



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Šiaulių universiteto
STUDIJŲ PROGRAMOS
MUZIKOS PEDAGOGIKA (621X14004)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF MUSIC EDUCATION(621X14004)
STUDY PROGRAMME
at Šiauliai University

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Muzikos pedagogika</i>
Valstybinis kodas	621X14004
Studijų sritis	socialiniai mokslai
Studijų kryptis	pedagogika
Studijų programos rūšis	universitetinės
Studijų pakopa	antroji
Studijų forma (trukmė metais)	nuolatinės (2)
Studijų programos apimtis kreditais	120 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	meno pedagogikos magistras
Studijų programos įregistravimo data	1997 m. gegužės 19 d.

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Music Education</i>
State code	621X14004
Study area	Social sciences
Study field	Teachers Training
Kind of the study programme	University studies
Study cycle	Second cycle
Study mode (length in years)	Full-time (2)
Volume of the study programme in credits	120 ECTS
Degree and (or) professional qualifications awarded	Master in Arts Teachers Training
Date of registration of the study programme	19 May 1997

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CONTENTS

CONTENTS	3
I. INTRODUCTION.....	4
II. PROGRAMME ANALYSIS	5
1. Programme aims and learning outcomes.....	5
2. Curriculum design	6
4. Facilities and learning resources	9
6. Programme management	12
III. RECOMMENDATIONS	13
IV. SUMMARY	14
V. GENERAL ASSESSMENT	16

I. INTRODUCTION

The External Evaluation Panel is pleased to submit this report on the second cycle study programme in *Music Education* at Šiauliai 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 5th March 2014. The SER included Appendices providing information on subject descriptors, teaching staff, Masters 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.

The panel appreciated the level of detail provided in the SER and would like to acknowledge the effort made by the Department in preparing it. The SER was informative, providing sufficient information on background and context along with an appropriate level of statistical data, as well as highlighting the strengths of the programme and identifying 'areas to be improved'. It was helpful also for the panel to have the detailed information provided on the changes that had been made to the programme since the 2010 evaluation.

The site visit was well organised and there was fruitful discussion and exchange between the panel and the various groups involved. The curriculum development and investment in facilities and resources which has taken place since 2010 would appear to have 'rejuvenated' the programme, as was recognised by the social partners and stakeholders. The panel were particularly impressed with the reciprocal relationship which appears to have been built up between the University and its stakeholders and it is obvious that staff, students, graduates and the programme itself, are all highly valued within the community and make an important contribution to musical and cultural life within the region.

The panel presents this report as an objective evaluation of the *Music Education* Study Programme and hope that the recommendations included will make a positive contribution to the ongoing development and growth of the programme.

The panel would like to extend their appreciation to the Centre for Quality Assessment in Higher Education, and particularly to Ms Barbora Drąsutytė for the excellent organisation, information and support provided to the panel before, during and after the site visit.

II. PROGRAMME ANALYSIS

1. Programme aims and learning outcomes

It was stressed in the SER that the necessity for a second cycle study programme in *Music Education* at Šiauliai University, following on from the BA level teacher qualification, stems from the need for continuing education and professional development of music teachers in the Northern Lithuania region. This was confirmed in the meetings with students and graduates who saw the programme as a means of deepening their knowledge and expertise in the field of study. The success of this continuing education was confirmed by the social partners who portrayed the graduates as professionals who provide examples of good practice, make a major contribution in the area of methodological research and participate in local and national music education projects.

The aims of the programme are wide-ranging and, as befits a second cycle study programme, emphasise various higher level academic abilities such as critical thinking and scientific research along with social and personal skills such as cultural awareness and leadership. The aims of the programme are expressed as follows:

To educate higher qualification specialists of art pedagogy who are competent, motivated, critically thinking, creative, oriented towards scientific-research activities and interdisciplinarity as well as having mastered innovative computer-assisted music technologies, who will be able to critically assess, implement in practice, investigate and project different formal and non-formal music education models; who on the ground of obtained knowledge, personal, social, specific abilities and values will be able to implement the attitudes of cultural awareness and self-development, to lead and form musical culture of society (SER p.6).

While the panel had no problem with the content of the above, they would suggest that the aims could perhaps be stated more succinctly and presented more clearly for students and stakeholders, highlighting the core focus of the programme and bearing in mind that the competences involved will be further developed in the statement of Learning Outcomes.

