

Ph.D. In Music Education Advising Handbook

School of Music
The Pennsylvania State University

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Foreword

The Music Education Faculty compiled this Handbook for Ph.D. students in music education. The completion of a Ph.D. is a major undertaking. The route to the degree is individualized and complex. Therefore, any attempt to describe a complete program is, at best, superficial. The attempt here is to provide an overview of the components of the Ph.D. program and the typical sequence for completion.

This document, and the School of Music Graduate Handbook, should be considered an unofficial statement of policy. Official policy is stated in the Graduate Degree Programs Bulletin. These later documents supersede this handbook in all instances. Students are ultimately responsible for becoming informed about and fulfilling all program requirements. They are urged to familiarize themselves with all three documents and to confer frequently with their assigned advisor to assure that all expectations of the program are met and that the appropriate sequence is followed.

Overview

Degree Description

The Ph.D. in Music Education is designed to provide opportunities for the highest level of scholarly study in the processes of teaching and learning music. Candidates are expected to develop and test new knowledge in the field of music education while preparing themselves for positions in higher education or other leadership roles within the profession. A candidacy exam, comprehensive exam, a doctoral thesis, and final oral exam (dissertation defense) are required.

The Ph.D. in Music Education offers advanced study of the process of teaching and learning music with a research-based perspective. It is intended for experienced teachers seeking greater breadth and depth in the music education profession and careers in higher education, music administration, or other leadership positions.. The Ph.D. program consists of courses, internships, research, and other experiences distributed among the following areas: Processes of Music Learning and Teaching, Processes and Contributions of Research, and Art of Music. Students complete a personalized cognate equivalent to at least 12 credits. The exact number of credits required in the program will vary according to a student's previous experience and degrees. At least one academic year of full time residency is required (see the Graduate Programs Bulletin for specific information), although full-time enrollment is recommended for the entire degree program. A candidacy exam, evidence of consistent scholarly work, regular reviews, comprehensive written and oral examinations including a portfolio of work, and a doctoral thesis are required.

Pathway to Degree

The following represents the route followed by a typical Ph.D. Candidate from initial inquiry about the program to completion of the degree. Individual circumstances may drastically alter the time frame, but the sequence remains consistent. It is the students' responsibility to work with the academic advisor in scheduling each event. It is pointed out that the Graduate School publishes a calendar with each semester's deadlines for examinations, submission of thesis, etc. Students are urged to consult this calendar.

I. Phase I:

Entrance

- Take placement examinations in music theory and/or history if you wish to take elective courses in these areas

- Review curriculum

- Indicate graduate courses/experiences previously completed

 - Complete prior to initial advising meeting

- Meet with academic advisor to plan initial course selection

Candidacy Process

Exam

- Written, prepared 4-hour exam

- Typically around spring break of first year

- Student should re-read their exam answers prior to meeting

Materials –

- Submit 2 weeks before meeting, which is typically finals week

- Professional goals

- Teaching interests

- Strengths and weaknesses

- Areas of research interests – what are you thinking about?

- TA interests –

 - What you have enjoyed? What would you like to do?

- Internship?

- Course of study and timeline for degree completion

- Cognate proposal and justification

- A research paper for a completed or in-progress project

Meeting

- Meet with Graduate Music Ed faculty

- Further discussion of responses to exam questions

- Faculty decision to admit to Candidacy

If admitted to Candidacy, discussion of Course of Study,
Cognate, Time-line

II. Phase 2:

Meet with academic advisor frequently to plan and review course schedule
Program Review (every spring semester prior to Comprehensive Exam)

Cognate proposal/justification, final approval

Revision of goals

Additional items for Program Review in the Second Year:

Independently prepared manuscript for a practitioner journal

Respond to question e-mailed from faculty

Complete courses, including internship

Meet with advisor to discuss selection of committee and chair

Upon agreement with advisor, invite committee members

Comprehensive Examination ¹

Administered by Committee

Meet with committee chair about scheduling, requirements

Comprised of Three Parts

Part 1: Materials

Current CV

Verification of an In-service presentation proposal submission

Verification of a scholarly article submitted for publication

Video of teaching and/or performing

Sample syllabus for hypothetical course

A research article

Course of Study indicating grades for courses, or in-progress

Time frame for scheduling Parts 2 and 3 of exam

Part 2: Written exam

Answers to questions (1 week to complete)

Dissertation proposal

Part 3: Oral exam/presentation

2-3 weeks after written exam submitted

Presentation

Questions from Committee

III. Phase 3 ²

Dissertation Proposal – final acceptance

Complete Study and document

Final Oral Exam (Dissertation Defense)

Submission of Final Document ³

Awarding of Degree ⁴

¹ Students must be registered for credit in the semester in which examinations are administered.

² Students must register for research credit (600, 601, 610, 611) each semester between the completion of the comprehensive examination and the completion of the thesis.

³Arrangements for binding School of Music and personal copies of the final document can be made through the Administrative Assistant in the School of Music Office.

⁴ Refer to the Graduate School calendar for submission deadlines

Curriculum

All doctoral students have an individualized Course of Study comprised of a core of required courses, a personalized cognate, and other courses of interest. The Course of Study is reviewed at the candidacy meeting and approved by the music education graduate faculty. The core courses or their equivalent are listed below as well as a description of the personalized cognate. The student may select additional courses, in consultation with the academic advisor and other music education faculty members, and are also encouraged to continue their development as musicians, particularly as related to their career goals and interests.

The Ph.D. Core (37 credits)

The Processes of Music Learning and Teaching: 24 credits

The discipline of Music Education is concerned with the study of the process of teaching and learning music. At the doctoral level this is extended to include Music Teacher Education. It is assumed that previous studies as well as years of teaching experience have provided doctoral students with a firm foundation in the theories of learning and that they have developed a repertoire of teaching strategies and management skills. Courses in the core of the Ph.D. Program are designed to build on these foundations.

- MU ED 558 (3) – Philosophical Issues in Music Education
- MU ED 557 (3) – History of Music Education
- MU ED 545 (3) - Psychology of Music
- MU ED 556 (3) - Studies in Music Learning Theories
- MU ED 541 (3) – Developing Music Curricula
- MU ED 546 (3) – Assessment of Musical Behaviors
- EDPSY 450 (3) – Principles of Measurement
- MU ED 547 (1) – Mentoring Novice Teachers
- MU ED 595 (2) – Internship in Higher Education

The Processes and Role of Research: 15 credits

Systematic inquiry forms the basis of Ph.D. Study in Music Education. Opportunity to develop skill in the collection and analysis of data are seldom part of baccalaureate or master's level study within the profession. Therefore, studies in this critical area comprise a substantial portion of Ph.D. Study.

Doctoral students are expected to conduct research projects throughout their program. They are required to complete at least one research project, write the manuscript reporting the project, and submit it for presentation and publication, prior to the comprehensive exam.

MU ED 540 (2) – Reflective Practice and Inquiry
MU ED 550 (2) – Reflective Practice and Inquiry II
EDPSY 475 (3) – Introduction to Educational Research
C & I 502 or EDTHP 586 (3) – Qualitative Research
EDPSY 505 (3) - Applied Statistical Inference for the Behavioral Sciences
MU ED 555 (1) – Doctoral Seminar in Music Education, minimum of 2

credits

The Art of Music - Electives

All Ph.D. Candidates are expected to be skilled and sensitive musicians as well as having a passion for the art. These lead to continuing and ever deepening experiences in music and it is suggested that such experiences will continue throughout doctoral study. Students may elect to take courses in conducting, literature, performance, music theory and history. Students must pass placement exams in music theory and history, or receive permission of the instructor, prior to enrollment in upper-level courses.

