



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vytauto Didžiojo universiteto  
**STUDIJŲ PROGRAMOS**  
*MUZIKOS PEDAGOGIKA (612X14010)*  
**VERTINIMO IŠVADOS**

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**EVALUATION REPORT**  
**OF *MUSIC PEDAGOGY (612X14010)***  
**STUDY PROGRAMME**

At Vytautas Magnus University

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## DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Muzikos pedagogika</i>
Valstybinis kodas	612X14010
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 bakalauras, pedagogas
Studijų programos įregistravimo data	2011-05-03

## INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Music Pedagogy</i>
State code	612X14010
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 Teacher Training, Teacher
Date of registration of the study	3 May 2011

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## I. INTRODUCTION

Vytautas Magnus University (VMU) Music Academy (MA) was established in 2011 when the Kaunas Faculty of the Lithuanian Academy of Music and Theatre was merged with VMU. Implementation of the *Music Pedagogy* bachelor study programme is overseen by the Department of Theory and Pedagogy of Music in cooperation with the Piano Department. The self-assessment report (SAR) was prepared by a self-evaluation team which included assoc. prof. Daiva Bukantaitė from the Dept. of Theory and Pedagogy of Music, assoc. prof. Artūras Dambrauskas, assoc. prof. Saulius Gerulis, assoc. prof. Sigitas Mickis, Aušrinė Balčiūnė, Dr. Nora Pileičikienė, lect. Ksaveras Plančiūnas, assist. Natalija Gačėčiladzė, Vilma Šlentnerienė, prof. Giedrius Kuprevičius, student representative Ilana Krivoščenkaitė and social partner, author of Music Pedagogy textbooks dr. Eirimas Velička. The Introduction of the programme self-evaluation report gives a clear picture of the organizational structure of the VMU MA.

The external evaluation of the programme was initiated by the Centre for Quality Assessment in Higher Education of Lithuania. The external evaluation of the programme was conducted by the group of experts (hereinafter – Evaluation Team) which comprised: dr. Terence Clifford-Amos (UK: Group Leader), International Higher Education Consultant; Hans Timmermans (The Netherlands), Utrecht School of the Arts; assoc. prof. dr. Henrika Šečkuvienė (Lithuania), Lithuanian University of Educational Sciences and choral singing school “Liepaitės“; prof. Margus Pärtlas (Estonia), Estonian Academy of Music and Theatre; Monika Jankauskaitė (Lithuania, student representative), Vilnius University; Wouter Turkenburg (The Netherlands), Royal Conservatoire of The Hague.

The Evaluation Team consulted the following documents: *Law on Higher Education and Research, List of Study Areas and Study Fields Pursuant to Which Studies Are Carried Out in Higher Education Institutions, General Requirements of the First Degree and Integrated Study Programmes, Pedagogues' Training Regulations, Procedure of the External Evaluation and Accreditation of Study Programmes, Methodology for Evaluation of Higher Education Study Programmes.*

This Evaluation Report is based on the SAR of the programme and site visit of the Evaluation Team to VMU MA on 4-5 February 2014. The visit included all required meetings with different groups: senior management and administration staff of the MA, staff responsible for the preparation of Self-Assessment Report of the programme, students, teaching staff, alumni, social partners and employers. The Evaluation Team also examined final papers (theses) of students of the programme, concert halls and the library.

Graduates and final theses were for the *General Didactics of Music* study programme at the LMTA Kaunas faculty before the establishment of the VMU MA in 2011. *Music Pedagogy* graduates began in the old *General Didactics of Music* study programme, but finished as *Music Pedagogy* programme's graduates. The new *Music Pedagogy* study programme was assembled on the basis of the old programme and the students were transferred. During the current evaluation some aspects of the previous programme have been acknowledged. As a whole, however, the *Music Pedagogy* programme, as registered on 3<sup>rd</sup> of May 2011 as a new study programme and in accordance with structural changes, this programme was being evaluated as a new programme.

Following the meetings, the Evaluation Team discussed and rounded up the results of the site visit to VMU MA and drafted preliminary conclusions which were presented at the final meeting at the Academy.

Following the visit, the Evaluation Team finalised their report, detailing the findings and outcomes for the *Music Pedagogy* study programme at the Vytautas Magnus University (VMU) Music Academy (MA), Kaunas.

## II. PROGRAMME ANALYSIS

### ***1. Programme aims and learning outcomes***

The aim of the Music Pedagogy programme is to prepare highly qualified music teachers who would be able to work with pupils of various ages in secondary schools, gymnasiums, pro-gymnasiums and informal learning groups. The more general VMU aims are also pursued throughout the duration of the programme. (SAR, pp.6-7, chapter IV) This aim of the programme is clear and suitable for a teacher training programme. The learning outcomes comprise a cluster of 10 expected results of studies (SAR, p. 6, chapter IV), which are appropriate for 2, 3, 4, 7, 9 and are well-defined, clear and feasible. However, the first (1) outcome 'apply methods of musical education in educational activities', is defined more in general terms and, admirably, reaches out to a broader educational framework. It would be interesting and beneficial for this to be spelt out in terms of the wider implications, perhaps in a footnote. Outcome 1 could also be more specified according needs of contemporary educational institutions, the Evaluation Team suggests.