The eight Learning Outcomes for the programme are listed on p.6 of the SER. While there is no direct relationship stated between the aims and outcomes in the report, the outcomes reflect the aims and are linked to the five levels of knowledge, skills and abilities outlined in the Descriptor of Study Cycles approved by the order of the Ministry of Education and Science of the Republic of Lithuania: knowledge and its application; abilities to carry out research; specific abilities; social abilities, and personal abilities (p.8). The panel noted that the Learning Outcomes had been revised in response to the 2010 evaluation report and had been informed by the Polifonia Dublin Descriptors along with a range of other national and international frameworks and descriptors. The panel were impressed by the integrated nature of the revised curriculum and the coherent explanations provided in the SER in relation to the links between subjects and the grouping of subjects under four main aspects of the study field: the level of research methodology; the interdisciplinary level; the level of creative technologies and the level of elective subjects. (For example, the level of creative technologies includes the following

subjects: Arrangement and Composition of Music, Studio Sound Technologies, and Studio Composition and Technologies.). The rationale behind the programme structure is clearly explained and the diagram on p.13 is very useful in representing the subject groupings and highlighting the 'Final Work' at the centre of the programme (Figure 1). The correlation of programme learning outcomes and the subject learning outcomes presented in Table 5 (p.15) reflect the aims of the programme and point to the underlying focus on developing graduates who are music pedagogue-researchers.

The Description of the Programme, its aims and learning outcomes are publicly available at the website of the Open System for Information, Consulting, Orientation AIKOS (<http://www.aikos.smm.lt>), web site of the Association of Lithuanian Higher Education Institutions for Organisation of Joint Admission (<http://www.lamabpo.lt>) and elsewhere. The panel are of the opinion that the programme aims and learning outcomes are appropriate for a second cycle study programme in Music Education and that the name of the programme, its learning outcomes, content and the qualifications offered are compatible with each other.

2. Curriculum design

The programme is designed to run over 4 semesters, i.e. 2 years, and consists of 120 ECTS credits. This is the maximum allowed by Lithuanian law. In each of the first three semesters 5 study subjects are studied while the fourth semester is allocated to the Masters thesis. The compulsory subjects directly related to the field of study comprises 72 credits (minimum of 60 credits required), and the electives comprise 18 credits (maximum of 30 credits allowed). Also, 30 credits are allocated for the preparation of the final thesis and its defence, which corresponds to the minimum requirement of 30 credits. This arrangement meets the requirements set by the *Description of General Requirements for Master Study Programmes*, approved by the Order of the Minister of Education and Science of RL No. V-826 of 3 June 2010. The ratio of contact hours and students' independent work also meets the requirements for second cycle studies.

As referred to above, this Masters programme aims to educate music pedagogue-researchers and research-related subjects constitute a major focus in the programme (altogether 27 credits). The research-oriented outcome is defined in the following way:

Using instruments of scientific-applied research, [the graduate] will be able to recognise and perceive, analyse and critically assess non-typical methodological problems of musical-educational phenomena, to independently carry out empirical research reasoning directions and strategies of music education, will creatively apply the obtained research results in perfection of music performance and own competences (p.6).

It emerged in the meeting with students that the preparation for writing the Masters thesis starts on the first day, when students are informed of the requirements and the process involved, and begin to work on their research proposals. This can be seen as a strength of the programme, as is the involvement and collaboration of the Šiauliai municipality at this point, in helping students choose suitable topics which have relevance for the profession. The necessary research skills and competences are taught through the following theoretical and applied courses: *Methodology and*

Methods of Scientific Research (6 credits) and *Applied Projects of Music Pedagogical Activities 1, 2, 3*, (7 credits each). As was pointed out above, the subjects of the study programme are closely inter-related, the sequence of the subjects is based on the learning outcomes and all parts of the programme are focused towards the final work (thesis), which is defined in the course descriptor as ‘an analytical final work based on individual pedagogical scientific and applied research of the 2nd cycle studies’ which ‘meets the requirements of scientific research work’. There seems to be an optimal balance of theoretical and practical, as well as of artistic and research components within the programme. Also, the elective subjects are orientated towards the main aims of the programme. Thus, the panel concludes that the curriculum is consistent with the type of the studies and the aims of the programme, and this plan for the organization of study subjects is consistent with nationally mandated and internationally accepted standards for such a programme. However, there was some concern about the recommended literature lists, which seemed to be too extensive (six-ten main sources) in many course descriptions, with six subjects containing as many as nine main (obligatory) literary sources. The panel recommends that consideration be given to a more focused and selective approach towards choosing the necessary sources.