Personalized Cognate - Minimum of 12 credits

The Ph.D. in music education is a highly specialized program building on the unique strengths and interests of each student, preparing him/her for a singular leadership position within the profession. This is accomplished through the selection of a personalized grouping of courses that have a clear, but unique focus. Typically, several of these courses are taken in fields outside Music Education and Music. However, it is unusual to include a research design or data analysis course as part of the cognate. Prior to the candidacy examination, the student, working closely with the academic advisor will develop a selection of courses that have a clear relationship to the student's career goals and research interests. This selection should comprise at least 12 credits, or equivalent, and will be submitted to the Graduate Music Education Faculty for consideration at the Candidacy Meeting. The faculty within this meeting may recommend revisions to the list of courses. A final cognate proposal must be

submitted by the Second Year review. Once approved, the cognate becomes an official part of the students' Ph.D. Program.

Ph.D. Minor

Students may also wish to pursue a minor area of study. Please see the Graduate Degree Programs Bulletin for specific information.

<http://bulletins.psu.edu/graduate/degree requirements/degreeReq2>

Program Overview - Checklist

	Art of Music	Music Learning & Teaching	Research
Remedial or review requirements – depending on student’s background and experience	<p>Music Theory Review Courses (or pass placement exams)</p> <p>Music History Review Courses (or pass placement exams)</p>	<p>MU ED 541 - Curriculum Development in Music</p> <p>MU ED 546 - Assessment of Music Learning</p> <p>Music 44_W - Methods and Materials in a specific music teaching setting</p> <p>EDPSY 421 – Learning Processes in Relation to Educational Practices</p>	<p>Statistics:</p> <p>EDPSY 406 (3) – Introduction to Statistics in Educational Research</p>
Core Requirement 36-50 credits	Electives	<p>MU ED 547 - Mentoring Novice Teachers (1)</p> <p>Music 5xx - Music Learning Theory (3)</p> <p>MU ED 557 - History of Music Education (3)</p> <p>Music 5xx - Philosophy of Music Education (3)</p> <p>MU ED 545 - Psychology of Music (3)</p> <p>EDPSY 450 - Principles of Measurement (3)</p> <p>Music 595B - Internship in College Teaching (2)</p>	<p>MU ED 540 - Reflective Practice I (2)</p> <p>MU ED 550 - Reflective Practice II (2)</p> <p>MU ED 555 - Ph.D. Seminar (2-6) (Required each semester of residency)</p> <p>Statistics: EDPSY 505 - Applied Statistical Inference for the Behavioral Sciences (3)</p> <p>Research Design: EDPSY 475 – Introduction to Educational Research (Quantitative) (3)</p> <p>C I 502 - Qualitative Research (3) [or equivalent course]</p>
Personalized Cognate	Selection of courses (examples below) to comprise an area of expertise consistent with individual career goals and research interests.		
Minimum of 12 credits	<p>Advanced Theory</p> <p>Advanced History</p> <p>Advanced Literature</p> <p>Advanced Conducting</p> <p>Graduate Ensembles</p> <p>Applied Study</p> <p>Composition</p>	<p>Curriculum Development</p> <p>Learning Theory</p> <p>Human Development</p> <p>Assessment</p> <p>Instructional Systems</p> <p>Teaching in Higher Ed</p> <p>Early Childhood</p> <p>Sociology</p>	<p>Advanced Statistics</p> <p>Advanced Research Design</p>

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Example Course Schedule

Fall #1:

MU ED 540 (2)
MU ED 547 (1)
MU ED 555 (1)
MU ED course (3)
EDPSY 505 (3) (or 406 if needed)

Spring #1

MU ED 550 (2)
MU ED 555 (1)
MU ED course (3)
EDPSY 505 (3) or C I 502 (3)
Candidacy

Summer #1 or #2

MU ED 541 (2)
MU ED 546 (2)

Fall #2

MU ED 555 (1)
EDPSY 475 or 450 (3)
MU ED course (3)
EDPSY 475 or 450 (3)

Spring #2

MU ED 555 (1)
C I 502 if not taken Spring #1 (3) or cognate (3)
MU ED course (3)
Cognate (3)
Second Year Review

Summer #2

Cognate courses (3-6) if offered

Fall #3

EDPSY 475 or 450 (3)
MU ED 595 (2)
Cognate (3)
MU ED 555 (1)
Establish committee membership

Spring #3

Cognate (3)

MU ED 555 (1)

Dissertation credit (if needed to be a full-time student)

Comps and proposal preparation

Take comps at the end of the semester

Fall #4 – Final Proposal accepted

Spring #4 - Collect data

Summer #4 - Dissertation defense and graduation

Residency

Purpose

The residency provides an opportunity for a focused period of formal study to permit immersion into study and research. At the same time the residency offers a sustained period for informal learning as a part of a community of scholars. It is recognized that much important learning occurs outside of organized classes. Informal conversations with colleagues and faculty, browsing materials in the library, and observing faculty interacting with one another and engaging in daily routines are some of the learning opportunities that are available only through a sustained and unencumbered time on campus. Furthermore, since most Ph.D. students in Music Education desire careers as Teacher Educators at the collegiate level, it is crucial they have opportunities to be mentored in this role.

Expectations

One full year of residency (two consecutive semesters, not including summer, of 9 credits of course work each semester) is required as part of the degree requirements for the Ph.D. in Music Education. However, we strongly recommend that students be in residence for their entire doctoral program. Summer session is not considered part of a residency since it is considerably shorter than the academic year semesters, and the full “community of scholars” is seldom present. In addition, any semesters in which remedial course work comprises the majority course load may not be considered part of the residency. During residency a student is expected to be:

1. A full-time student (enrolled in 9-12 credits of coursework);
2. Present on campus daily (we recommend the student plan to live in the State College area);
3. A participant in the Graduate Colloquium;
4. In attendance at the weekly Ph.D. Seminar even if required number of credits are accumulated;
5. An active and collegial member of the community of scholars (faculty and other graduate students);
6. An attendee or participant at the national or regional NAFME conference, the annual CIC Music Education conference, and the annual PMEA conference;

In addition, a student “in residence” may:

1. Fulfill duties of a 1/2 or 1/4 time assistantship;
2. Accept limited part-time employment as a teacher, conductor, accompanist, etc., with the concurrence of the Academic Advisor.

It is recognized that the residency requires considerable sacrifice on the part of the student, but it is also considered a vital part of doctoral study. The following recommendations are made for residency (although they are not requirements):

1. A residency of more than 1 year should be seriously considered. Nine months is a very short time in which to build strong collegial relationships and develop the discipline required for scholarship and research. Doctoral students who are in residence for their entire program are generally more successful and are more likely to complete their programs.
2. If the student is unable to be in residence for the entire degree program, then residency should be planned to coincide with the final stages of course work so that the Comprehensive Examination can be scheduled during the immersion in scholarship that occurs during residency.
3. Residents should live in close proximity to campus. The need for access to the library, the schedule of lectures, seminars, and recitals and the time demands on a resident make long commutes impractical.

English Competency

It is expected that individuals holding Ph.D.'s in music education will assume leadership positions in the field - disseminating results of research to practitioners, developing and presenting model materials and strategies for teaching music, and entering into dialogue that clarifies the goals and establishes direction for the profession. Such leadership requires competency in both spoken and written English. The music education program has established the following criteria for expectations, assessment procedures, and remediation opportunities.

