PRESENTATIONS AND PUBLICATIONS
(as of Nov 25, 2004)

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

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,” Desert Skies Symposium, School of Music and Dance, University of Arizona. To be presented February 2005

Deborah Blair

“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

“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 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

“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 für 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

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