



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Klaipėdos universiteto
STUDIJŲ PROGRAMOS
MUZIKOS PEDAGOGIKA (612X14002)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF *TEACHING MUSIC (612X14002)*
STUDY PROGRAMME
at Klaipėda University

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Muzikos pedagogika</i>
Valstybinis kodas	612X14002
Studijų sritis	socialiniai mokslai
Studijų kryptis	pedagogika
Studijų programos rūšis	universitetinės
Studijų pakopa	pirmoji
Studijų forma (trukmė metais)	nuolatinės (4)
Studijų programos apimtis kreditais	240 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	meno pedagogikos, muzikos bakalauras, pedagogas
Studijų programos įregistravimo data	1997 m. gegužės 19 d.

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Teaching Music</i>
State code	612X14002
Study area	Social sciences
Study field	Teachers Training
Kind of the study programme	University studies
Study cycle	First cycle
Study mode (length in years)	Full-time (4)
Volume of the study programme in credits	240 ECTS
Degree and (or) professional qualifications awarded	Bachelor of Arts Teachers Training, Music; Teacher
Date of registration of the study programme	19 May 1997

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I. INTRODUCTION

The External Evaluation Panel is pleased to submit this report on the first cycle study programme of *Teaching Music* at Klaipėda University. The evaluation was undertaken with reference to the legal requirements pertaining to Lithuanian Higher Education and Research as outlined in information and documentation provided by the Centre for Quality Assessment in Higher Education. The report is based on the information and insights gained from the Self-evaluation Report (SER) prepared by the University and from the site visit undertaken by the External Evaluation Panel on 6th March 2014. The SER included Appendices providing information on subject descriptors, teaching staff, theses and achievements of Graduates, updating of learning resources and details of changes undertaken in response to the previous evaluation in 2010. The site visit included meetings with administrative and teaching staff, current students, graduates and social partners/stakeholders. The Panel also had the opportunity to examine the facilities and resources which are available to the programme within the University and to see examples of students' work.

Klaipėda University (KU) was founded in 1991 and now KU is the research and cultural centre of the Western Lithuanian region. KU consists of 7 faculties, as well as 5 institutes of research and/or studies. The University implements studies in all the three cycles (undergraduate, graduate, and doctoral). The Faculty of Arts (hereinafter – the Faculty) started its activity in 1971. Currently, the Faculty consists of 7 departments and the Institute of Musicology. In academic year 2013/2014, the Faculty had 301 students (including 250 in the first cycle studies). The first cycle study programme *Teaching Music* is administered by the Department of Music Theory and Pedagogy (hereinafter – the Department). It was founded in 2012 by merging the Departments of Music Pedagogy and Music History and Theory. The Department implements the first cycle and the second cycle study programmes of *Teaching Music*.

In 2010, the study programme was accredited for 3 years. The recommendations of the previous evaluation panel were used by the Department to take actions to improve certain aspects of the programme.

II. PROGRAMME ANALYSIS

1. Programme aims and learning outcomes

In the self-evaluation report (SER) it is pointed that the necessity for a BA programme in *Music Education* at Klaipėda University stems from the need for educating music teachers in Western Lithuania region. The aims of the programme are expressed as follows (SER page 6):

„(1) to train a music teacher who would be able to organize musical education in educational institutions of different types (kindergartens, comprehensive and art schools, educational centers, etc.) effectively, according to one's own and schoolchildren's needs, specificity of forms of musical education (formal and non-formal educational events, leading the different type artistic groups), and cultural-musical traditions of the institution, the city, and the country;
(2) to train a teacher-artist who would possess a system of knowledge of the art of music, musical and performing arts abilities, and the experience of artistic-concert activity, and who would be able to develop his own and schoolchildren's musical self-expression.“

This combination of two aims is reasonable but, at the same time, quite ambitious. The concept of the 'dual identity' of music teachers as both musicians and teachers is widely accepted in

current music teacher education literature and underpins the development of most music teacher education programmes. At the same time, examples can be provided of music teachers who are highly regarded among their colleagues and students for pedagogical skills but who are not very active in the field of artistic-concert exercise. It could be predicted that some of the graduates of the programme will become stronger teachers being less active as concert performers and, vice versa, other graduates will devote their careers more to performing than to teaching.

The intended learning outcomes of the programme are formulated on the basis of *Descriptor of Study Cycles* approved by the order of the Minister of Education and Science. The learning outcomes refer to the five structural parts of the Descriptor of Study Cycles: knowledge and its application, abilities to carry out research, specific abilities, social abilities, and personal abilities. For each of the five parts, two to four learning outcomes are defined. For example, for abilities to carry out research, the learning outcomes are the following:

„(B1) The ability to design and conduct pedagogical research, to analyze and assess situations of professional activity, to identify relevant issues of musical education, to select and apply appropriate data collection methods, and to analyze and interpret the data;

(B2) The ability to interpret the outcomes of pedagogical research and to apply them to practice in the revision of the educational process.“

The learning outcomes are linked to the programme aims in Table 4 (page 8) of the self-evaluation report.