Speaking

Criteria

Individuals holding doctorates in music education must be able to:

1. Present model lessons and conduct model rehearsals
2. Present research findings and position papers at professional meetings
3. Engage in dialogue with peers on professional issues

At the present time, the vast majority of the professional meetings in Music Education are held in the United States and even at international events, English is the predominant language of the profession. Sufficient command of spoken English is a prerequisite to participation in the profession at this level.

Assessment

All applicants to the program are required to come to University Park campus for a personal interview (or a Skype interview for international students) and submit a video recording of their teaching and/or conducting of a rehearsal. Initial assessment of spoken English is made at this time. The doctoral seminar (Music 555) and Graduate Colloquium require frequent formal presentations by students affording additional opportunities for assessment of competency in spoken English. A formal assessment is made at the time of the Candidacy Examination meeting. The response sheet completed by faculty reading this exam includes the question, "Does this candidate have sufficient command of spoken English to participate at a high level within the profession?"

Remediation

Applicants with weak skills in spoken English are advised to enroll in ESL 114G during their first semester on campus. They also are encouraged to seek tutoring and to actively participate in class discussion, student organizations, and any other activities that will provide opportunities for them to develop their skills in speaking. Faculty members teaching Music Education courses during the students' first semester in the program monitor development of competency in spoken English.

Students still showing weakness in spoken English at the time of the Candidacy Examination are advised to seek tutoring and make frequent presentations in all courses. Such expectations are built into the individualized programs of study that are constructed at this time.

Follow-up Assessment

Students demonstrating insufficient competency in spoken English at the time of Candidacy Examination will be required to make a formal presentation within the Doctoral Seminar prior to the scheduling of the Comprehensive Examination. This presentation will be attended by a minimum of three members of the faculty, two of who must attest to the spoken English competency of the candidate before the Comprehensive Examination process can be scheduled.

Writing

Criteria

Individuals holding doctorates in music education must be able to:

1. Write reports of research, synthesis of research, and documents applying research findings to practice within the field
2. Design curriculum materials and teaching strategies
3. Participate in written dialogue in professional journals and in other media on issues within the profession

At the present time, the vast majority of the professional journals in music education are published in English. The major publishers of curriculum materials are in the United States and publish primarily in the English

language. Sufficient command of written English is a prerequisite to participation in the profession at this level.

Assessment

All applicants to the program are required to submit a written statement of career goals and the role doctoral study will play in the attainment of those goals. This brief document provides initial assessment of written English competency. Some students enroll in MU ED 540, Reflective Practice I, and MU ED 550, Reflective Practice II, which emphasize scholarly writing and include a research paper written in a scholarly style. All students take a Core course in Music Education each semester the first two years – writing is an important component in all these courses. Students demonstrating weakness in written English in either of these initial assessments will be advised of this weakness and urged to enroll in courses and to seek assistance from the Graduate Writing Center or to take other steps to remedy the weakness.

The Candidacy Examination provides an opportunity for a formal assessment of competency in written English and the response sheet completed by faculty reading this exam includes the question, “Does this candidate have sufficient command of written English to participate at a high level within the profession?”

Remediation

Applicants with weak skills in written English as identified at the time of the Candidacy Examination will have specific requirements written into their program to remedy their weakness. These requirements may include ESL 116G and/or English 418 or 421.

Follow-up Assessment

All Ph.D. in music education candidates are required to write an article for a practitioner journal for their Second Year Program Review and to prepare and submit a manuscript of sufficient quality to a referred journal as part of the Comprehensive Examination process. These manuscripts are reviewed by Graduate Music Education faculty members and provide the basis for the final evaluation of competency in written English.

Fellowships, Assistantships, Scholarships

Ph.D. Assistantships

All Ph.D. students on assistantship will receive a ¼ time assistantship. They will be assigned 10 hours of work per week to primarily support undergraduate classes (teaching, assisting faculty, etc.).

Ph.D. Scholarships

Until successful completion of the Candidacy Exam, Ph.D. students on ¼ time assistantship will also receive a \$3500 scholarship. The semester after successful completion of the Candidacy Exam, the scholarship will be raised to \$7000-7500. Students will be engaged in professional development activities – assisting a faculty member with research and/or administrative tasks. These opportunities will contribute to the professional development of doctoral students as they prepare to become higher education faculty. Until Candidacy exam is passed this will amount to approximately 5 hours a week; after Candidacy Exam this will amount to approximately 10 hours a week. Of course, a scholarship may be revoked if a student is not making adequate degree progress or appropriately engaging in professional activities.

Travel and Research Support

All music education graduate students (except UGF students – see below) will have the opportunity to apply for travel and research funds through the Beels-Dunikoski endowment. Amounts for the major common conferences have been set to assist students in planning; students may request funding for other conferences and research support as well. See the Angel group for guidelines and application information.

University Graduate Fellowship Recipients

Ph.D. students awarded a UGF will not be eligible for additional travel and research support their first two years given the large stipend associated with this award. In the third year, these students will move to an assistantship/scholarship so the policies detailed above apply.

Years of Support

Ph.D. students will be supported for three years of study, assuming they are making continued successful progress in the program. M.M.E. students, if funded, will be given one-year of funding. If an M.M.E. student has been on assistantship and is then admitted to the Ph.D. program, only two additional years of support will be guaranteed. In the event that an assistantship is not needed for a new student, a fourth year of support (Ph.D.) or a second year of support (M.M.E.) may be granted. These situations are rare.

Phase 1 (Entrance through Candidacy)

Academic Advisor

Upon matriculation, students are appointed an Academic Advisor to assist in all aspects of the Ph.D. Program. The student is expected to take the initiative toward developing a strong and positive working relationship with the Academic Advisor. The Advisor should be considered the primary source of program information and the student should be able to express academic and/or personal concerns with him/her. Typically, the Music Education Graduate Program Chair serves as the Academic Advisor for doctoral students. The Academic Advisor will assist in many things, including:

1. Working with the student prior to arrival in preparation for initial course registration;
2. Guiding the student in appropriate course selection throughout the degree program;
3. Assisting the student in preparation for the candidacy exam including developing the “Personal Cognate”, preparing materials, and scheduling the exam;
4. Informing the student of results of the candidacy meeting, petitions, and other relevant decisions of the faculty;
5. Advising the student regarding formulation of the committee.

Selection of Initial Course Work

Course selection for the first two semesters of study should be done in consultation with the Academic Advisor. Please also refer to the Proposed Course Schedule on page 9. Acceptance to the Ph.D. program assumes a Master’s degree in music education and teaching experience. Therefore, entering students will be expected to demonstrate Master’s level musicianship, scholarship, and teaching ability through materials submitted in the application process or by taking courses the first year of doctoral study.

Music Education Assessment

Prior to the initial meeting with the academic advisor, entering Ph.D. students are expected to review the Ph.D. curriculum (including courses in the Penn State M.M.E. degree) and consider if previous course work and experiences fulfill any of the Core Course requirements. During the initial meeting with the academic advisor, a decision will be made about the need for the student to take Masters level courses. The academic advisor may consult with other faculty members as needed. Many Ph.D. students enroll in MU ED 540 and 550, although those with extensive research experience will be advised otherwise, and most all students enroll in MU ED 547. If the student does not have a graduate degree in Music Education, then additional Masters-level courses are needed.