Information about the study programme (SAR, p.7, chapter IV) is publicly available at the Open Information Counselling and Guidance System (AIKOS), in annual information publications by VMU and at promotional events and presentations, websites of VMU and VMU MA. The Evaluation Team assesses positively the regular review of study results, which are periodically reviewed at the end of every autumn and spring semester examination session in the meetings of the departments, by the social partners and in faculty council sessions.

In the SAR (p.7, chapter V) it is stated that graduates are 'fully ready' for their pedagogical and artistic careers and they are able to establish ensembles and perform artistically as soloists. The Evaluation Team doubts if it is possible to be both a good teacher and soloist, if the soloists' aspirations are at the highest levels, even though during the meeting, the students showed enthusiasm to master both areas of expertise, which in itself is laudable and says a great deal about the quality of the applicants to VMU, MA. Graduates do not neglect their solo/ensemble work. During the meeting with employers, they claimed that the graduates hitherto had been well prepared for their work. Employers evidently referred to the graduates from the previously implemented study programme *General Didactics of Music*, as currently, there is as yet no 'complete' evidence concerning the levels of work preparation in terms of learning outcomes. The graduates, to whom employers referred, commenced in the *General Didactics of Music* and finished their studies in the *Music Pedagogy* programme.

In general, the programme aims and learning outcomes are consistent with the type and level of studies (first cycle) and the level of qualifications offered.

In relation to the programmes' recognition of performance art (which was especially evident during the meetings with teaching staff, students, alumni and social partners) the

Evaluation Team noted the SAR statement (p. 8, chapter V): “The best possible result is nevertheless a priority. It should be further noted that aside from courses on playing an instrument, singing or conducting, students also take courses that are directly relevant to their artistic career, such as foreign languages, information technologies and general education”. In the light of this and unsurprisingly, organizing extra-curricular artistic activities, preparing students for musical competitions and playing, singing in various bands and choirs were emphasised in descriptions of the professional graduate’s fields of work and obvious during meetings with students and graduates. The Team concluded that, although the name of the programme and its learning outcomes, content and the qualifications offered are compatible with each other, the programme and its particular emphases, requires more pedagogical competencies.

The description of music teaching competence (SAR, p. 10, chapter VI) “To teach music lessons for pupils of various ages” is rather broad. (this is the only competence related directly to teaching competences) Such competences as: “prepare students for various musical competitions and projects, develop musical projects, pursue individual pedagogical practice of teaching adults to play an instrument or improve their vocal skills“, are competences more related to playing and performing. This further underlines the need for more pedagogical (teaching) competences.

The Evaluation Team therefore recommends to ensure an appropriate balance of performing and pedagogical competences.

## ***2. Curriculum design***

The programme is of 4 years’ duration and consists of 240 ECTS. In the SAR table (pp.11-12, chapter VIII) it is stated that the programme consists of 60 ECTS of pedagogical studies; at least – 90 ECTS of module of teaching subjects; 45-75 ECTS of optional subjects provided by the university and 15 ECTS of general higher education subjects. The Evaluation Team, as a strength, noted the extensive list of optional subjects and opportunities to study languages and general subjects for the personal and intellectual development of students.

However, structure of the programme in the SAR is different from the matrix of the study programme (1st Annex). It is not clear how subject groups are formed. In the SAR (p.12, chapter IX) four subjects groups are presented. These comprise: A - mandatory general university education subjects, B – free credit introductory courses of different scientific fields and areas, C – subjects of the study area and D – free credit subjects. These comply with VMU requirements.

Moreover, according to the *Pedagogues’ Training Regulations* (point 8.5, para.II), the subject of “Culture of Language” should be ascribed to the block of general study subjects, rather than the block of pedagogical study subjects. SAR (p. 11, chapter VIII).

In the first matrix there are such mandatory general University education subjects as Philosophy, Science World and The Becoming of Modern Lithuania, but in the second matrix these subjects do not appear. Furthermore, the subjects, which are presented as optional ones (Curriculum Planning, Alternative Educational Systems) in the SAR (p.12, chapter VIII), appear as mandatory subjects in Annex 2.

Apart from the practice areas outlined below, there are no duplicate subjects. The descriptions of a number of subjects, such as Curriculum Planning, Educational Management, Alternative Education System, are appropriately prepared and reflect the latest achievements in science, art and technologies. The descriptions of these subjects introduce the relevant competences of teachers, including aims (such as to enable students to develop their abilities to project the content of a subject or module, plan teaching), various innovative study methods (reflection, video conferences, debates and discussions and case analysis).

However, the content of some study subjects requires improvement. For example (Annex 2), the content of Choir and Conducting subjects contains only repertoire and the study outcomes emphasize only the performance ability of students, and it is not clear as to how the gradual increase of advanced (complex) repertoire and performing skills develops. The content of Assistant Practice (1) include topics of E. J. Dalcrose, C. Orff, Sh. Suzuki methods, but there are no references this kind of literature in the list of recommended texts. It is commendable that the subject contents of Assistant Practice (1) includes subjects (IT usage in music lessons and similar methods of learning achievement and assessment, analysis of basic difficulties in a music lesson, task differentiation in music lessons, choir rehearsals) which are notably necessary for acquiring teacher's pedagogical competences; however the list of recommended literature is limited to music textbooks for schools of general education.