As it appears from the *in situ* observations, a significant effort has been made to deal with the issue, outlined in the previous evaluation report as ‘the absence of any artistic or practical musical component in the curriculum’. Students are offered opportunities to enhance their artistic and practical skills in several subjects such as *Arrangement and Composition of Music*, *Studio Sound Technologies*, *Studio Composition and Technologies*, *Development of Creativity by Improvisational Expression*, *Interpretation of Contemporary Music in an Art Group* and *Conceptions of Interpretation of Clavier Music*. This development has been welcomed and highly praised by all interested parties, especially by alumni and social partners. Besides, students’ suggestions for improvement or changes in the curriculum have been respected, as, for example, in the case of the introduction of a course in *Communication Psychology*.

Having quite advanced technological facilities, like the Sound studio, available to the programme, subjects such as *Studio Sound Technologies* and *Studio Compositions and Technologies* are aimed at mastering the necessary technological knowledge and skills. This feature is especially useful for working in schools, where these new technologies are present, but often without appropriate specialists to use them. Though there was a minor concern that these technological courses might be regarded as an end in themselves, the discussions with the teaching staff reassured the panel about purposeful links with pedagogical and research subjects. Also, the panel would point to the importance of maintaining the present balance of classical, ethnic and popular music genres, because pre-programmed synthesizers with accompaniment can tend to encourage an increasing emphasis on popular musical solutions.

Both alumni and social partners appreciated the courses focusing on developing pedagogical competences needed for teaching activities. As noted above, they were also of the opinion that graduates from the Masters degree programme have the ability to do scientific research and to undertake various tasks where research skills are needed.

The content of the programme generally reflects the latest developments within the study area, but the ethnomusicology component within *Musicology* is treated somewhat narrowly as the

study of ethnic music, and does not reflect international developments in the field where the discourse encompasses the study of music in culture, the comparative study of world musics and/or the study of all types of music in society. The panel recommends that the content of this section be revised and that internationally recognised ethnomusicological literature be included in the recommended reading.

3. Staff

The teachers' qualifications are sufficient to achieve the aims of the study programme and meet the General Requirements for Master Study Programmes.

Having studied the curriculum vitae of the academic staff and the data presented in the SER, and having met staff during the site visit, it is clear that a team of competent specialists delivers the study programme. As is stated in the SER, 13 teachers are involved in teaching on the programme: 5 Professors, 7 Associate Professors and 1 assistant doctoral student. 12 of the staff (92.3%) have a scientific degree or are recognised artists, thus meeting the 80% minimum requirement. The requirements for the study field subjects to be taught by professors and for the Masters theses to be supervised by appropriately qualified personnel are also fulfilled. The academic staff represent a good balance of ages and all have the requisite amount of pedagogical experience (average – 27.6 years). Appendix 2 provides evidence of the correspondence of teachers' research/artistic interest areas with the subjects they teach. The detailed descriptions of staff qualifications, experiences and activities in the SER and in Appendix 2 provide evidence of staff with a wide range of experience not only in music pedagogy, but in various forms of academic/scientific and artistic/musical activity, with some teachers having experience in all three areas. Given the nature of the programme, this is a positive aspect of staffing within the Department.

The majority of teachers have been working on the programme for the entire period under assessment and are therefore familiar with, and have been involved in, the recent developments and restructuring that have taken place in the curriculum. Although 3 teachers left for various reasons over this period, they were replaced with 2 Associate Professors and 1 doctoral student and the panel do not regard this turnover as important for the study process. In the meeting with staff, the panel observed an enthusiasm for and commitment to the new developments and a sense of 'ownership' of the programme that bodes well for the future.

The data provided to the panel showed that staff are research active, publish articles and methodological papers, participate in national and international conferences, courses and seminars, work on projects and supervise doctoral students. Teachers are systematically assessed every 5 years. During the last five years staff delivered 27 scientific presentations at international conferences abroad and gave 34 presentations in Lithuania. Also, during the assessed period, 127 articles have been published in scientific journals and proceedings of international conferences, with an increasing number of works in foreign languages, a positive trend which it is hoped will continue. On the basis of the information provided, the panel are confident that staff are actively engaged in research and scholarly activity with acceptable levels of outputs.