School of Music Placement Examinations in Music Theory and History

This examination is administered to students entering graduate programs in the School of Music. Ph.D. students who wish to take elective courses in music theory or music history must pass these exams prior to enrollment in upper-level course work. The music theory portion assesses competency in (1) Aural skills, (2) Part writing and Analysis of Tonal Music and (3) Analysis of 20th Century Music. The music history portion of this examination is divided into two sections - knowledge of music prior to 1750 and knowledge of music since 1750. Students failing to demonstrate competency in any of these areas will be required to register for appropriate courses prior to enrolling in any elective upper-level course work. A detailed description of the music theory and history examination and a study guide is available in the School of Music Office.

Candidacy Process

The purpose of the Candidacy Process is to assess the doctoral student's potential for scholarship, to solidify coursework and other experiences that will comprise the program and to mark official admission to "Candidacy". Full-time doctoral students typically engage in this process during the second semester of course work. The Graduate Degree Programs Bulletin specifies, "For the Ph.D. student, the examination may be given after at least 18 credits have been earned in graduate courses beyond the baccalaureate. The examination must be taken within three semesters (summer sessions do not count) of entry into the doctoral program." Refer to the Graduate School web site for further information: <http://bulletins.psu.edu/graduate/degree requirements/>

The candidacy process for Music Education students consists of (1) a written examination, (2) the preparation of materials for review by the Graduate Music Education faculty, and (3) a meeting with the Graduate Music Education faculty. Ph.D. students should meet with the academic advisor early in the Spring semester (second semester of study) to discuss a time-frame for the candidacy exam and the preparation of materials. The written examination (4 hours) is typically scheduled around Spring Break of the first year of full-time study; materials are due to the academic advisor two weeks prior to the meeting with the Graduate Music Education faculty; the meeting is typically scheduled during finals week (in May). The Graduate Bulletin indicates that the student must be enrolled for credit at Penn State the semester in which the Candidacy Exam is taken. For Music Education students this refers to when the meeting with faculty takes place.

For Ph.D. students who have already taken much graduate course work (18 credits or more) at Penn State prior to formal acceptance to the degree program, an accelerated time frame for the candidacy exam process is often encouraged. Please discuss this option with your academic advisor if you feel this may be appropriate for your situation.

Time Line for Candidacy Process

The following time-line is recommended for students in preparation for Candidacy:

1. Meet with your Academic Advisor by the 4th week of the semester in which you are completing your first 18 credits at Penn State (usually Spring Semester but not always) to identify several possible dates for the written examination and candidacy meeting. (If you will complete 18 credits during a Summer Semester the meeting with your Academic Advisor should take place prior to the beginning of the Summer Semester.)

2. Discuss specialized interests during meetings with your Academic Advisor and other faculty and begin drafting a list of courses to comprise the “Personalized Cognate” portion of the degree program (at least 12 credits or experiences equivalent to 12 credits).

3. Prepare for the written examination.

4. Take the written examination.

5. Meet with your Academic Advisor to finalize the date for the Candidacy Meeting.

6. Request recommendations from 2 faculty members, other than your Academic Advisor, using the form in Appendix B, addressing your potential to complete the doctoral program. The completed forms are due to the Academic Advisor 3 weeks prior to your Candidacy Meeting.

6. Prepare a statement about your career goals. This should include a general description of the kind of institution in which you would like to work, the courses you would like to teach, the type of scholarship and research activities in which you are interested, the ensembles you would like to conduct, administrative and other duties you would like to fulfill, etc. Also include a brief description of what you consider your present strengths and weakness in relation to such a position. Please identify your emerging “research agenda” consisting of some “big question” or “persistent problem” that is of vital interest to you and sub-questions, each of which might be the basis for a research study. The role of a potential doctoral thesis within this agenda should also be identified.

7. In consultation with your Academic Advisor prepare a list of courses (at least 12 credits) that will comprise the “Personalized Cognate.” If the relationship of these courses to your stated career goals and research agenda is not obvious, include a rationale for course selection.

8. In consultation with your Academic Advisor prepare a time-line for the completion of your degree, including a semester-by-semester scheduling of courses, target months for scheduling comprehensive examination, final approval of thesis proposal, data collection, completion of thesis, final oral examination (defense), and graduation.

9. Also complete the Course of Study (Appendix A) indicating the grades earned for courses completed and when you intend to take other courses.

10. Submit these materials, including a research paper (from MU ED 540/550 or another project), (electronically) to your Academic Advisor 2 weeks prior to your Candidacy Meeting. Be sure your materials are professionally prepared and represent your best work.

10. Attend the Candidacy meeting prepared to amplify your responses to written questions and, if accepted to Candidacy, further discuss your career goals, course selection, and time line.

11. You may schedule appointments with individual faculty following the Candidacy Meeting to discuss their impressions of your response to the written examination.

12. Typically the faculty will request a reconsideration of your Personalized Cognate or timeline. Meet with your Academic Advisor to work through those changes. You must submit an amended version to your Academic Advisor prior to your Second Year Review (details provided below).

Preparation of Materials

Early in the semester in which the student intends to take the Candidacy Exam, s/he should begin discussion with the Academic Advisor, and other faculty members as appropriate, about career goals and cognate courses. The following materials must be prepared and submitted to the Academic Advisor

two weeks prior to the Candidacy Meeting via the Dropbox provided with your name on the Angel site (Ph.D. Information and Forms; Candidacy Exam):

1. A narrative statement of career goals that includes the following:
 - a. Identification of the setting in which the student would like to work - size of the institution, mission, geographic location, etc.
 - b. Teaching, conducting, scholarship/research, administrative, and other responsibilities the student would consider part of an “ideal position”.
 - c. Self-perceived strengths and weakness in relation to the identified goals.
 - d. Outline of a research agenda, which identifies a “big question” the student considers important and several practical questions or projects related to that question.

2. A list of courses that identify 1) at least 12 credits that will comprise the “Personal Cognate” portion of the degree program and 2) the experience desired for the Internship in College Teaching (Music 595B) course. If the relationship between courses on this list and stated career goals and research agenda is not readily apparent, a rationale for course selection should be included. (Please use the template included as Appendix A)

3. Recommendation forms completed by 2 members of the Penn State faculty, other than the Academic Advisor, used to rate and discuss the student’s potential to complete the doctoral program (See Appendix B). Students should meet with selected faculty members to request a recommendation. If the faculty member is willing to provide a recommendation, the student should provide the form to be completed. The recommendation (completed form) should be submitted from the recommender directly to the Academic Advisor three weeks prior to the Candidacy meeting.

4. A time-line for completion of the degree. This should be a semester-by-semester listing, beginning with your first semester of graduate course work at Penn State, of courses you have taken (with grades) and intend to take; include planned dates for the comprehensive exam, dissertation proposal final acceptance meeting (if needed), final oral exam (dissertation defense), and graduation. Also indicate which semesters you intend to be in residence.

5. A copy of the report of a research project you have completed or are conducting (often during MU ED 540/550).

The Written Examination

The student, with concurrence of the Academic Advisor, will schedule a 4-hour block of time for a written examination. During this time the student will write, without access to materials or personal notes, on the following questions. A computer will be provided for the student for the written exam. The Academic Advisor will provide an electronic copy of the student's answers to the student upon completion of the written exam.

Candidacy Exam

- A. Identify FIVE issues that you believe are likely to exert strong influence on school music programs over the next five years.
- B. Discuss THREE of these issues in depth, identifying historical/social/political factors and/or event, which may have contributed to their evolution as well as factors which are likely to contribute to their continued and/or growing importance. As part of your discussion, identify challenges that will be presented to public school music teachers as a result of each issue.
- C. Select ONE of the issues identified above; provide an in-depth discussion of its relationship to *either* general, choral, or instrumental music programs in K-12 schools. Include the relationship of the given issue to your fundamental beliefs about music and its role in school curriculum as well as your understanding of how music learning occurs.
- D. Discuss the implications of this issue as related to music teacher education.
- E. Outline an article for a practitioner journal based on this topic. (MEJ, Choral Journal, ASTA, General Music Today, state or regional journal/newsletter).