Conducting pedagogical research and applying its results to teaching process are no doubt the necessary activities in the contemporary educational practice. Experienced teachers know, at the same time, that the research abilities should be balanced with other learning outcomes, as the ones listed in the Descriptor of Study Cycles. The panel finds that the balance between the different learning outcomes in the case of the first-cycle programme of *Teaching Music* at KU is optimal. The learning outcomes do contribute achieving the two aims of the programme.

As the next step, the learning outcomes are linked to two groups of competences: general and professional ones. General competences include instrumental, interpersonal and systemic competences. Professional competences include the following ones: learner cognition and recognition, educational process management and its content-modeling, ICT use, and research. Each competence is related to appropriate learning outcome(s). For example, the competence of ICT use is related to the outcome C4: „The ability to use ICT both in the process of musical education and for professional development“. The links between the programme learning outcomes and the study courses are established in the SER. For example, abilities to carry out research are developed in the following subjects: Methods and Practice of Music Education 2, Intro to Research, and Bachelor's Final Thesis.

Given the broad spectrum of a music teacher's professional activity, the outcomes of the first-cycle *Teaching Music* study programme were aligned with the documents of the field of education that regulate the activity of music teacher. From among the seventeen analyzed documents, the principal ones included *General Curricula of Primary and Basic Education* (2008); *General Curricula of Secondary Education* (2011); *Descriptor of the Curriculum of Secondary Education* (2011); *Descriptor of the Procedures of Full-Time Learning under the Curricula of General Education* (2012); *The Conception of Schoolchildren's Progress and Achievement Assessment* (2004); *The Conception of Non-Formal Children's Education* (2005); *The Conception of Children's and Youth Cultural Education* (2008), etc.

The aims and the intended learning outcomes of the study programme are made public in the Open System for Information, Consulting, Orientation AIKOS system (www.aikos.smm.lt) and

on the website of Klaipėda University (www.ku.lt). The aims and the intended learning outcomes of the study programme are each year presented to the academic staff and students of the programme.

The programme aims and learning outcomes are based on the academic and/or professional requirements and public needs. It is a little complicated to estimate on the basis of SER and a short site visit how well programme aims and learning outcomes correspond to the needs of the labour market in Western Lithuania. The programme aims and learning outcomes are consistent with the type and level of studies (first-cycle studies in teaching music) and the level of qualifications offered (Bachelor of Arts Teachers Training). The panel thinks that name of the programme, its learning outcomes, content and the qualifications offered are in general compatible with each other.

2. Curriculum design

The programme is designed to run over 8 semesters, i.e. 4 years, and consists of 240 ECTS credits. This is the maximum allowed by Lithuanian law. In each of the first six semesters 7 study subjects are studied, and finalised with examination, and in the last two semesters 6 study subjects are studied, including the bachelor's final work.

The amount of the subjects of study field comprises 162 credits, including pedagogical studies 66 credits and a module of academic specialization – music 96 credits (required 150 credits for first cycle studies in the field of Teachers Training, consisting of pedagogical studies 60 credits and a module of pedagogical specialization 90 credits); the volume of the pedagogical studies 66 credits comprises 36 credits for theoretical part and 30 credits for pedagogical practice (required 60 credits: 30 credits for theoretical part and 30 credits for pedagogical practice). The University-prescribed and student-chosen courses (as well as free-choice electives) intended for deeper specialization in the same study field comprise 48 credits; 39 credits are specialization courses either in choral or in instrumental music, and 9 credits are for the free-choice subjects. 12 credits are allotted for the preparation of final thesis and its defence. Student's independent work comprises 62.89% of the study programme and this is sufficient for the first-cycle studies. This arrangement basically meets the requirements set by the legal documents.

The pedagogical practices (30 credits) – observation practice, teacher assistant's practice, pedagogical practice supervised by mentor, and, finally, independent pedagogical practice – take place all over the period of the studies. This course had been restructured since 2010 and the panel were particularly impressed with the content and organisation of this component and with the range of information and documentation available to students, staff and participating schools. According to the employers the panel met during the site visit, students can practise at the employers institutions where they can provide teaching for different age groups, lead musical ensembles. Since the employers were from a variety of institutions, it appeared that students of BA programme are welcome in all types of institutions.

The overall sequence of the courses is logical, starting with a few introductory and general courses and a set of the main courses, most of which are extended over several (3 to 6) semesters. Musical specialization starts in the 3rd semester, and some advanced and specialized topics are added in the final stage. There seems to be an optimal balance of theoretical and practical, as well as of artistic and pedagogical components of the programme, as it appeared in meetings with students, graduates and employers. On the whole, the panel could conclude that the curriculum is consistent with the type of studies and the aims of the programme.