Staff professional development is carried out in a variety of ways and teachers' participation in courses and seminars is stressed in the SER as one of the more efficient elements in their generic professional competence improvement. During the assessed period 2 teachers were upgraded to Professor and 2 to Associate Professor. The panel notes that there has been an increase in staff academic exchanges, one of the areas identified as needing attention in the 2010 evaluation. 5 teachers of the programme delivered lectures in 8 European countries as part of the ERASMUS programme. Also, the number of secondments of teachers indicated in Tables 6 and 7 (pp.19-20) illustrates further collaboration on international exchange.

Given the compliance of staff qualifications and experience with the requirements and the consistency of teachers' professional development, the panel is confident that the current staffing levels are sufficient for the delivery of the programme and the achievement of the specified learning outcomes. In their meetings with staff, the panel were impressed with the enthusiasm and commitment of staff and by their level of engagement with the panel in discussing a range of academic, artistic and pedagogical issues relating to the programme.

4. Facilities and learning resources

During the site visit the evaluation panel visited ŠU library, sound recording studios and classrooms, and had an opportunity to assess the sufficiency and suitability of the facilities and learning resources. The panel were particularly impressed with the excellent Library facilities and would like to commend the Department on its initiative in acquiring the two new sound studios.

ŠU has two different sound studios, newly acquired since the 2010 evaluation, which are actively used by the Department of Music Pedagogy's staff and students. One of the studios operates as a computerised sound laboratory for students, equipped with Apple computers, statistics software package SPSS, music software Logic Pro, Pro Tools, etc. A Roland synthesiser and virtual synthesisers installed in the computers are used. The other studio is used for rehearsals and sound recordings. It is equipped with multi-channel sound recorders and reproducers including controls (8-channel), microphones (Neumann, Rode and Shure) and monitors. This studio also houses the ŠU student orchestra's rehearsals; it functions as a musical creative laboratory. The SER and Annex 5 explains how the acquisition of the sound studios addresses the recommendations from the 2010 evaluation calling for more attention to be given to the balance between theory and practice, to the inclusion of more musical/artistic elements and to the development of musical creativity. The panel were impressed with the obvious impact which the sound studios have had on transforming the curriculum and also noted the enthusiasm of staff and students for the new developments.

The impressive ŠU library has been located in a newly-constructed spacious building since 2008 and provides students of the programme with excellent resources and facilities for their studies. The ŠU library currently has subscriptions to 29 periodical publications in Lithuanian and English, of which 19 are music education journals in English and library visitors can use 39 electronic database subscriptions. The library has a technology centre with modern electronic publishing technologies and the scientific journal *Kūrybos erdvės* ('Spaces of Creation') is published by ŠU bi-annually with eighteen issues having been published between 2004–2013.

The Arts and Music collection was increased by 6,000 new publications over the period 2010-2013 and the Department of Music Pedagogy's staff published over 150 scientific works over the last five years. The sound recording collection contains about 4,000 audio tapes, LP records and CDs. There are 8 computerised spots for listening to music and individual work and these are equipped with MIDI keyboards and Sibelius 5 computer software for music composition. The following multi-media services are also provided: video viewing, TV show viewing, and recordings from CD to CD or from LP or CD to a flash drive. A particularly noteworthy facility is that the sound recordings are also kept on the university's server and are accessible for all registered users (faculty and students) in all of the university's classrooms and study spaces. The Library also has a children's crèche /play-room which is convenient for young parents studying at the university. The panel commends ŠU on its excellent Library building and facilities which facilitate effective learning and research.

The panel visited 19 different – function rooms (teaching, practice, rehearsal etc) available to the programme, most of which were in good condition. They also viewed the range of instruments available and considered them to be sufficient to the needs of the programme. In relation to research facilities, many *Music Education* students are working in schools which provide facilities for them to undertake their pedagogical research and the Department also has close links with a range of schools and music teachers who collaborate in this area.

Overall, the panel were highly impressed with the facilities and learning resources available to the Programme.

5. Study process and student assessment

The admission requirements and entry process are clearly presented in the SER and follow regulations laid down by Šiauliai University and by the Ministry of Education and Science. The student intake for the period under review ranges between 6 – 9, with an average of six state-funded places each year. The most recent figures (2012-2013) show nine applicants and nine students enrolled, seven of whom are state-funded. In the 2010 evaluation report attention was drawn to the fact that the majority of students came from the Bachelors programme of Music Pedagogy at Šiauliai University. It should be noted that the programme is now attracting graduates from other higher education institutions such as the Lithuanian Academy of Music and Theatre and Klaipeda University. Student attrition was identified as an issue in the 2010 report and the Department responded by increasing the level of support provided to students, so it is heartening to see that all eight students who commenced in 2011 successfully graduated in 2013. The Faculty of Arts appears to have a strong marketing and information system but, given the current demographic and economic situation, the Department of Music Pedagogy is to be commended for identifying marketing as a priority area.