The Evaluation Team were impressed with the musical subjects (Choir and conducting, Children and Youth Chorus Voices' Training Methodology, Piano) which include Lithuanian and classical European music, and that the tradition of Lithuanian choir singing is developed and attention is paid to conducting. However, a music teacher nowadays requires to have the capabilities of improvising and the knowledge of popular music as well as ability to use it during the classes. Popular music is appealing and comprehensive to the students; they are surrounded by it in their environment, therefore it is necessary for the teacher to know it and enrich music classes with examples from popular music. It would encourage motivation of students for music learning. Modern music teachers should also be able to improvise and perform creative tasks with the students, develop their creativity. The Evaluation Team agreed that it would be useful to supplement the Curriculum with some popular music courses. These could be assembled and structured historically, academically (from the 1950s to the present day) and with a range of practical and pedagogical emphases. There is also the feasibility to integrate some popular elements of music with classical elements, as might suit the interest and expertise of the particular tutor.

The content and methods of most subjects are appropriate for the achievement of the intended learning outcomes. The Evaluation Team recommends improvement in the descriptions of subjects (Supervisor practice (1) and Supervisor practice (2), Choir and Conducting (1, 2, 3, 4), Final Education Project) by supplementing them with appropriate literature and by linking the teaching methods more with learning outcomes. The teaching methods in current descriptions of subjects are outlined; however it would be useful to directly link them with learning outcomes by indicating what method is applied for which learning outcome.

In relation to teaching practice, it was not clear to the Evaluation Team as to how students deal with some psychological problems such as those related to class management and, for example, the identification special needs of students. In the descriptions of Pedagogical Practice subjects there are no practical tasks (observation of students' behaviour protocols,

identification of learning difficulties, for example) in terms of Pedagogical Psychology. Such tasks are helpful and often foundational during the process of successful teaching. The Evaluation Team recommends that the teaching team supplements the assignments for teaching practice with practical assignments in Pedagogical Psychology; such strategies should appear in the subject descriptions of Pedagogical Practice.

In the SAR (p.13, chapter XI) it is stated that: “In order to develop practical skills, students are encouraged to take part in various national and international competitions, which undeniably broadens their stage experience and pedagogical skills”. The Evaluation Team (without explication) considered it difficult to estimate how taking part in various national and international competitions broadens students’ pedagogical skills, though some plausible inferences could certainly be drawn and illustrations given. The Academy asserts that the experience of success and failure turns into a pedagogical competence in terms of the benefit for the future actions of graduates in the preparation of their future students for participation in various competitions.

The Evaluation Team also wondered whether the definition of topics of the final thesis “from the development of a teacher to the development of the whole community or culture” (SAR, p.13, chapter XI) may be rather wide for Bachelor students. However, again, there could be some illustration as to how this breadth is handled in terms of refinement into topics for research and writing. The parameters are indeed wide and some clarity, in particular, on ‘whole community or culture’ would also have been welcomed. The Academy, however, promotes the self-sufficiency of students in relation to their choice of topics.

The Evaluation Team considers that the curriculum design and presentation can be improved by taking into consideration the above-mentioned remarks, which, in the former will contribute to the pedagogic and learning processes in attainment of the intended learning outcomes of the programme.

### **3. Staff**

The legal requirement has been a difficult mechanism in Music, where traditionally there has been no scientific degree in that subject. The list of lecturers is presented in Annex 5. VMU lecturers are reassessed every 5 years as indicated by the university’s regulations. The study programme is implemented by 21 lecturers (see Annex 5): 2 professors, prominent artists, 8 associate professors (3 doctors of science), 8 lecturers (3 doctors of science), 3 assistants. 12 lecturers have VMU as their only work-place. (SAR, p.15, chapter XIV)

During the meeting staff explained that largely the same teachers work in *Performance Art* and *Music Pedagogy* programmes. A number of professors are also leaders of orchestras and choirs. The artistic activities of teachers are extensively presented. (SAR, p.16-17, chapter XV) The lecturers are active nationally and internationally as acclaimed artists and highly competent members of various associations. This should ensure a very high-level of practical musical training.

During the meeting with teachers, they informed the Evaluation Team mostly about their activities as performers and said that there should be more credits for musical subjects (more conducting and singing) to improve the programme. One of the teachers mentioned that general subjects are useful as they broaden the views of the students.



A number of staff are involved in research. Research interests of the staff varied in different fields and include for example: musicology, education of music teachers and cultural development.

The number of teaching staff is adequate to ensure the learning outcomes. However as artists comprise the larger number of teachers, consequently the number of researchers is significantly smaller. Out of 21 there are 6 pedagogues, who have a PhD in science, but only 2 of them have PhD in education (Annex 6). This is not a sufficient number considering the study area and the field. The Evaluation Team highly appreciated the artistic activities and achievements, but recommends the expansion of the number of scientists and increase research activities of staff members, to accommodate more comprehensively the study field for the programme, which is the training of students for careers in teaching. The Evaluation Team makes a very strong recommendation here, since the future credibility of the pedagogical emphasis in the programme needs to be ensured as fully and soundly as possible. This could also mean that established pedagogue-artists might wish to consider bolstering their academic interests through the acquisition of a doctoral qualification and the gaining of academic publications in the field of Education. In relation to this, the Academy underlines the relevance of the current possessors of doctoral qualifications in Humanities and the music-related publications related to such qualifications. In recognising this relevance, the Evaluation Team nevertheless recommends a future focus on doctoral qualifications in Education.