The content still needs to develop in order to reflect the latest achievements in science, art and technologies, and the necessary actions should be taken such as considering recent developments of academic music (like minimalism, new simplicity, new complexity), as well as the variety of modern kinds (jazz, electronic, rock, world), different discourses (music and society, music and culture etc.) of music, simultaneously considering the effectiveness of the extensive course *History of Music 1–6*, which runs for 6 semesters and has 18 credits.

A little concern arose about the recommended literature lists: though mostly containing 5 main (obligatory) literary sources, there are course descriptions containing as many as 6 to 12 (and once even 18) units. The panel recommends that consideration be given to a more focused and selective approach towards choosing the necessary sources.

As it appeared in the meeting with programme administration and teaching staff, in the process of founding the Department of Music Theory and Pedagogy it was decided to fuse several subjects, which traditionally had been taught separately; the reason for this could not be rationally explained during the meeting, it was presented by the administration as a challenge to reduce the excessive number of courses. Indeed, some courses appeared for the panel as if composed of two separate parts: *Language of music and solfeggio*, *Conducting and piano*, *History and theory of pedagogy & Development of music education*, *Traditional music of Lithuania and world nations*. It became evident in the interviews that some of these courses – *Language of music and solfeggio*, *Conducting and piano* – have become as a whole through deeper integration of both parts in the study process. For example, the panel was told that the solfeggio excersises are selected in relation to the specific features of the language of music or the pieces to be conducted are first learned to be played on the piano. Such an approach can be supported or even considered innovative, only one could wish that these courses be renamed so that the name would reflect the new quality gained through this integration. It appeared also that other courses, especially *Traditonal music of Lithuania and world nations*, consist of two relatively independent parts, which are even taught by two different teachers. As a result, none of the two subjects has the attention in terms of contact hours, theory and practice as it would be necessary for reaching the set aims and outcomes, for example, the outcome “The possession of the knowledge about traditional music of the world nations” would ask as a minimum for a 6 credit course alone. Therefore a certain decision should be taken that would lead towards higher level of coherency and, if needed, transformation of self-contained parts into independent courses.

3. Staff

The qualification of the teaching staff is sufficient to deliver the study programme and meets the General Requirements for the First Degree and Integrated Study Programmes and the Pedagogue’s Training Regulation. The staff have impressive teaching and academic experience.

As it is mentioned in the SER, the turnover of study programme teachers is insignificant. Over the assessed period 5 teachers left and 4 young teachers were invited to work. The previous evaluation report stressed the lack of innovative staff with reference to the high average age of teachers. The Department seriously took into account the recommendation and improved in this regard. The experts positively notice that two new teachers are going to defend doctoral theses acquiring their scientific degrees. As well as it is mentioned in SER as a weakness, the average age of teachers is still high – 55,8 years (only 6 teachers are up to 50 y/o). Nevertheless, the

panel would recommend a further continuation of the obtaining of scientific degrees by younger teachers and of recruitment of new staff.

28 KU teachers from 8 different departments are employed in the *Teaching Music* study programme. This is obviously a comprehensive composition of the staff implementing the programme. Also, the personal activities of the staff correspond directly to the subjects taught in the study programme since some of them work in professional organizations or in activities relating with music like concerts.

Several means of teachers' professional development are stressed in the SER: research, artistic and project activities, membership in various professional organizations, the academic exchange. Over the assessed period 2 scientific monographs, 2 textbooks for higher schools, 4 sets of music textbooks for comprehensive schools, 4 training books, over 40 research articles, and over 40 methodological articles were published by the teachers of the programme. Also the outcomes of teachers' research were made public in many conferences (over 40 were attended). These results show a good level of academic activity.

The teaching staff are also constantly active as artists. They give over 10 recitals and over 100 concerts per year; participate at international competitions and festivals, give masterclasses in Lithuania and abroad. Over last 5 years more than 20 methodological aids were compiled and 5 CDs published.

According to the SER, the funds established by university are supporting teachers' participation in the international scientific and artistic events. Financial support was provided 9 times during the period.

The head of the study programme is an EAS (European Association for Music in School) national coordinator and President of the Lithuanian Music Teachers Association. The rest of the staff are also members of international organizations of music education.

The panel has noticed the pedagogues' mobility in the international exchange programmes. During the assessed period more than half of study programme teachers went to universities in Europe and elsewhere to teach, to conferences and to organise concerts or other music/pedagogical activities. Although the number of teachers arrived for academic work was significantly increased after the previous evaluation recommendations, the students still demand more mobility in the exchange field. The evaluation panel noticed that most likely the lack of students' English language skills is one of the reasons behind the issue and potentially could be taken into account while revising the curriculum design of the programme.

Evidently the qualifications of the teaching staff are sufficient to ensure learning outcomes, though the panel concurs with the actions for improvement stated in the SER like encouraging teachers to participate in Lithuanian Research Council and other similar structures, and to increase the interest of young staff in research activities and doctoral studies.