The organisation of the study process is clearly outlined in the SER and would appear to be appropriate to the demands of the discipline and the needs of the students and in line with the requirements of the University. As most of the students are working as well as studying, timetables are generated to accommodate their requirements. Students also provided examples of cases where the Department had been particularly flexible in facilitating the specific needs of individual students. As has been indicated above, the curriculum has been radically restructured,

in response to the 2010 report, to include more creative, musical components. From reading the SER and examining the course descriptors, and from our meetings with students, staff, graduates and social partners, the panel are confident that the new curriculum appears to provide a good balance of music, pedagogy and research and facilitates the integration of these three components, producing a dynamic and stimulating learning environment for students. The delivery of the programme has also been enhanced by the acquisition of two new sound studios and by the excellent Library facilities referred to above. There appears to be a wide range of teaching and learning methods employed, incorporating practical and theoretical approaches, including individual and group work and encouraging student reflection and independent learning. One area that was not clear to the panel from reading the documentation was the arrangement and allocation of hours for thesis supervision and the panel recommends that this be incorporated into the course descriptors.

Research is a core part of the programme and the Masters thesis attracts 30 credits. The range of thesis topic is wide and is influenced by current issues in music education, by specific developments in the region and by the students' own areas of specialism. A number of students and social partners commented on the impact of students' research on their work in schools and related areas. Students present their work at student conferences organised in Šiauliai and in other universities in Lithuania and are encouraged to carry on their research after graduation and, where appropriate, to publish. Documentation provided to the panel gave details of a range of publications by graduates of the programme. The panel examined some of the theses and found them to be generally good, but would concur with the previous recommendation that students be encouraged to incorporate more foreign language literature (especially in English) into their work. The panel would also suggest that the Department avoid an over-reliance on quantitative research methodologies. Artistic activity is also an important feature of the Masters student profile in Šiauliai and students are involved in a range of concert activities as soloists, members of ensembles, choral conductors and ensemble leaders in Lithuania and abroad.

Students have opportunities to participate in student exchange programmes but, from the panel meetings with students, graduates and staff, it is clear that student mobility continues to be a challenge for this programme. Students' jobs and family commitments are given as the reason. However, there has been some progress in that currently there are two 1st Year Masters students studying in Liepaja University (Latvia) as part of an ERASMUS exchange. The Department also points to efforts to increase the internationalisation of the programme through inviting teachers from foreign higher education institutions to work with students. The panel recommends that the Department and the University continue to explore possibilities for improving student mobility.

In relation to academic support, students reported that there is close communication between teachers and students, both in person and through email and other electronic means. Graduates also appreciated the support they received from teaching staff both during and after their Masters programme, commenting on how they keep in contact with the University and with their teachers who continue to encourage them to write and publish. Both groups commented on how the study process is enhanced by the quality of the teaching and of the University facilities and resources. They confirmed that students are provided with sufficient information in relation to programme requirements and regulations and that they are asked for feedback on the programme. Courses on

Communication Psychology and *Improvisation* were introduced at the request of students. Social support is also available for students and information on other aspects of student life such as health, finance, accommodation, career opportunities, culture and opportunities for exchange.

The graduates met by the panel are employed in a range of teaching, artistic, cultural and management positions. Employers and representatives of the Municipality described the profile of the Masters graduate in relation to their work as ‘artists – researchers – teachers’, commenting on how they are ‘publicly visible in the city’. Recent graduates were described as being ‘different, more analytical’ and being ‘strong on creativity’ and capable of making important contributions to curriculum development and ongoing educational projects being undertaken within schools and in the city. The range of social partners associated with this programme is impressive, as is the obvious reciprocal relationship which exists between the University and its stakeholders. The panel observed that the Department appears to make important contributions to the musical and social life of the community and the social partners contribute to the ongoing development of the programme.