Only three lecturers have moved to new appointments - and for various good reasons - and two new Associate Professors have started delivering classes at the faculty. Teaching staff turnover is able to ensure an adequate provision of the programme. The majority of the teaching staff (13 of 21) are in the range 33-53, one third are older than this. Out of 21 teachers, 12 have VMU as their own. This should ensure the sustainability of the programme. The programme's lecturers develop their competences by participating in ERASMUS academic exchange programmes and are able to collaborate with a large number of foreign universities and conservatories of music in several countries. (SAR, p.20, chapter XIX)

#### ***4. Facilities and learning resources***

In the SAR (pp. 20-21, chapter XX) it is stated that the main building of the Music Academy, located at V. Čepinskis str. 5 includes 32 lecture halls, 19 lecture rooms designed for individual classes and practice, 11 classrooms designed for group lessons, suitable for audiences of 10–30 students; the Great Hall and Small Hall on the first floor are suitable for examinations or lectures. Students can use the classrooms for rehearsals each day of the week from 6 a.m. until 10 p.m. and from 8 a.m. until 10 p.m. during vacations. In the SAR (p. 21, chapter XX), it is stated that in proportion to the number of students, the current classrooms are sufficient for the programme. However, during the visit, the Evaluation Team were unable to see and evaluate those premises as the building was not in use at time, as it was being prepared for the new reconstruction. The Self-evaluation Team explained that the financing and building plan have been prepared and reconstruction should start soon. The Evaluation Team, having recommended that reconstruction should as soon as possible, were reassured about the commitment to that development.

Open competition for the renewal of the instrument base was started in September of 2013. Its suggested value is over LTL 900,000. Currently, nearly all of the classrooms have instruments. The Music Academy owns the instrumentation that is sufficient and the instruments are in a fair condition. The reading room at the library of the Music Academy

has 10 workspaces with 6 computers suited for studying and researching, e-mailing, working with Sibelius and recording information. The media room has 6 workspaces for listening to recordings. The teaching and learning equipment are good.

VMU MA works closely with music and art schools, gymnasiums and pro-gymnasiums, conservatories, concert agencies, unions, universities, cultural centres and art-halls. Students undertake their practice of performing concerts and teaching in these institutions under a cooperation agreement. (SAR, p. 23, chapter XXII).

VMU library resources are detailed in the SAR p. 23, chapter XXI. The resources are fully accessible. VMU Library holds over 280,000 printed documents. Approximately 20,000 documents are added to the library's foundation every year. Open Foundations of the Library provide access to more than a half of the library's resources, i.e. more than 141,000 publications and other documents. The required methodical literature and sheet music for the Music Pedagogy programme are accumulated in the VMU Music Academy's Library, which currently holds 26,225 publications of sheet music and books. During the visit at VMU MA library these resources were enumerated in a very open manner. Teaching materials for Music Pedagogy studies are adequate and fully accessible.

However, only after the completed renovation of the main building of the Music Academy in which most of the music teaching will take place, and where the Library of the Music Academy is being located and workspaces are available, can it be fully determined if facilities and resources are adequate and rightly integrated. Any prolonged period of dispersal in terms of students and resources could have an impact on future recruitment and the quality of the programmes. The Evaluation Team had some concerns regarding the feasibility of the building completion deadline later this year, in readiness for re-occupancy in September.

Although supporting resources are generally good, in terms of the ongoing refurbishments as outlined above the Evaluation team have agreed that the 'macro' resources currently meet the established minimum requirements only and need improvement. These will need to be reassessed in the next evaluation when the new building will be expected to have 'matured' as a major resource.

## **5. Study process and student assessment**

Since 2001, admissions to the 1<sup>st</sup>-cycle studies in Lithuania have been organised by the Association of Higher Education Institutions for Joint Admission (LAMA BPO). This is a national system of admission, which in details is described in the SAR p. 24, chapter XXIV.

During the visit teachers said that they were dissatisfied with such centralised admission to the studies regulation because it does not allow them to select the best students; they themselves would like to decide on admission. Teachers also said that the applicants to the *Music Pedagogy* study programme could have stronger musical capabilities. The Evaluation Team positively assesses the demand for VMU MA *Music Pedagogy* programme as the ratio of applicants to the admitted students is increasing. (SAR, p. 25, chapter XXIV) In 2011, there were 4.3 applicants for one place; in 2012, 4.8 applicants and in 2013, 5.1 applicants. During the meeting with students, participants demonstrated strong motivation to become music teachers. In this respect, the Evaluation Team recognises that despite the current national admission system being deeply unpopular with teaching staff, the current admitted students are well motivated.

It is appreciated by students that teaching practice is implemented right from the beginning of the programme and as staff members and students claimed, class teaching practice in general education schools and the mentor/tutor system works very well.

During the interviews, students and teachers informed the Evaluation Team about the considerable opportunities to present their artistic capabilities by having concerts in schools, culture centres and other venues. Good relationships have been maintained with schools. Student-teacher relationships are cooperative and very friendly and students affirmed that teaching practice was a valuable and useful preparation.

The organisation of the study process in SAR (p.25, chapter para.XXV) is described briefly but informatively. The Evaluation Team found that the organisation of the study process ensures an adequate provision of the programme and offers a sufficient foundation towards achievement of the learning outcomes.