4. Facilities and learning resources

Over the period of 2010–2013, a large part of the classrooms in the main building and its facade were renovated. *Teaching Music* Bachelor's and Master's programme students and faculty make use of the same facilities and resources. 23 classrooms are used for studies and independent

work. 7 are for group lectures while 10 are for individual activities. 2 specialised classrooms have been set up (for music pedagogy and solfeggio). Theoretical lectures and practical activities take place in classrooms that have been updated and fitted out with modern equipment. However, many of the individual work-oriented classrooms need to be reconstructed.

The music pedagogy classroom has a stationary computer with multimedia equipment and 4 additional computerised work spaces. The classroom holds books necessary for music pedagogy studies: textbooks, methodical books, programmes. The music pedagogy classroom has the following instruments at their disposal: guitars (5), *kanklės* (10), as well as panpipes, recorders, several of the most important C. Orff instruments. The possibility to obtain a full set of Orff instruments should be considered. Also, specially equipped and carpeted classes for rhythmic and movement activities are used.

The computer classroom for music technologies has 10 work spaces, equipped with computers with sound editing software (Cubase, Wavelab) and note writing software (Finale and Sibelius). It should be noted that these computers do not have MIDI keyboards; therefore the work spaces are unsuitable for teaching music composition. The panel stresses that MIDI keyboards are a necessary part of musical computer hardware and encourage the Department to possibly acquire MIDI keyboards in the future.

The Faculty of Arts houses Klaipėda University's central library, which operates from 9:00 to 17:00 which seems to be sufficient. There are more than half a million publications. There are subscriptions to 176 periodicals, of which 20 are relevant for music pedagogues. Full-text electronic databases (EPSCO, JSTOR) are also subscribed to. Klaipėda University Faculty of Arts library is located in an old, un-renovated building. The Faculty of Arts collection is extensive (more than 120 thousand documents). A major share of the literature in foreign languages is in Russian. Considering that every year less and less students can read in Russian, there are serious doubts as to the ability of students to make use of the available resources. There is a lack of some of the new, widely-used Lithuanian textbooks. Methodical literature and textbook resources should be supplemented in the nearest future, taking into account the completeness of serial publications and the amount of books necessary for studies.

The music collection is made up of mostly LP vinyl records from the Soviet era. The collection of classical recordings is rich enough. Some of the most necessary vinyl records have been re-recorded on CDs. The collection of original CDs is small and in the future should be constantly updated with the newest releases. There is a special classroom available for listening to music recordings and 3 music-listening spots have been set up, but there is a lack of spots for individual music-listening.

As the Panel was informed by the social partners and SER, the students' practice is arranged in different institutions related to the field and the placements are made available for students by the university in collaboration with the institution where the students are sent also with the help of the alumni. The students showed satisfaction related to these opportunities since they could continue working in their practice placement institution and they also had a possibility to do their practice in other cities.

Since strong improvements have been made to the facilities the Panel express a strong appreciation for the effort made since the last evaluation to invest in this area which reflects on the quality of the programme.

5. Study process and student assessment

The admission requirements and entry process, which involves a practical entrance examination and a motivation test, are clearly presented in the SER and follow regulations laid down by the Ministry of Education and Science. In response to recommendations contained in the 2010 evaluation report, the Department has developed a strategy to promote the *Teaching Music* programme and increase student numbers through disseminating information in various ways, holding Open Door Days and raising the profile of the Department in the community. While the numbers are still relatively low, there has been an increase since 2010 and it is important also to take into account the impact of the reduction of state financed places for teacher training programmes.

The organisation of the study process is clearly outlined in the SER and would appear to facilitate the achievement of the learning outcomes discussed above. The revisions made to the curriculum in response to the recommendations contained in the 2010 evaluation report were welcomed by the students who were satisfied with the balance between theoretical and practical components, between music and pedagogy, and with the move towards more active student involvement through projects and independent work. The panel also were impressed with the overall approach to learning and teaching underpinning the programme, and viewed it as reflecting current developments in the field. Students were particularly positive about the Pedagogical Practice courses which provide substantial opportunities for observation and supervised teaching practice in a range of school types and levels and, as one student observed, allow students to be 'involved fully in school life', including informal music education in after school clubs. The Panel were also impressed with these courses where there is an emphasis on developing the 'reflective practitioner' through the encouragement of student reflection and self-assessment processes. The panel regard this course as being exemplary of its type and commend the Programme Team also on the excellent documentation which has been produced with detailed information on the process provided for students, teachers and schools. Students also appreciated the new improved facilities and resources which contribute to the positive learning environment. The learning and teaching methods indicated in the course descriptors are rich and the delivery has been enhanced in recent years with the involvement of new staff and of visiting international lecturers. It would appear from student feedback that another commendable aspect of the programme is the good communication between staff and students and the responsiveness of the programme team to student needs as evidenced by one student who commented, 'we give feedback and the Head reacts'. Students said that teachers were open to innovation and that there was 'ongoing change and improvement'. The panel also were of the opinion that this can be seen as a highly progressive programme which reflects current developments in the field of music teacher education.