The Candidacy Meeting

After completion of the written exam, the student and the Academic Adviser will work together to schedule a two-hour meeting with the Music Education Graduate faculty. Typically this meeting takes place during the Spring Semester finals week. Two weeks prior to the Candidacy Meeting, the Academic Advisor circulates the candidacy materials, the student's response to the examination questions, and the 2 evaluation forms (Appendix B) to the Graduate Music Education faculty. Faculty members evaluate the written exam and materials (using the forms in Appendices C and D) and return their completed evaluation forms to the Academic Advisor at least 2 days prior to the Candidacy Meeting.

At the Candidacy Meeting, the Graduate Music Education faculty will consider the student's admission to candidacy. The student will be invited to attend a portion of the candidacy meeting in which she will be asked to clarify/amplify responses to the written examination questions. The decision to admit or reject to candidacy will be based on:

1. Academic performance in courses completed;
2. Performance on the written candidacy examination;
3. Written recommendations of faculty.

If the Graduate Music Education faculty concurs to admit the student to Candidacy, the meeting will continue and will focus on the student's career goals, research interests and the appropriateness of the proposed program in relation to those goals. The student will also be invited to be part of a discussion on the appropriateness of the "Personalized Cognate" courses and the projected time-line for degree completion. At this time, the faculty will make recommendations on the appropriateness of the career goals, cognate, and time line for completion.

If admitted to candidacy, the student will meet with the Academic Advisor to discuss recommendations regarding the Personalized Cognate and Course of Study. Typically, the Personalized Cognate requires further consideration and is submitted during Phase 2 of the program for approval.

If the decision of the faculty is not to admit a student to candidacy, the student will be notified of this by his/her Academic Advisor who will also assist

the student in developing alternative career plans and concluding work at Penn State.

Phase 2 (Candidacy to ABD)

Once admitted to Candidacy, the student should consult with the Academic Advisor, and other faculty members as appropriate, to select an appropriate Internship in Higher Education and to finalize the Course of Study and Personalized Cognate. It is recommended that these be approved as quickly as possible; they must be approved by the time of the Second Year Review (in Spring #2). These processes are described below.

Internship in Higher Education

In order to prepare Ph.D. students for careers as teacher educators, all Ph.D. students must complete an internship in higher education (MUSIC 595, 2 credits). Typically, this experience is with an undergraduate course – most frequently one of the “Emphasis” courses that are offered during the fall semester. Sometimes, the internship experience is with student teaching in the spring semester. The doctoral student should consult with his/her academic advisor as well as other music education faculty members to identify an appropriate and meaning internship experience. A sample syllabus for this course is provided in Appendix G.

Approval of Course of Study and Cognate

After consultation with the Academic Advisor and other appropriate faculty members, the student submits a revised Course of Study (see Appendix A) that includes a list of cognate courses and the internship in higher education experience. It is also appropriate for the student to prepare a statement of rationale for the cognate and internship. If appropriate, a revised time-line for degree completion should also be submitted. The Academic Advisor will forward these materials to the Music Education Graduate faculty for approval (Appendix E). This process must be completed by the time of the Second Year Review.

Requesting Changes to Approved Course of Study

Once approved by the faculty, the courses that comprise the core and those of the personalized cognate and internship in higher education become the official program of courses for the student’s individualized Ph.D. program. A

student may elect to take courses in addition to those not officially part of the program. No action is needed for such additions. If the student, in consultation with the Academic Advisor, concludes that substitutions or deletions from the list of courses that comprise the official program are necessary or advisable a petition must be submitted to the Music Education Graduate faculty for consideration. The Request Change to Approved Course of Study form is in Appendix F. This form should be completed by the student and submitted to the Music Education Graduate faculty through the Academic Advisor.

Program Reviews

Purpose

Each Spring semester the Music Education faculty reviews the progress of all students enrolled in the Ph.D. Program. For first year students, who typically take their Candidacy Exam in the spring semester of their first year, this review is completed through the Candidacy Exam process. For all other students, including those from their second year through the successful completion of the comprehensive exam, this review is to be completed annually. The purpose of the review is to keep both students and faculty informed as to progress toward the degree and to afford students the opportunity to project and/or revise a time-line for continuation and completion of the degree, make any necessary requests to the previously approved Course of Study through the Request Change to Approved Course of Study Form (Appendix F), to highlight accomplishments, and to provided any descriptions of work projected for the immediate future.

Process

Prior to Spring Break, no later than the 7th week of the semester, the doctoral student, who is not taking the Candidacy or Comprehensive Exams that semester must submit the following materials to the Music Education Graduate Program Chair via the Dropbox provided with your name on the Angel site (Ph.D. Information and Forms; Second Year Review):

1. Their approved Course of Study indicating progress made;
2. A semester by semester timeline of remaining coursework;
3. A transcript of their most recent Spring/Fall grades (including MU ED 602, if applicable);

4. Any Request Change to Approved Course of Study Form (Appendix F), should any changes be requested;
5. Additional items as indicated below if appropriate, “Additional Requirements for Second Year Review”

This is the time for students to request any permanent changes to their approved Course of Study, although the Graduate Music Education faculty will accept any proposed changes throughout the year. Changes of this nature must be accompanied by the Request Change to Approved Course of Study Form (Appendix F) and be reflected on the submitted Course of Study. The Music Education Graduate Program Chair reviews the file of each student enrolled in the Ph.D. Program assuring that progress since the previous review is in line with the approved Course of Study and that the all program and University expectations of graduate student are being met.

The Music Education Graduate Program Chair will inform members of the Music Education Graduate faculty when the materials have been submitted for review. The Music Education Graduate faculty will review the student materials offering commendations for accomplishments, opinions on the projected time line, makes decisions regarding any request to alter the approved Course of Study, and makes additional suggestions as appropriate. Depending on schedules and time available, the Music Education Graduate faculty may decide to meet with the student. This is not an indication of concern! It just depends on faculty activity and time available.

The Music Education Graduate Program Chair will synthesize faculty comments and communicate them in a letter to student and through the Program Review Assessment Form (Appendix I). The student materials submitted, the letter with faculty comments, and the Program Review Assessment Form become part of the students’ official file.

Additional Requirements for Second Year Review

For most students who are in residence throughout their course work, the Second Year Review is likely the only program review other than Candidacy and Comprehensive Exams. A more thorough review is appropriate at this time in the program. In addition to the general review requirements (previously described) the student will also be asked to:

1. By the 7th week of the semester, the student will receive an emailed question from one of the Graduate Music Education faculty members. The student will have 48-hours to respond to the question and reply to the faculty member who sent the question. This will give the student an opportunity to provide an “on the spot” answer to questions Music Education faculty typically receive almost on a daily basis. The content of the answer is, of course, important, but the manner in which the answer is framed is also an important consideration. Diplomacy and professionalism are important!

2. The student will submit an independently prepared manuscript that could be submitted to a practitioner journal (MEJ, Choral Journal, ASTA journal, General Music Today, etc.) The faculty will review the manuscript for content, writing style and clarity, and appropriateness for the audience.

After the above materials have been submitted and reviewed, the Music Education Graduate Program chair will send a letter to the student with a summation of comments from the faculty. The student may also request a meeting with the Music Education Graduate faculty, or the Graduate Program Chair, his/her progress and quality of submissions (See Appendix H and discussion above).