Students are engaged in scientific activities. They cooperate with teachers when they carry out research which is published in various journals. Five publications, where one of the authors is a student, are named in the SAR (p. 26 chapter XXVI). The Evaluation Team assessed this as being excellent practice.

Regarding mobility, VMA MA students have opportunities to participate in mobility programmes. As of the academic year 2012 – 2013, VMU had 224 valid LLP / Erasmus contracts, 16 of them signed by the Music Academy. VMU MA regulations allow second and third year students to go on Erasmus practice (some exceptions are made for the fourth year students in the autumn semester). Usually, the students are too occupied with the final thesis. Currently, three third year students intend to undertake Erasmus practice during 2014. The Evaluation Team recommends the encouragement of students to participate as much as is feasible and possible in international exchange programmes.

Students receive sufficient information about study programmes and the processes on the VMU website, intranet, VMU MA Dean's Office, university departments and academic subdivisions (Student Affairs Office, Youth Career Centre, International Office, Academic Affairs Office and Study Marketing Office). During the meeting, students claimed that they had enough information about study programme, schedules, examinations; should they have any problems they can always count on advice from administrative sources and teachers. For example, students who start working during their studies can change schedules for individual classes. Students also receive various kinds of financial support (incentive and nominal scholarships, tuition concessions, social grants and benefits). Students are also given the option to live in the university's dormitories. (SAR, pp.27-8, chapter XXVIII)

Study results are assessed in accordance with the VMU Study Regulations and Rector's decrees concerning the examinations. The university uses a system of cumulative grading and study results are discussed between students and teachers. This is considered by the Evaluation Team as a clear and an adequate assessment system for students. In the subject descriptions (Annex 2), assessment criteria and methods of learning achievement evaluation are outlined. Students in interview claimed that the evaluation system is clear and appropriate for them.

## 6. Programme management

The SAR (p.30, chapter XXXI) states that according to VMU Study Regulations (section 9), self-evaluation of a programme must be carried out every 2 years. Self-evaluation is carried out in keeping with the methodology prepared by the VMU Centre for Quality and approved by the Rector. Its conclusions are presented to the Faculty Council and the academic committee of the relevant study field. The renewal of the study programmes is an ongoing process. The study programme's committee is responsible for the renewal of the programme.

The Committee of Music Pedagogy Programme periodically (biennially) reviews and evaluates the main aims of the programme, curriculum design, learning outcomes, staff, facilities and learning resources, study process and the programme's management. This evaluation is regulated by VMU Statute and Study Regulations. Conclusions of self-analysis are based on data of student survey, meetings with graduates and employers. Qualitative research "The Intersection of the Young Performer's Outlook Towards Profession and Life" was undertaken in 2012 and some subject topics were revised with regard to its results by including topics of enterprise and creativity.

According to the previous evaluation panel, the main weakness of the former *General Didactics of Music* programme was a poor material base and absence of variety of teaching methods. Following the establishment of the new *Music Pedagogy* programme, the building (now under refurbishment) and library resources were partly renewed and expanded.

The descriptions of study subjects (Annex 2) now show more diverse teaching methods, which were recommended to be introduced by the previous panel. However, the panel also advised to provide more additional literature, but this has not been implemented in all study subjects. However, what has been said above confirms that the programme in some areas has been improved in accordance with the recommendations of experts conducting the previous evaluation.

Concerning the ESG (*Standards and Guidelines for Quality Assurance in the European Higher Education Area*), a staff member from the VMU MA presented (at the Evaluation Team's request) a short document detailing how the 7 Standards of the ESG are used in the internal processes for quality-assurance. Policies and procedures are designed to ensure the responsibilities of departments, faculties, staff and students. The Evaluation Team considered this information helpful in their deliberations on overall management of the Music Academy.

The procedures and results of the self-evaluation of the Music Pedagogy programme are made available to the social partners and the Music Academy's community. The Music Academy's community and social partners are invited to meetings during each evaluation or self-evaluation of a programme. Each participant of the meeting can express his or her observations and proposals for future development. The executors of the programme believe that the areas of attracting prospective students to the university and developing a network of social partners and employers should be improved. The University has created a good feedback system for the monitoring of the programme.

However some inaccuracies in preparing the SAR should be mentioned here. In the SAR (p.2, Basic information about programme) the definition of conferred degree and (or) professional qualification named as "Bachelor of Music, Music Pedagogy" is incorrect. The statement (SAR p. 8, chapter V): "The expected study results are neither too hard nor

too easy to achieve. They are periodically attuned to the most recent regulations of second-cycle studies by the state or the university”, is inaccurate as these are first-cycle studies. The general analysis of the staff (SAR, p.p.15-16, chapter XIV) describes the staff of the *Performance Art* programme: “it can be attested that a capable staff have been brought together in recent years: one that is truly qualified to actualize the scientific and artistic content of the *Performance Art Bachelor Programme*”. Crucially in order to achieve clarity, the Evaluation Team recommends not to mix the *Music Pedagogy* programme with the programme of *Performing Arts*, or any elements of both in next prepared SAR. This will help to eliminate possible error and confusion.

The inaccuracies outlined above and the document-management inferences, stemming from them, caused the Evaluation Team some confusion but nevertheless they were able to clarify them and therefore the overall assessment of the programme was not affected.