Student research activity is focused mainly on the BA thesis and students appreciated the supervision provided and the regular group meetings of students and supervisors. They commented on how their teachers encourage them to write articles and the best of these articles are presented on the website of the Lithuanian Association of Music Teachers. The panel were impressed with the level of the BA theses produced and noted the range and relevance of the thesis topics. Students are also given opportunities to present the outcomes of their research to the Klaipėda Music Teachers methodological group and some students take part in national student conferences and competitions for student research organised by the Lithuanian Research Council. They are also involved in helping staff with the organisation of various conferences, seminars and other educational events. Artistic activity is an important part of student life also and many students perform and tour regularly with the renowned choir of Klaipėda University as well as being involved in other performance activities both inside and outside of the University.

The issues of student mobility and internationalisation of the programme were identified as areas for improvement in the 2010 evaluation. The SER gives detailed information on a series of measures taken by the Department to promote student mobility. Three new ERASMUS agreements were signed in 2012 with universities having high quality music pedagogy programmes, adding to existing agreements with institutions in fifteen different countries. A further three new agreements are being processed. Five students from the programme have studied in Belgium, Slovakia, Turkey and Spain during the period 2011-2013. In the panel's discussions with the students regarding possibilities for studying abroad, the students commented that many of them know and understand English but have little confidence in speaking the language. However, staff reported that eight courses have been translated into English in an effort to attract foreign students and also to help improve Klaipėda students' knowledge of English. The panel recommend that the Department continue to promote and facilitate student mobility and if possible, to provide further opportunities for students to improve their English.

Students appreciate the high level of academic support provided at Klaipėda. They reported that there is close communication between teachers and students and that detailed information on all aspects of the programme is provided. Information is transparent, is made available on websites, on information stands, at monthly meetings with students and is also sent by email. Students are asked for feedback and they feel that they are listened to, as evidenced by some recent changes requested by students that have been implemented by the Department. Social support is also available for students and there is a Career Centre which provides counselling on career issues. Various types of scholarships are awarded on the basis of achievement and some of the BA students had benefited from these awards. Students reported that there is an active Students' Union in the university and that relationships between student representatives and management are good.

Assessment processes and procedures are clear, comprehensive and publicly available and involve both summative and formative aspects. Students confirmed that a variety of assessment methods are used, that they receive regular feedback on their progress and that they are encouraged to engage in self-reflection as evidenced by the reflective questionnaires used as part of *Pedagogical Practice* and viewed by the panel during the visit. The range of assessment methods used are clearly outlined in the module descriptors, along with the weightings for each component. The 2010 evaluation report was critical of the lack of clearly defined assessment criteria. This weakness has been addressed and detailed criteria for each course have been developed. These are made public on the website, explained to students at the first lecture and are also emailed to students. Assessment criteria for the BA thesis are contained in *Regulations for the Bachelors Final Theses in Music Pedagogy* which have also been developed by the Department and are publicly available. Meetings with graduates and social partners confirmed that graduates find employment in a variety of contexts, that they are seen to be professional and that they have a broad range of expertise. A considerable number of students continue on to the MA programme in Klaipėda. The panel noted strong links between the Department and the stakeholders and it was clear that the work of the Department is held in high regard within the profession and the community.

The panel also were of the opinion that the success of the programme is due, in no small way, to the dedication and professionalism of the staff involved.

6. Programme management

The programme is managed and reviewed according to standard and established methods and techniques of the KU study programme regulations approved by the Senate, these routines involve all stakeholders, namely, teaching staff, students, alumni and employers. The SER displays a hierarchy of committees and academic managers that oversee programme management at different levels. As the panel was told by the programme administration, the study quality assurance system has a clear structure. The main responsibility for the programme management and review is with the Study Programme Committee for Music Teaching, which includes all relevant stakeholders, namely, teachers of the Department and representatives of other departments of music, social partners and students; the committee is approved by the KU Senate Commission. The students are well-represented and involved in the programme management, besides being included in the Study Programme Committee they play a certain role in other quality assurance processes, too.

According to the review process described in SER, the programme is reviewed internally on annual basis by all stakeholders with regards to curriculum, delivery and assessment methods, learning resources and teaching staff, and some changes need the approval of the Council of the Faculty. As well it is stated that the Klaipėda University Study Quality Committee discusses relevant issues of the study quality improvement and submits recommendations to the organizers and participants of the studies. The panel were told by students that their surveys are done at the end of every examination period and the results are given to lecturers, they react to students suggestions and make the necessary changes and improvements. For example, students' wish for piano improvisation and for more solmization practice was expressed in the surveys, and the Department took the necessary steps to meet these needs. Students also told about some kind of evaluation after each subject, but this seems to be more in terms of informal communication between teachers and students, or, as the SER has it, "in the last lecture, [they] analyze the results and hear proposals" [p. 36].