Selection of Committee

Committee Chair

In consultation with the Academic Advisor, a Committee Chair is selected prior to the last semester of course work. The Academic Advisor may serve as Committee Chair but that is not always the case. However, typically the Committee Chair is the student’s Dissertation Supervisor (see the next section for exceptions). The Committee Chair must be a tenured member of the Music Education faculty. The Committee Chair will assist the candidate in a variety of ways:

1. Serve as chair of the student’s committee and as an advocate for the student throughout completion of the program;
2. Assist the student in scheduling and preparing for comprehensive examinations;
3. Administer all phases of the comprehensive exam for the student in consultation with committee members;
4. Chair the comprehensive - oral exam.

5. Serve as Dissertation Supervisor unless another individual is specifically appointed to this role (see next section).
6. Facilitate the work of the committee, the approval of the proposal, and scheduling of the final oral examination (dissertation defense), if serving as Dissertation Supervisor.

Committee Membership

A committee of faculty will be selected by the student in consultation with the Academic Advisor and/or Committee Chair to guide each Ph.D. Candidate through the preparation for the Comprehensive Examination, preparation of the dissertation proposal data collecting process and writing the final document. With regard to the dissertation the role of the committee is to read drafts and provide feedback and direction to the candidate concerning topic development, investigative procedures, and writing of the thesis. Furthermore, the committee will serve as the final board of examiners, to which the candidate must defend the final draft of the dissertation.

Doctoral Committees will consist of at least 4, but not more than 7, members of the Penn State Graduate Faculty. At least 3 committee members must be from the School of Music and 2 must be from the Music Education Area of the School of Music; 1 committee member must be from a unit of the university outside of the School of Music. One member of the committee must be a senior member of the Music Education Faculty (tenured Associate Professor or Professor).

Prior to the last semester of course work the student's doctoral committee will be appointed through the following process:

1. The candidate consults with the Academic Advisor about potential committee membership and Chair.
2. The candidate schedules a meeting with the Chair to determine his/her willingness to serve.
3. The candidate then schedules an appointment with potential committee members to discuss research interests and to determine the faculty members' willingness to serve by securing signatures on the appropriate form. (See Consent to Serve Form in the Appendix)
4. The Candidate reports the results of the meetings to the Academic Advisor, submitting the completed "Consent to Serve" form.

5. The Academic Advisor submits the form as a recommendation for appointment to the Music Education Graduate Program Chair.
6. The Music Education Graduate Program Chair submits the recommendation to the Director of the School of Music, who reviews the appointments with regard to other faculty responsibilities.
7. The Director of the School of Music forwards the recommendation for appointment to the Dean of the Graduate School who will officially appoint the committee.

Changes to Personnel

If at any time a student believes another person could more effectively fulfill the role(s) of Academic Advisor, Committee Chair or Dissertation Supervisor he/she may submit a written petition to the Music Education Graduate Program Chair or the Director of the School of Music, depending on the situation, for such change. The Program Chair or Director will be expected to respond to the petition within two weeks.

If, in the opinion of the candidate, a Committee Member is not serving in the best interests of the student, additions and/or additional expertise is needed on the committee, or an existing committee member is no longer able to serve; changes can be made in committee membership. The process for such changes would involve the same 6 steps that have been outlined for committee appointment.

Comprehensive Examination

Purpose

The Comprehensive Examination represents the culmination of course work and experiences in the doctoral program. Through this exam the candidate demonstrates a breadth and depth of knowledge in Music Education and the ability to synthesize the information.

Description of Exam Components

The Comprehensive Examination has three components and consists of both written and oral presentations. Part One consists of submission of various materials prior to scheduling Parts Two and Three; Part Two is a written exam;

Part Three is an oral presentation and exam. The Candidate's committee administers all Parts of the Comprehensive Exam.

Part One: Portfolio Materials

The candidate will show readiness for moving forward in the Comprehensive Exam process by submitting a portfolio of materials to his/her Committee that is comprised of work completed during the program. Typically, Part One materials are compiled during the student's last semester of course work. It is expected that many of these portfolio components have been completed during the program. Therefore in most cases these are not additional materials prepared for the Comprehensive Exam but represent the body of work completed by the student during the program. It is recommended that the candidate meet with the Committee Chair to discuss any questions related to this process. The Committee members are expected to respond with their decision regarding the appropriateness of these materials within two weeks of submission. The required materials are:

1. A current Curriculum Vita
2. Verification that an article was submitted to a refereed journal. If an article has already been published that will be apparent on the CV and this step is not necessary.
3. Verification that an in-service session has been submitted to a conference. If the candidate has already presented a conference or in-service session that will be apparent on the CV and this step is not necessary.
4. A video of teaching and/or conducting that would be appropriate for job applications.
5. A sample syllabus for a higher education course in which the candidate would be interested in teaching.
6. A research article completed by the candidate.
7. A copy of the candidate's doctoral course of study indicating grades for all completed courses or "in progress" for courses being taken that semester.
8. A proposed time frame for Parts Two and Three of the Comprehensive Exam process.

Part Two: Written Exam

Part Two of the Comprehensive Exam process represents the Written portion of the Comprehensive Exam. It may be scheduled after the candidate receives approval of the materials submitted as part of Part One. Part Two consists of written responses to questions from the Committee and the dissertation proposal.

1. The Committee Chair will solicit questions from the Committee members, select 4 questions from among those submitted, and receive approval from the Committee on the 4 selected questions. The Committee Chair will forward the questions to the Candidate, on the agreed upon date, who will have ONE WEEK to complete answers to the questions. The answers must be submitted to the Committee members on the agreed upon date.
2. The Candidate will also submit a draft of the dissertation proposal, prepared independently, to the Committee members on the agreed upon date. See the next section on “Dissertation” for a complete description of the proposal.

Part Three: Oral Presentation/Exam

The Oral Presentation/Exam will be scheduled two to three weeks after the completion of Part Two of the Comprehensive Exam. The Candidate will have 30-40 minutes for his/her presentation followed by questions from the Committee. Generally the oral presentation/exam lasts about two hours.

1. In the oral presentation, the Candidate should share the following:
 - a. A bit about his/her professional background
 - b. Three specific examples of how course work and experiences at Penn State have influenced his/her growth as a teacher, scholar/researcher, musician, and mentor
 - c. The role of research in the candidate’s view of teaching and learning
 - d. The candidate’s professional goals
2. In the question and answer period, the Committee members will typically
 - a. Ask for clarification or follow-up on answers the Candidate provided to the four questions
 - b. Ask additional questions
 - c. Discuss the dissertation proposal

Scheduling Procedures

Prior to the Exam

1. The student must have completed all coursework by (or near) the date of the Comprehensive Exam.
2. Candidates typically devote several months to review in preparation for these exams.
3. Students must receive approval of Part One materials from the Committee prior to moving ahead with Parts Two and Three.

Considerations:

1. The candidate should inform the Committee Chair when s/he is ready to submit materials for Part One of the exam. It is recommended that the candidate complete Part One during his/her last semester of course work.
2. The candidate is responsible for scheduling both the written (Part Two) and oral (Part Three) portions of the exam, and should begin the scheduling process at least 4 weeks prior to the earliest suggested written exam date.
3. The candidate must be registered as a full-time or part-time student in the semester in which Part Three of the examination is scheduled.
4. At least 3 of the 4 members of the Dissertation Committee (including the Chair) must be physically present for the oral portion of the exam (Part Three).
5. The oral exam (Part Three) should be scheduled approximately 2 weeks after the written exam is submitted to the Committee (Part Two).