6. Programme management

The management, implementation and monitoring of the programme is explained in the SER and the responsibilities of the various groups involved are well structured and clearly defined. Responsibility for the management and quality assurance of studies is assumed on all levels of the academic community at Šiauliai University including: at University level (Senate, Rector’s Office, Vice-rector for Studies); at Faculty level (Faculty of Arts Council, Faculty of Arts Dean’s Office, Faculty of Arts Committee for the Assessment of Study Programmes); at Departmental level; at Music Pedagogy Study Programme Committee level; at teacher level and at student level. The Department of Music Pedagogy is described as ‘the major creator, developer, improver and implementer of the Programme’ and is responsible for the day-to-day running of the programme (p.31). The Music Pedagogy Study Programme Committee have responsibility for inner quality monitoring and this group includes academic staff, a student representative and social partners. A review of the Programme is carried out twice per year and any changes have to be approved by the Faculty of Arts Committee for the Assessment of Study Programmes. On the basis of the systems outlined in the SER and the meetings with staff, students and stakeholders, the panel were of the opinion that the programme is well run.

The University have been developing a new internal quality assurance management system since 2011 (as part of the UNI-Q-MAS project), and it appears to be functioning effectively. The main body responsible for quality assurance and improvement within the University as a whole is the Department of Studies and its functions are clearly defined in the SER (pp34-35). Management information systems are in place to support the collection and management of information and to ensure the accessibility of data, and the roles and functions of the *Service of Information Systems* and the *University Academic Information System* are outlined in the SER. The Academic Information System also provides descriptions of study subjects for teachers and students, including aims, outcomes, syllabi, methods of teaching/learning and assessment, deadlines for assignments and recommended literature.

Formal assessment of the Programme is carried out at Faculty level each year and this draws on a range of feedback collected using surveys, focus groups and other such data collection methods. Students and graduates confirmed that they had been asked to complete anonymous questionnaires and information from staff is collected during 'quality days' organised by the Faculty. All students have opportunities to participate in the improvement of the Programme through their representatives, by participating in focus group discussions, by giving direct feedback to their teachers and by completing questionnaires. As already indicated under *Study Process and Student Assessment* above, students reported that there is ongoing communication with the Department, that the student voice is heard and that changes have been introduced in response to student feedback.

There is evidence that social partners also have an input into the ongoing monitoring and development of the programme. For example, the Deputy Director of Šiauliai City Department of Education is a member of the Music Pedagogy Programme Committee and, in the panel's meetings with social partners it emerged that there had been various forms of collaboration in the programme development and the preparation of the SER. As highlighted earlier, there would appear to be a strong reciprocal relationship between the University and its social partners and this has obvious implications for monitoring and maintaining quality. The panel is confident that students, alumni and social partners were satisfied with the quality of the programme. The SER points to how the system can be further improved by 'creating a unified and clear system of indices for quality of studies which would make the management decision-making on quality issues and administrative supervision of their implementation easier' (p.36). The panel commends the University on its commitment to ongoing development in the area of quality assurance.

III. RECOMMENDATIONS

1. The panel recommends that the committee give some consideration to expressing the aims of the programme more succinctly and presenting them more clearly, in a manner which is more immediately accessible for students and stakeholders.
2. The panel recommends that the ethnomusicological component of the *Musicology* course be broadened to reflect international developments in the field.
3. The panel recommends that consideration be given to a more focused and selective approach towards choosing the main literature sources for individual subjects.
4. In relation to the Masters thesis, the panel recommends: that students be encouraged to incorporate more foreign language literature, especially in English, into their work; that the course descriptor is amended to include the hours allocated to supervision and that care be taken to avoid an over-reliance on quantitative research methodologies.
5. The panel recommends that the Department and the University continue to explore possibilities for improving student and staff mobility.

IV. SUMMARY

The Masters in Music Education at Šiauliai University aims to produce graduates who have competences in music, pedagogy and research along with a range of generic competences. The programme is designed to fulfill a need for continuing education for music teachers who will make a positive contribution to music education in schools, to research and development within the profession and to music and education within the wider context of society. A distinctive aspect of the programme is the recent incorporation of innovative computer-assisted music technologies which have artistic, pedagogical and research applications.

The programme has been restructured in response to the 2010 evaluation to include more creative, musical components. The installation of the two new sound studios and the introduction of new courses involving opportunities for practical music performance and creative self-expression appear to have revitalised the programme. The new curriculum provides a good balance of music, pedagogy and research and facilitates the integration of these three components.