As the SER informs us, the teachers participate in the discussions of all the programme-related issues: they provide their comments and proposals [p. 36]. There is also a regular meeting of the teaching staff before each semester and after it, to discuss the current situation and the possible ways of its improvement. To enhance the professional competency of the teaching staff, Klaipėda University is organizing courses, seminars and trainings, for example, on distance teaching or on quality management systems, yet the most part of professional development is teachers' individual responsibility.

The Department and individual teachers have good and active cooperation with social partners, especially with general education schools. Social partners provide some additional input to the programme through invited lectures, seminars, courses, through professional practice placements for students and participation in thesis work and defence, there is also cooperation in projects. Though the panel noticed that the relations with social partners are not formalized and structured and a survey targeting them takes place at irregular intervals, the most of feedback is reached through informal discussions.

It is pointed out in the SER that the Department is not using the opportunities of stakeholders' participation in the process of the programme improvement to the fullest, and that it needs to encourage more active student participation in the processes of study quality assurance. Though it seems that the review process and all the aforementioned mechanisms, even if not thoroughly implemented, are functioning and producing satisfactory results, the panel agree on that. The process of receiving and analyzing feedback and recording the actions taken is regular and well-

organized, but students would welcome more feedback on actions taken and changes and improvements implemented.

III. RECOMMENDATIONS

1. The panel recommends the Department to discuss if it would be better to rename some of the courses, such as *Language of music and solfeggio*, *Conducting and piano*, and if other courses such as *Traditonal music of Lithuania and world nations*, which consist of two independent parts should be split or if other solutions are needed.
2. Further continuation for obtaining scientific degree for younger teachers and further improvement in balancing the age groups of the staff.
3. Continue the work on offering more mobilities opprtunities for students and staff. Develop the students' language skills in the English language, mostly speaking abilities.
4. Reconstruct the rooms for individual practice, consider obtaining a full set of Orff instruments.
5. Methodical literature and textbook resources should be supplemented in the nearest future, taking into account the amount of books necessary for studies, especially in Lithuanian and English.
6. Develop the social partners' and students' participation in the processes of study quality assurance.
7. Develop the strategy of promotion of the programme more to increase the number of students.

IV. SUMMARY

The BA programme in *Music Education* at Klaipėda University aims to produce graduates who will teach music in various types of educational institutions and contexts, both formal and non-formal, and will have expertise in a range of relevant musical traditions. The emphasis is on educating the 'teacher – artist' who possesses both musical and pedagogical expertise. The Learning Outcomes are clearly articulated, providing a good balance between musical and pedagogical outcomes, and incorporating both professional and general competences. The links between the Aims and Learning Outcomes are clearly indicated and are reflected in the programme content.

The Curriculum provides a good balance between theoretical and practical subjects and between artistic and pedagogical components. Pedagogical practice is a core part of the curriculum. The panel noted that this component had been restructured since 2010 and were particularly impressed with the content and organisation of students' pedagogical practice in schools and with the range of information and documentation available to students, staff and participating institutions. The panel considered that the *History of Music* module could be expanded to include more non-traditional content to reflect developments in the field and suggested that, in certain areas, a more selective and focused approach could be taken in relation to recommended literature. With regard to structure, the panel considered that the practice of combining un-related subjects be reconsidered by the Programme Team.

The staff teaching on the programme are highly qualified and have significant pedagogical experience which meets the requirements laid down in the *General Requirements for the First Degree and Integrated Study Programmes* and the *Pedagogue's Training Regulation*. The University supports and encourages staff professional development and staff are active in research and in artistic activities. Staff are involved in international exchange programmes and there appear to be high levels of staff mobility.

The panel observed that there had been substantial refurbishment and modernization of the facilities undertaken since the 2010 evaluation and commend the Department and the University on these developments. While the overall facilities available to the programme are much improved, only some of the rooms have been refurbished and there is room for further improvement in this area. The Department has a wide range of resources and materials which are available for staff and students but these would be enhanced by the acquisition of more musical instruments and MIDI keyboards and further expansion of the Library resources, particularly in relation to current school music textbooks and recordings.

While student numbers are relatively low, the Department has developed a strategy to actively promote the programme and there has been an increase in numbers since 2010. The revisions made to the curriculum were welcomed by the students who were particularly positive about the Pedagogical Practice component. Students also appreciated the new improved facilities and resources which contribute to the positive learning environment. The learning and teaching methods indicated in the course descriptors are rich and there appears to be very good communication between staff and students, with lots of academic support provided, particularly in relation to student research activity. The panel were impressed with the level of the BA theses produced and there was evidence that artistic activity is also an important part of student life. The Department has been actively involved in promoting student mobility and there is evidence that there has been significant improvement in this area since the 2010 evaluation. Students on the programme can avail of social support, scholarships and careers advice provided by the University. Assessment processes and procedures are clear, comprehensive and publicly available and involve both summative and formative aspects, using a variety of assessment methods and providing feedback for students. Graduates are seen to have a broad range of expertise and are highly regarded within the profession.