Process

The candidate should first submit possible dates for both Part Two: Written and Part Three: Oral portions (2 hours) of the exam to the Committee Chair. After gaining approval from the Chair, the Candidate should propose

possible dates to other members of the Committee with Part One materials. The Committee Chair will assist with the negotiation of dates for the written and oral portion of the exam.

The Chair then informs the Music Education Graduate Program Chair of the dates, who then recommends the scheduling of the oral examination to the Dean of the Graduate School. Part Three of the Comprehensive Examination is announced and officially scheduled by the Dean of the Graduate School. This process requires a minimum of 4 weeks.

At least three members of the doctoral committee (including the Committee Chair) and the doctoral candidate must be physically present for Part Three: Oral presentation/examination. Other committee members may participate by other media, at the candidate's expense. A favorable vote of at least two-thirds of the members of the committee is required for passing. In case of failure, it is the responsibility of the doctoral committee to determine whether the candidate may take another examination.

When a period of more than six years has elapsed between the passing of the comprehensive examination and the completion of the program, the student is required to pass a second comprehensive examination before the final oral examination (dissertation defense) will be scheduled. (See additional descriptions of the Comprehensive Examination in the Graduate Bulletin.)

Phase 3 (Dissertation)

Description

All Ph.D. students are required to complete a dissertation. As quoted in the Graduate Degree Programs Bulletin, “The ability to do independent research and competence in scholarly exposition must be demonstrated by the preparation of a dissertation on some topic related to the major subject. It should represent a significant contribution to knowledge, be presented in a scholarly manner, reveal an ability on the part of the candidate to do independent research of high quality, and indicate considerable experience in using a variety of research techniques. The contents and conclusions of the dissertation must be defended at the time of the final oral examination.”

<http://bulletins.psu.edu/graduate/degree requirements/degreeReq2>

The Music Education Graduate faculty is open to various approaches to a dissertation. The Candidate should discuss his/her research interests and most appropriate approach to the dissertation and the proposal with various faculty members throughout the degree program and, particularly, with his/her committee chair and other committee members. These approaches, and what constitutes the Dissertation Proposal for each, are described below.

The “One Study” Approach

Often viewed as the more traditional approach to a dissertation in Music Education, this type of dissertation represents one project quite large in scope. While previous work of the student may lead to identification of a dissertation topic, this type of dissertation reflects one research project. A typical format for this approach to the dissertation is outlined below, although various methodologies may render this format not as appropriate. A draft of Chapters 1 and 3 as well as at least an outline of Chapter 2 comprise the Dissertation Proposal if this approach is chosen.

Front Matter:

The beginning of a Dissertation document includes several items as front matter. The Graduate School requires a list of signatories (see the Graduate

School thesis guidelines). An Abstract, Table of Contents, List of Figures and List of Tables are also typical. A Candidate may include an acknowledgement and/or dedication.

Chapter 1: Introduction

This section begins with the identification of the broad area of interest, narrowing to the specific focus of the proposed study and includes a discussion of the importance of the specific focus to the broad area. Basic assumptions should be identified and validated. The entire rationale should be strongly supported by previous research and/or opinions of recognized authorities. This section should conclude with a succinct statement of purpose and a listing of specific research questions and/or problems.

Chapter 2: Literature Review

Several broad areas having relevance to the proposed study should be identified and an exhaustive review of literature of at least the last 10 years should be reported. It is encouraged for the chapter to be organized by the identified broad areas, and further organized with sub-sections within each broad area. Each broad section of the review typically concludes with a summary of the reported findings and a discussion of their relevance to the proposed study.

Chapter 3: Methodology/Design of Study

This section should provide a thorough description of the investigative procedures. For descriptive and experimental studies, detailed, sequential descriptions of the plan for data collection must be provided, and copies of data collecting instruments included. Procedures for analysis of data should also be clearly described and/or specified. For qualitative studies, description of the paradigm, detailed description of anticipated data sources and validity, the role of the researcher, and the planned procedures for analysis/interpretation should be provided.

Chapter 4: Results

This chapter details the results of the data analysis and answers to the research questions are provided.

Chapter 5: Summary, Discussion, Recommendations, Conclusions

In this chapter, a summary of the previous chapters is provided (this is like an article). Then a discussion of the results, recommendations for future research and practice, and final conclusions are drawn.

References, Appendices, Curriculum Vita

A list of references for all sources included in the dissertation must be included. Typically several Appendices are appropriate and the Graduate School requires the author's Curriculum Vita be included as the final Appendix.

The “Multiple Study” Approach

The Music Education Faculty encourages, and requires, doctoral students to conduct various research projects during doctoral study. Learning how to do research requires doing research! For some students, an area of research interest emerges relatively early in his/her studies. In this case, rather than one large study, the dissertation may represent a collection of studies related to one topic. Ideally, two studies have been conducted prior to the dissertation; the third study is the independent work of the student and is conducted after the dissertation proposal is accepted. In this approach, Chapters 1, 2, and 3, as described below, as well as a proposal for the third study (similar to the beginning of an article without results and conclusions) would comprise the Dissertation Proposal.

Front Matter:

The beginning of a Dissertation document includes several items as front matter. The Graduate School requires a list of signatories (see the Graduate School thesis guidelines). An Abstract, Table of Contents, List of Figures and List of Tables are also typical. A Candidate may include an acknowledgement and/or dedication.

Chapter 1: Introduction

This section identifies and explains the broad area of interest. Basic assumptions should be identified and validated and a theoretical basis for research in this area presented. The entire rationale should be strongly

supported by previous research and/or opinions of recognized authorities and include the literature related to the area of interest.

Chapter 2: Study One

This chapter is a self-contained article on the first research study of the series. If it is already published, permission to include the text must be acquired from the publisher. If permission is not granted, then an extended abstract of the study, with reference to the publication, comprises this chapter.

Chapter 3: Study Two

This chapter is a self-contained article on the second research study of the series. If it is already published, permission to include the text must be acquired from the publisher. If permission is not granted, then an extended abstract of the study, with reference to the publication, comprises this chapter.

Chapter 4: Study Three

This chapter is a self-contained article on the third research study of the series – the research project that is conducted after the Dissertation Proposal is accepted.

Chapter 5: Summary, Discussion, Recommendations, Conclusions

In this chapter, a summary of the previous chapters is provided. Then a discussion of the results of the studies, recommendations for future research and practice, and final conclusions are drawn.

References, Appendices, Curriculum Vita

A list of references for all sources included in the dissertation must be included. Several Appendices may be appropriate and the Graduate School requires the author's Curriculum Vita be included as the final Appendix.

The “Hybrid” Approach

The Candidate may feel a mix of these two approaches is most appropriate for his/her work. Perhaps the student has identified a topic of interest but has only conducted one study on that topic. In this case, the

dissertation project would be more extensive than one article but on a bit smaller scope than a “One Study” approach. In this approach, Chapters 1 and 2, as described below, as well as a proposal for the second study (similar to the beginning of an article without results and conclusions) would comprise the Dissertation Proposal.

The Dissertation Proposal

Dissertation research “officially” begins with the acceptance of a proposal by the candidate’s committee. The planning of the dissertation research project should be an on-going part of doctoral study (see “Suggestions for Success Proposal Development, below). The formal proposal sequence for the candidate involves 1) Preparing the written proposal and submitting it as part of the Comprehensive Exam process; 2) Scheduling and attending a proposal meeting with the dissertation committee if the proposal is not accepted at the time of the Comprehensive Exam. Receiving acceptance for the proposal grants the candidate permission to continue with the dissertation process; typically this means the candidate is ready to collect data and complete the dissertation report.