The staff teaching on the programme have significant pedagogical experience and meet the requirements laid down by the Lithuanian Ministry of Education and Science in relation to staffing requirements for Masters programmes. The University supports and encourages staff professional development, staff are active in research activities and there is some participation in international exchange programmes, although this is an area that can be developed more.

The programme has some impressive facilities at its disposal including a modern, well equipped Library and the two new Sound Studios. Students and staff have online access to the sound recordings available in the Library and the Sound Studios provide a computerised sound laboratory and a rehearsal and recording studio which facilitate the development of students' creative music making. The Lecture room facilities and the range and quality of the musical instruments available are adequate, but do not match the 'state of the art' Library and Sound Studios.

Student numbers have increased since the 2010 evaluation and the programme is now attracting graduates from other higher education institutions such as the Lithuanian Academy of Music and Theatre and Klaipeda University. The student centred approach, along with the impressive facilities and resources and the range of teaching and learning methods employed, provide an environment conducive to effective learning. Research is a core part of the programme and the range of thesis topics is wide. The level of thesis is generally good but could include more foreign language literature and care should be taken to avoid an over-reliance on quantitative research methodologies. Artistic activity is also an important feature of the Masters student profile in Šiauliai and students are involved in a range of concert activities. Students have opportunities to participate in student exchange programmes and, although there has been some progress in this area, it is clear that student mobility continues to be a challenge for this programme. There appears to be very good communication between students and teachers and students appreciate the level of academic and social support available. Graduates are employed in a range of teaching, artistic, cultural and management positions and are highly valued by

employers and social partners with whom there are strong links and various levels of collaboration.

The management, implementation and monitoring of the programme is well documented, the roles and responsibilities of the various groups involved are clearly defined 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 University has been developing a new internal quality assurance management system since 2011 (as part of the UNI-Q-MAS project), and it appears to be functioning effectively.

V. GENERAL ASSESSMENT

The study programme *Music Education* (state code – 621X14004) at Šiauliai 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	4
5.	Study process and assessment (student admission, study process student support, achievement assessment)	3
6.	Programme management (programme administration, internal quality assurance)	4
	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.

Grupēs vadovas:
Team leader:

Assoc. prof. dr. Valdis Muktupavels

Grupēs nariai:
Team members:

Dr. Mary Lennon

Anca Mărgineanu

Prof. dr. Jaan Ross

Dr. Eirimas Velička

Doc. Gintautas Venislovas

**ŠIAULIŲ UNIVERSITETO ANTROSIOS PAKOPOS STUDIJŲ PROGRAMOS
MUZIKOS PEDAGOGIKA (VALSTYBINIS KODAS – 621X14004) 2014-05-05
EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-210 IŠRAŠAS**

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V. APIBENDRINAMASIS ĮVERTINIMAS

Šiaulių universiteto studijų programa *Muzikos pedagogika* (valstybinis kodas – 621X14004) 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	4
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	4
	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)

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IV. SANTRAUKA

Šiaulių universitete vykdomos magistro studijų programos *Muzikos pedagogika* tikslas – parengti absolventus, kompetentingus muzikos, pedagogikos ir mokslinių tyrimų srityse, ir turinčius bendrųjų kompetencijų. Programa sudaryta taip, kad užtikrintų poreikį nuolat ugdyti muzikos mokytojus, kurie teigiamai prisidėtų prie muzikinio ugdymo mokyklose, vykdytų mokslinius tyrimus ir skatintų šios profesijos plėtrą, prisidėtų prie muzikinio ir pedagoginio ugdymo platesniame visuomenės kontekste. Skiriamasis programos aspektas – neseniai įtrauktos naujoviškos kompiuterinės muzikos technologijos, kurios gali būti pritaikytos meno, pedagogikos ir mokslinių tyrimų srityse.

Atsižvelgus į 2010 m. atliktą vertinimą, programa buvo pertvarkyta ir į ją įtraukta daugiau kūrybinių, muzikinių komponentų. Programą pagyvino dvi naujai įrengtos garso studijos, taip pat įtraukta naujų dalykų, kurie suteikė galimybę praktiškai atlikti muzikos kūrinius ir pasireikšti kūrybinei saviraiškai. Naujoje studijų programoje išlaikytas geras muzikos, pedagogikos ir mokslinių tyrimų balansas, o tai padeda integruoti visus šiuos tris komponentus.