The management, implementation and monitoring of the programme is well documented, the roles and responsibilities of the various groups involved are clearly defined within the quality assurance system and the programme appears to be well run. The programme is reviewed on an ongoing basis and changes and developments are informed by feedback from students, staff and stakeholders.

The panel would like to highlight the exemplary nature of many aspects of the programme, particularly the organisation of Study Process and Student Assessment which reflects current international developments in the field of music teacher education.

V. GENERAL ASSESSMENT

The study programme *Teaching Music* (state code – 612X14002) at Klaipėda University is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

No.	Evaluation Area	Evaluation Area in Points*
1.	Programme aims and learning outcomes	4
2.	Curriculum design	3
3.	Staff	3
4.	Material resources	3
5.	Study process and assessment (student admission, study process student support, achievement assessment)	4
6.	Programme management (programme administration, internal quality assurance)	3
	Total:	20

*1 (unsatisfactory) - there are essential shortcomings that must be eliminated;

2 (satisfactory) - meets the established minimum requirements, needs improvement;

3 (good) - the field develops systematically, has distinctive features;

4 (very good) - the field is exceptionally good.

Grupės vadovas:
Team leader:

Assoc. prof. dr. Valdis Muktupāvels

Grupės nariai:
Team members:

Dr. Mary Lennon

Anca Mărgineanu

Prof. dr. Jaan Ross

Dr. Eirimas Velička

Doc. Gintautas Venislovas

**KLAIPĖDOS UNIVERSITETO PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS
MUZIKOS PEDAGOGIKA (VALSTYBINIS KODAS – 612X14002) 2014-05-13
EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-230 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Klaipėdos universiteto studijų programa *Muzikos pedagogika* (valstybinis kodas – 612X14002) vertinama teigiamai.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	4
2.	Programos sandara	3
3.	Personalas	3
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	4
6.	Programos vadyba	3
	Iš viso:	20

* 1 - Nepatenkinamai (yra esminių trūkumų, kuriuos būtina pašalinti)

2 - Patenkinamai (tenkina minimalius reikalavimus, reikia tobulinti)

3 - Gerai (sistemiškai plėtojama sritis, turi savitų bruožų)

4 - Labai gerai (sritis yra išskirtinė)

<...>

IV. SANTRAUKA

Klaipėdos universitete vykdoma bakalauro studijų programa *Muzikos pedagogika* siekia parengti absolventus, kurie galės mokytis muzikos įvairiose ugdymo institucijose ir visokiame tiek formaliojo, tiek neformaliojo ugdymo kontekste, ir kurie bus įgiję atitinkamos muzikos tradicijų patirties. Svarbiausia išugdyti mokytoją menininką, kompetentingą muzikos ir pedagogikos srityse. Studijų rezultatai yra aiškiai išdėstyti ir užtikrina tinkamą muzikos ir pedagogikos studijų rezultatų pusiausvyrą bei apima tiek profesines, tiek bendrąsias kompetencijas. Tikslai ir studijų rezultatai aiškiai susieti ir atsispindi programos turinyje.

Programa užtikrina gerą teorinių ir praktinių dalykų bei meno ir pedagogikos komponentų pusiausvyrą. Pedagoginė praktika – svarbiausia programos dalis. Ekspertai pažymėjo, kad ši dalis buvo pertvarkoma nuo 2010 metų. Ekspertai ypač gerai vertino studentų pedagoginės praktikos mokyklose turinį ir organizavimą, taip pat informacijos ir dokumentų, kuriais gali naudotis studentai, dėstytojai ir įvairios dalyvaujančios institucijos, spektrą. Ekspertai nusprendė, kad modulį *Muzikos istorija* būtų galima išplėsti ir į jį įtraukti daugiau netradicinių dalykų, kurie

atspindėtų šios srities raidą, ir siūlo, kad tam tikrose srityse (dalykuose) rekomenduojama literatūra būtų atrenkama tikslingiau. Analizuodami struktūrą ekspertai nusprendė, kad studijų programos grupė turėtų apsvarstyti nesusijusių dalykų sujungimą.

Programą vykdančys dėstytojai yra aukštos kvalifikacijos, turi didelę pedagoginę patirtį, kuri atitinka reikalavimus, nustatytus Pirmosios pakopos ir vientisųjų studijų programų bendrųjų reikalavimų apraše ir Pedagogų rengimo reglamente. Universitetas remia ir skatina dėstytojų profesinį tobulėjimą; dėstytojai aktyviai dalyvauja mokslinių tyrimų ir meninėje veikloje. Dėstytojai taip pat dalyvauja ir tarptautinėse mainų programose. Dėstytojų judumo lygis, kaip matyti, yra aukštas.