In terms of the overall management, the Evaluation Team hopes that the administration of the VMU MA programme committee, in a closer cooperation with social partners (especially with general education schools) and future graduates, teaching staff and management study programme will continue to meet and analyze the feed-back data towards improving and renewing the programme. The intensification of this work will work hand-in-hand with both internal and external quality assurance.

### III. RECOMMENDATIONS

1. To start the reconstruction of the main VMU MA building and finish it to be ready for the use by September of this year.
2. The intended learning outcomes should be more oriented towards teaching activity in the classroom and the building of competencies.
3. Study subjects and their contents should be supplemented in order to provide future teachers with the possibility to learn improvisation and to gain experience as to how popular music could be used in teaching process.
4. In recognising the relevance of doctoral qualification in Humanities, to supplement, nevertheless, the existing teaching staff with pedagogues who possess a PhD in educational science and who are capable of increasing scientific activities.
5. To encourage students to participate in more scientific activities (there currently is evidence of some excellent student participation in publications) and in relation to the self-sufficiency of students and their choices, to review the themes of final thesis and pick out relevant aspects of musical education, so that themes can be more related to the practical activities of music teachers.
6. To encourage students to participate more actively in international exchange programmes.
7. Include subject assignments on Pedagogical Psychology as part of the essential preparation for teaching.

### IV. SUMMARY

The *Music Pedagogy* study programme began in 2011, when the Kaunas Faculty of the Lithuanian Academy of Music and Theatre was merged with VMU. Prior to then, the LMTA Kaunas faculty operated a programme of *General Didactics of Music*, which now continues at the LMTA, Vilnius. In the Self-Evaluation Report for external evaluation it

can be seen that some of the elements are related to prior programme of *General Didactics of Music*. The *Music Pedagogy* study programme was registered on 3<sup>rd</sup> of May 2011 as a new study programme, and in accordance with structural changes this programme was evaluated in February 2014 as a new programme. The existing Faculty premises are currently undergoing refurbishment and the process of instrument renewal began in September 2013. Many of the recommendations from the previous evaluation (*General Didactics of Music*) have been implemented.

The Evaluation Team found that while the developed national admission system did not find favour among teaching staff, the current students are very well motivated.

Concerning the Self-Assessment Report, there are errors relating to teacher training regulations, some errors in subject and subject content descriptions, translation errors and some confusion regarding previous and new programmes, 1st-and 2nd-cycle, as well as some possible confusion concerning *Music Pedagogy* and *Performing Arts*, in an otherwise keen attempt to produce a good document.

With regard to the emphasis on preparing students as teachers and performers, whilst recognising the importance of professional engagement with solo and ensemble work, greater realism is required, particularly towards those students whose intentions are to work full-time teachers in schools.

The Evaluation Team found evidence that the majority of Music Pedagogy programmes' teaching staff are prominent artists and their artistic achievements are presented extensively in the Self-Assessment Report. This ensures a successful achievement of the expected results of artistic studies. In order to achieve the goal of preparing highly-qualified music teachers, the Evaluation Team very strongly recommends that the teaching staff should include more pedagogues who possess a doctoral qualification in educational science. The Evaluation Team also recognised the relevance of doctoral qualifications in the Humanities.

During interview, the students claimed that they are motivated not only to become music teachers, but also in artistic activity. Teaching practice arrangements work very well and students are happy with the programme and the evaluation process. They requested more practice with younger children, more specialised subjects, such as improvisation and popular music towards the enhancement of their overall general music skills. To achieve these, the Evaluation Team suggests that there should be greater emphasis on the management of music pedagogical science, that is to say in terms of overseeing, ensuring and reviewing the fuller compass of the content and skills provided by the programme.

The Evaluation Team found there was a positive, supportive and progressive attitude in terms of the overall management of the programme. Regarding quality matters, a document was produced outlining the employment of the 7 ESG (*Standards and Guidelines for Quality Assurance in the European Higher Education Area*). The 7 ESG Standards relate to internal procedures and are systematically followed and accounted in the VMU evaluation policy.

The curriculum design in general meets legal requirements. One of the strengths of the programme lies in the opportunity to study languages, general subjects and a variety of the optional subjects for personal and intellectual development. It is a recommendation that the programme includes subject assignments on Pedagogical Psychology as part of the

essential preparation for teaching. Student mobility is developing and every effort should be made to increase it. Staff mobility is stronger.

The content and methods of most subjects are appropriate for the achievement of the intended learning outcomes. However, the content of a number of subjects should be improved to better meet the achievement of the intended learning outcomes. The Evaluation Team recommends improvement in curriculum design in pursuing compatibility between all parts, the enhancement of some subjects with a wider range and more modern literature sources and the maintenance of an appropriate balance between performing and pedagogical competencies.

There are good relationships with schools, who take students for teaching practice right from the beginning of the programme. The Evaluation Team found this to be sound implementation. Class teaching practice in general education schools and mentor/tutor system works very well. Greater networking with social partners and working more closely with them should be encouraged.

The learning resources are adequate for implementing the *Music Pedagogy* study programme and the VMU library resources are carefully outlined in the SAR and were shown to the Evaluation Team during the on-site visit. The Team formed the view that there could be more emphasis on teaching materials for the study of *Music Pedagogy*.