Programą dėstantys darbuotojai turi didelę pedagoginę patirtį ir atitinka Lietuvos Respublikos švietimo ir mokslo ministerijos nustatytus reikalavimus dėstytojams, dėstantiems magistro studijų programas. Universitetas remia ir skatina darbuotojų profesinį tobulinimąsi. Dėstytojai aktyviai dalyvauja mokslinių tyrimų veikloje, kai kurie iš jų – tarptautinėse mainų programose, tačiau ši sritis gali būti ir toliau tobulinama.

Vykdam programą galima naudotis keliomis įspūdingomis priemonėmis, tarp jų – šiuolaikine, gerai įrengta biblioteka ir dviem naujomis garso įrašų studijomis. Studentai ir dėstytojai turi internetinę prieigą prie bibliotekoje esančių garso įrašų; garso įrašų studijoje yra kompiuterinė garso laboratorija, repeticijų ir įrašų studija, kuri padeda ugdyti studentų muzikinį kūrybiškumą. Auditorijų įrengimas, muzikos instrumentų įvairovė ir kokybė yra tinkamos, tačiau neprilygsta bibliotekai ir garso įrašų studijoms šiuolaikiškumo požiūriu.

Nuo 2010 m. atlikto vertinimo studentų skaičius išaugo ir programa dabar pritraukia absolventų iš kitų aukštojo mokslo įstaigų, pavyzdžiui, Lietuvos muzikos ir teatro akademijos ir Klaipėdos universiteto. Į studentą orientuotas požiūris, įspūdinga infrastruktūra ir ištekliai, taikomi įvairūs mokymo ir mokymosi metodai sukuria palankią aplinką veiksmingam mokymuisi. Moksliniai tyrimai sudaro pagrindinę programos dalį, o baigiamųjų darbų temų spektras yra platus. Baigiamųjų darbų lygis apskritai yra geras, bet galėtų būti naudojama daugiau literatūros užsienio kalba, taip pat reikėtų vengti ir pernelyg nepasikliauti kiekybiniais tyrimų metodais. Meninė veikla Šiauliuose taip pat yra svarbi magistrantų profilio dalis; studentai dalyvauja įvairioje koncertinėje veikloje. Jie turi galimybę dalyvauti studentų mainų programose. Nors šioje srityje yra pasiekta tam tikra pažanga, akivaizdu, kad studentų judumas ir toliau išlieka šios programos uždavinys. Studentų ir dėstytojų bendravimas yra labai geras, studentai džiaugiasi galėdami naudotis akademinė ir socialine parama. Absolventai įsidarbina mokymo, meno, kultūros ir vadybos srityse, juos labai vertina darbdaviai ir socialiniai partneriai, su kuriais palaikomas tvirtas ryšys ir įvairiais lygiais vyksta bendradarbiavimas.

Programos vadyba, įgyvendinimas ir stebėseną yra gerai dokumentuota, įvairių suinteresuotų grupių vaidmenys ir atsakomybė aiškiai apibrėžti, programa vykdoma gerai. Ji yra nuolat peržiūrima, pakeitimai ir plėtra vykdoma atsižvelgiant į studentų, dėstytojų ir suinteresuotųjų dalininkų grįžtamąjį ryšį. Nuo 2011 m. universitetas kuria naują vidinę kokybės užtikrinimo vadybos sistemą (UNI-Q-MAS projekto dalis), kuri, kaip matyti, veikia efektyviai.

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III. REKOMENDACIJOS

1. Ekspertai rekomenduoja komitetui apsvarstyti programą ir jos tikslus išdėstyti glausčiau ir aiškiau bei pateikti tokiu būdu, kad jie būtų iš karto prieinami studentams ir socialiniams dalininkams.
2. Ekspertai rekomenduoja išplėsti Muzikologijos dalyko etnomuzikologijos dalį, siekiant, kad geriau atsispindėtų tarptautinės šios srities tendencijos.
3. Ekspertai rekomenduoja apsvarstyti galimybę tikslingiau ir atidžiau atskiriems dalykams atrinkti pagrindinius literatūros šaltinius.

4. Dėl magistro baigiamojo darbo ekspertai rekomenduoja skatinti studentus į savo darbus įtraukti daugiau literatūros užsienio kalba, ypač anglų, taip pat patikslinti dalyko aprašą ir įtraukti daugiau baigiamojo darbo vadovui skirtų valandų ir pernelyg nepasikliauti kiekybinių tyrimų metodais.
5. Ekspertai rekomenduoja katedrai ir universitetui toliau ieškoti galimybių gerinti studentų ir dėstytojų judumą.

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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)