Ekspertai pažymėjo, kad nuo 2010 m. atlikto vertinimo buvo iš esmės atnaujinta ir modernizuota materialioji bazė, todėl Katedra ir Universitetas dėl šių pokyčių yra verti pagyrimo. Nors bendra materialioji bazė, naudojama programai vykdyti, labai pagerėjo, tačiau buvo atnaujintos tik kelios patalpos, todėl darbus šioje srityje reikia tęsti. Katedra turi platų išteklių ir medžiagų spektrą, kuriais gali naudotis dėstytojai ir studentai, tačiau padėtis dar pagerėtų įsigijus daugiau muzikos instrumentų ir MIDI klaviatūrų. Toliau reikia plėtoti bibliotekos išteklius, ypač kas susiję su šiuolaikiniais mokyklos muzikos vadovėliais ir įrašais.

Studentų skaičius buvo santykinai žemas, todėl Katedra sukūrė aktyvią programos reklamos strategiją ir nuo 2010 m. studentų skaičius padidėjo. Studijų turinio peržiūrą su džiaugsmu sutinka studentai, kurie ypač teigiamai atsiliepė apie pedagoginės praktikos dalį. Studentai taip pat džiaugiasi patobulinta materialiąja baze ir ištekliais, kurie padeda kurti gerą mokymosi aplinką. Dalykų aprašuose nurodyti mokymosi ir mokymo metodai yra gausūs; dėstytojų ir studentų bendravimas – labai geras, teikiama nemaža akademinė parama, ypač kas susiję su studentų mokslinių tyrimų veikla. Ekspertai buvo sužavėti bakalauro studijų baigiamųjų darbų lygiu, akivaizdu, kad meninė veikla yra svarbi studentų gyvenimo dalis. Katedra aktyviai dalyvauja skatinant studentų judumą – matoma, kad nuo 2010 m. atlikto vertinimo pasiekta didelė pažanga. Šią programą studijuojantys studentai gali pasinaudoti socialine parama, stipendijomis ir karjeros konsultacijomis, kurias teikia universitetas. Vertinimo procesai ir procedūros yra aiškos, išsamios, viešai prieinamos ir apima tiek galutinio, tiek formuojamojo vertinimo aspektus, taip pat taikomi įvairūs vertinimo metodai, studentams teikiamas grįžtamasis ryšys. Absolventų žinių spektras yra platus, jų profesija yra labai vertinama.

Programos vadyba, įgyvendinimas ir stebėseną yra gerai įforminti, įvairių suinteresuotųjų grupių vaidmenys ir atsakomybė yra aiškiai apibrėžta kokybės užtikrinimo sistemoje; programa gerai valdoma. Programa taip pat nuolat peržiūrima, pakeitimai ir patobulinimai atliekami atsižvelgiant į studentų, dėstytojų ir socialinių dalininkų grįžtamąjį ryšį.

Ekspertai daugeliu aspektų norėtų pabrėžti pavyzdinį programos pobūdį, ypač studijų eigos ir studentų vertinimo organizavimą, kuris atspindi dabartinės tarptautinės muzikos mokytojų rengimo tendencijas

<...>

III. REKOMENDACIJOS

1. Ekspertai rekomenduoja Katedrai apsvarstyti, ar tikslinga pakeisti kai kurių dalykų pavadinimus, pavyzdžiui, Muzikos kalba ir solfedžio, Dirigavimas ir fortepijonas, o kitus

- dalykus, pavyzdžiui, Lietuvių ir pasaulio tautų tradicinė muzika, kurie susideda iš dviejų nepriklausomų dalių, padalyti į du dalykus arba prireikus priimti kitus sprendimus.
2. Toliau tęsti veiklą, siekiant, kad jaunesni dėstytojai galėtų įgytų mokslo laipsnį, ir užtikrinti dėstytojų amžiaus grupių balansą.
 3. Tęsti darbą ir siūlyti daugiau judumo galimybių studentams ir dėstytojams. Ugdyti studentų anglų kalbos įgūdžius, ypač kalbėjimo.
 4. Rekonstruoti individualiam darbui skirtas patalpas, apsvarstyti, ar reikėtų įsigyti visą Orfo instrumentų komplektą.
 5. Artimiausiu metu turėtų būti papildyti metodinės literatūros ir vadovėlių ištekliai, atsižvelgiant į knygų, kurių reikia studijoms, ypač lietuvių ir anglų kalbomis, kiekį.
 6. Plėtoti socialinių partnerių ir studentų dalyvavimą studijų kokybės užtikrinimo procese.
 7. Kurti programos skatinimo strategiją siekiant padidinti studentų skaičių.

<...>

Paslaugos teikėjas patvirtina, jog yra susipažinęs su Lietuvos Respublikos baudžiamojo kodekso 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)