VMU MA has fine concert halls for students' performances. However, the Evaluation Team were not able to see all auditoriums for student group and individual classes. The reason for this was because the main VMU MA building was not in operation during the on-site visit in being prepared for reconstruction and refurbishment. It is recommended that the Faculty should press ahead with the main building and ensure that it is prepared and ready for occupancy in September 2014. The VMU library is well resourced.

The Evaluation Team positively assess the Music Pedagogy programme, its enthusiastic staff and well-motivated students. Some recommendations, outlined above, are necessary for future development and achievement at the highest levels possible.

## V. GENERAL ASSESSMENT

The study programme *Music Pedagogy* (state code – 612X14010) at Vytautas Magnus 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	3
2.	Curriculum design	3
3.	Staff	3
4.	Material resources	2
5.	Study process and assessment (student admission, study process student support, achievement assessment)	3
6.	Programme management (programme administration, internal quality assurance)	3
	<b>Total:</b>	<b>17</b>

\*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:

Dr. Terence Clifford-Amos

Grupės nariai:  
Team members:

Monika Jankauskaitė

Prof. Margus Pärtlas

Doc. dr. Henrika Šečkvienė

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**VYTAUTO DIDŽIOJO UNIVERSITETO PIRMOSIOS PAKOPOS STUDIJŲ  
PROGRAMOS MUZIKOS PEDAGOGIKA (VALSTYBINIS KODAS – 612X14010)  
2014-04-03 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-137 IŠRAŠAS**

&lt;...&gt;

## V. APIBENDRINAMASIS ĮVERTINIMAS

Vytauto Didžiojo universiteto studijų programa *Muzikos pedagogika* (valstybinis kodas – 612X14010) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	3
3.	Personalas	3
4.	Materialieji ištekliai	2
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	3
	<b>Iš viso:</b>	<b>17</b>

\* 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)

&lt;...&gt;

## IV. SANTRAUKA

*Muzikos pedagogikos* studijų programa pradėta įgyvendinti 2011 m., Lietuvos Muzikos ir teatro akademijos Kauno fakultetui susijungus su VDU. Iki tol LMTA Kauno fakultetas įgyvendino *Bendrosios muzikos didaktikos* programą, kuri šiuo metu toliau įgyvendinama LMTA Vilniuje. Iš savianalizės suvestinės, skirtos išoriniam vertinimui, matyti, kad kai kurie (*Muzikos pedagogikos* programos) elementai yra susiję su ankstesne *Bendrosios muzikos didaktikos* programa. *Muzikos pedagogikos* studijų programa buvo įregistruota 2011 m. gegužės 3 d. kaip nauja studijų programa; atsižvelgiant į šios programos struktūros pakeitimus, 2014 m. vasario mėn. ji buvo įvertinta kaip nauja programa. Dabartinės Fakulteto patalpos šiuo metu atnaujinamos, o nuo 2013 m. rugsėjo mėn. prasidėjo instrumentų atnaujinimo procesas. Daugelis rekomendacijų, pateiktų atlikus ankstesnį (*Bendrosios muzikos didaktikos* programos) vertinimą, įvykdyta.

Vertinimo grupė nustatė, kad, nors dėstytojai ir nepritaria patobulintai nacionalinei priėmimo (į aukštąsias mokyklas) sistemai, dabartiniai studentai yra labai motyvuoti.

Savianalizės suvestinėje yra klaidų, susijusių su pedagogų rengimo reglamentais, klaidų dalykų ir jų turinio aprašuose, vertimo klaidų ir painiavos, susijusios su ankstesnėmis ir naujomis programomis, pirmąją ir antrąją studijų pakopomis, galbūt painiojamos *Muzikos*

*pedagogikos* ir *Atlikimo meno* programos, nors iš esmės labai pasistengta pateikti gerą dokumentą.

Dėl akcentuojamo studentų rengimo būti mokytojais ir atlikėjais, nors ir pripažįstama gebėjimo profesionaliai atlikti (pasirinkto instrumento arba dainavimo) repertuarą solo ir kolektyve svarba, būtinas realistiškas požiūris, ypač studentų, kurie ketina visu etatu dirbti mokytojais mokyklose, atžvilgiu.

Vertinimo grupė įsitikino, kad daugelis *Muzikos pedagogikos* programos dėstytojų yra žinomi menininkai; jų pasiekimai išsamiai nurodyti savianalizės suvestinėje. Minėtas faktas užtikrina, kad bus pasiekti numatyti meno studijų rezultatai. Kad būtų pasiektas tikslas parengti aukštos kvalifikacijos muzikos mokytojus, vertinimo grupė primygtinai rekomenduoja, kad į akademinio personalo sudėtį būtų įtraukta daugiau edukologijos daktaro laipsnį turinčių pedagogų. Be to, vertinimo grupė pripažino humanitarinių mokslų daktaro kvalifikacinio laipsnio svarbą.

Pokalbio metu studentai tvirtino, kad jie turi poreikį ne tik tapti muzikos mokytojais, bet ir dalyvauti meno veikloje. Praktinis mokymas gerai organizuotas, ir studentai yra patenkinti šia programa bei vertinimo tvarka. Jie pageidavo daugiau praktinių užsiėmimų su jaunesnio amžiaus vaikais, daugiau specialiųjų dalykų, pavyzdžiui, improvizacijos ir populiariosios muzikos, kurie sustiprintų jų bendruosius muzikinius įgūdžius. Kad šis tikslas būtų pasiektas, vertinimo grupė pataria daugiau dėmesio skirti muzikos pedagogikos mokslo vadybai, tai reiškia užtikrinti didesnę programos turinio ir įgūdžių apimtį bei stebėti ją ir taisyti.

Vertinimo grupė nustatė, kad požiūris į bendrą programos vadybą yra pozityvus, palaikomas ir pažangus. Kalbant apie kokybę, buvo pateiktas dokumentas, kuriame apibūdintas 7 ESG (*Europos aukštojo mokslo erdvės kokybės užtikrinimo nuostatos ir gairės*) taikymas. 7 ESG nuostatos yra susijusios su vidaus procedūromis, ir VDU vertinimo politikoje jų sistemingai laikomasi bei atsiskaitoma.

Programos sandara iš esmės atitinka teisės aktų reikalavimus. Viena iš programos stiprybių yra galimybė studijuoti kalbas, bendruosius dalykus ir daugelį laisvai pasirenkamų dalykų siekiant asmeninio ir intelektualio tobulėjimo. Ruošiant studentus mokytojo darbui labai svarbu įtraukti į programą su pedagogine psichologija susijusių užduočių. Studentų judumas didėja; reikėtų kuo labiau stengtis jį dar padidinti. Dėstytojų judumas yra didesnis.

Daugelio dalykų turinys ir (dėstymo) metodai yra tinkami numatomiems studijų rezultatams pasiekti. Tačiau dar yra dalykų, kurių turinys tam tikslui galėtų būti dar patobulintas. Vertinimo grupė rekomenduoja pagerinti programos sandarą taip, kad visos jos dalys būtų suderintos, patobulinti kai kuriuos dalykus papildant juos naujausiais literatūros šaltiniais ir išsaugoti tinkamą atlikimo bei pedagoginių gebėjimų santykį.

Palaikomi glaudūs ryšiai su mokyklomis, kurios nuo pat programos įgyvendinimo pradžios priima studentus praktikai atlikti. Vertinimo grupė mano, kad praktika organizuojama gerai. Labai gerai veikia praktikos bendrojo lavinimo mokyklose ir mentoriaus ir (arba) praktikos vadovo sistema. Reikėtų skatinti geresnius kontaktus su socialiniais partneriais ir glaudžiau dirbti su jais.

Metodinių išteklių pakanka *Muzikos pedagogikos* studijų programai įgyvendinti, o VDU bibliotekos ištekliai yra išsamiai nurodyti savianalizės suvestinėje, be to, vertinimo grupė matė juos lankydamosi vietoje. Grupė susidarė nuomonę, kad mokomajai medžiagai,

reikalingai *Muzikos pedagogikos* programai studijuoti, galėtų būti skiriama daugiau dėmesio.

VDU MA turi puikias koncertų sales studentams atlikėjams. Tačiau vertinimo grupei nepavyko pamatyti visų auditorijų, skirtų studentų grupiniam ir individualiam darbui, nes pagrindinis VDU MA pastatas grupės vizito metu buvo uždarytas rekonstrukcijai ir atnaujinimui. Fakultetui rekomenduojama paskubinti šiuos darbus ir užtikrinti, kad 2014 m. rugsėjo mėn. pastatas bus paruoštas naudojimui. VDU biblioteka yra gerai aprūpinta ištekliais.

Vertinimo grupė teigiamai vertina *Muzikos pedagogikos* programą, jos dėstytojų entuziazmą ir studentų motyvuotumą. Kelios pirmiau nurodytos rekomendacijos yra būtinos tolesniam programos tobulinimui ir aukščiausiam lygiui ateityje pasiekti.

### III. REKOMENDACIJOS

1. Pradėti pagrindinio VDU MA pastato rekonstrukciją ir baigti ją iki šių metų rugsėjo mėn.
2. Numatomi studijų rezultatai turėtų būti labiau orientuoti į mokymą klasėse ir gebėjimų didinimą.
3. Studijų dalykus ir jų turinį reikėtų papildyti, kad būsimieji mokytojai galėtų išmokyti improvizuoti ir įgyti patirties, kaip mokymo procese naudoti populiariąją muziką.
4. Pripažįstant humanitarinių mokslų daktaro kvalifikacijos svarbą, dabartinį akademinį personalą vis dėlto reikėtų papildyti edukologijos daktaro laipsnį turinčiais pedagogais, galinčiais sustiprinti mokslinę veiklą.
5. Skatinti studentus aktyviau dalyvauti mokslinėje veikloje (šiuo metu žinoma, kad keli labai geri studentai dalyvauja skelbiant publikacijas), o ir dėl studentų savarankiškumo ir jų pasirinkimo – tikrinti baigiamųjų darbų temas ir atrinkti svarbius muzikinio lavinimo aspektus, kad tos temos būtų labiau susijusios su muzikos mokytojų praktine veikla.
6. Skatinti studentus aktyviau dalyvauti tarptautinėse mainų programose.
7. Įtraukti daugiau su pedagogine psichologija susijusių užduočių ruošiant studentus mokytojo darbui.

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Paslaugos teikėja patvirtina, jog yra susipažinusi su Lietuvos Respublikos baudžiamojo kodekso<sup>1</sup> 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)

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<sup>1</sup> Žin., 2002, Nr.37-1341.