The written, formal proposal and accompanying documents reflect a planning process and should provide sufficient information for the reader (e.g., the committee) to make an informed decision about the merits and feasibility of the work planned. The dissertation, including the proposal, is to be the independent work of the candidate; therefore it is the candidate’s responsibility to prepare a proposal. This process begins prior to the Comprehensive Exam. In its approved form, the proposal represents a contract between the candidate and the committee for the completion of the research as amended through the proposal process. The format for the Dissertation Proposal depends on the approach taken (described previously). In addition to the Proposal itself, the following should be included:

1. Time Line for Completion of Research: A projected time line, including writing and refining the final report and a projected date for the defense of the dissertation
2. Human Subject Approval (Office of Research Protections): For dissertation projects that require the use of human subjects, the Candidate must submit an ORP application. In most cases, and it is strongly encouraged that, the application should not be submitted to the Office of Research Protections until the proposal

has been approved. In addition, the Candidate and the Dissertation Chair (as research advisor) must have completed the on-line tutorial and examination required by the Office of Research Protections.

3. Reference List (and Sources Consulted if appropriate): In all cases, a reference list for all sources cited in the proposal must be included, following the appropriate style manual. However, since the proposal documents the *planning process*, the dissertation chair may also request an additional list of all sources consulted to be included.

Meeting

The initial meeting about the Dissertation Proposal is part of the Comprehensive Exam (Part 3). However, the committee may request several revisions and, sometimes, additional meetings, before approving the proposal. After the Comprehensive Exam, the candidate should work closely with the Dissertation Supervisor throughout the writing process and take full advantage of the expertise of each member of the committee by seeking their counsel and requesting reviews of appropriate sections of the document. When approved, the committee members will complete the Dissertation Proposal Approval Form (see Appendix J).

Suggestions for Successful Proposal Development

Preparing for the Proposal

Throughout a candidates' coursework continual consideration should be given to the identification of a research problem and the designing of a research study or studies. This process should include:

1. Discussions/contact with faculty and peers at Penn State and other institutions
2. Discussion with practitioner-colleagues
3. Extensive reading of literature on the topic
4. Attendance at research sessions at professional conferences
5. Writing papers in courses that may become sections of a formal proposal (rationale, literature reviews, design of data collecting instruments and processes)

Writing the Proposal

The writing of a formal proposal is an extensive and thoughtful process and generally requires the equivalent of a semester-long course. The greater clarity in the proposal, the more likely data collection and interpretation will move forward cleanly. The Dissertation Proposal represents the Candidate's ability to plan an independent research project.

Dissertation Supervisor

The Dissertation Supervisor, who guides the student through completion of the dissertation, must be a tenured member of the Music Education Graduate Faculty. This person is designated to oversee the culminating research project of a Ph.D. student. Some ways in which the Dissertation Supervisor will assist the student include:

1. Schedule and chair additional proposal meetings, if needed, of the student's committee;
2. Oversee revisions in the proposal requested by the committee;
3. Oversee approval of the project by the Office for Research Protections;
4. Oversee the data collection process;
5. Assist in the preparation of the written report;
6. Determine the extent to which other members of the committee are to be involved in the project and writing process;
7. Insure that the student has met quality expectations and established deadlines for research and report filing;
8. Schedule and chair the Final Oral Examination (Defense).

The Committee Chair will typically serve as Dissertation Supervisor. If, during the proposal preparation process the student or the Committee Chair believes another member of the Music Education Graduate Faculty could more appropriately serve as Dissertation Supervisor a request for such appointment should be initially made to the Music Education Graduate Faculty. If the situation warrants, then the request should be made to the Director of the School of Music. This request could be based on either: (a) faculty member's expertise in the area of proposed research or (b) the faculty member's demonstrated interest, willingness, and ability to work with the student.

Completion of Dissertation

Final Oral Examination (Defense of the Dissertation)

Purpose

The purpose of the Final Oral Examination (Defense of Dissertation) is for the student to demonstrate that he or she thoroughly understands all aspects of the research problem, the research process, and the implications of the findings. This demonstration occurs in two parts – 1) submission of the final dissertation draft to the committee, and 2) a two-part examination consisting of a) a presentation summarizing the research, and b) consultation with the committee to discuss and respond to the presentation and document. Final Oral Examination presentations are public events and may be attended by anyone with invitation from the student or members of the committee.

Scheduling

When the Dissertation Supervisor and the student believe that the document has been sufficiently refined, the Dissertation Supervisor with the assistance of the student shall poll the committee for possible dates for the 2 hour examination.^{1,2,3} The Dissertation Supervisor then schedules a meeting of the committee through the Graduate School for the Final Oral Examination.

Submission of Dissertation Draft

The student must provide complete drafts of the document, in requested format (electronic or hard copy), to each committee member at least 14 days prior to the examination.⁴

The Examination

The student begins the Final Oral Examination by making a formal presentation of the research in a manner similar to presentations at professional conferences (approximately 30 minutes in length). In the case of a multi-study dissertation, after an introduction to the body of work the student should briefly review the initial studies. However, the majority of the presentation should be on the final study and overall conclusions and recommendations. Following the presentation any person present may ask the student to

elaborate, clarify, or defend any portion of the document and/or presentation. At the conclusion of the discussion, non-committee members are dismissed.

The committee meets with the student for further questions and discussion. Then the student is dismissed and the committee makes a final evaluation of the research project by voting to:

1. Pass the student on the examination;
2. Continue the examination at a later date;
3. Fail the student with permission to retake the exam at a later date
4. Fail the student withholding permission to retake the exam at a later date.

The Dissertation Supervisor communicates the final decision to the student, the Music Education Graduate Program Chair, and to the Graduate School.

1 The Graduate School establishes "final dates" for the scheduling of Final Oral Examinations for each graduation. Check the schedule for the semester in which you plan to schedule an exam.

2. The Graduate School requires at least 10 days advance notice to schedule examinations.

3. A student must be registered for credit in the semester or summer session in which an examination is scheduled.

4. The Graduate School Thesis Office requires a "format Review" of the final document. This may be completed either before or after the Final Oral Examination, but must meet established deadlines established by the Thesis Review Office. Check the schedule for the semester in which the Final Oral Examination is scheduled.

Completion and Submission of the Final Document

After passing the Final Oral Examination, the student needs to make revisions (sometimes extensive) to finalize the document for final acceptance and, consequently, graduation. Working with the Dissertation Supervisor the student is expected to make the revisions in a timely manner and to consult with individual members of the committee to ascertain that individual concerns have been satisfied. When this has been done the student will secure signatures from committee members and the Graduate Program Chair, file the hard-copy signatures with the Graduate School, and deposit an electronic copy of the dissertation with the Graduate School, It is typical (but not required) for the student to ask each committee member if he or she would like a bound or electronic version of the document. Students are expected to present results at professional conferences and then submit a manuscript based on dissertation research to a professional journal.

APPENDIX A:

Course of Study Template

Your Name
Ph.D. Course of Study - Proposed

* courses already completed (indicate semester taken and grade)

+ courses in cognate (must have equivalent to 12 credits)

I. The Process of Music Learning and Teaching

Philosophical and Historical Foundations of Music Education

MU ED 597 – Philosophical Issues in Music Education

MU ED 557 – Readings in the History of American Music Education

Psychological Foundations

MU ED 545 – Psychological Foundations of Musical Behavior

MU ED 597 - Music Learning Theory

Practices

Tests & Measurement & Assessment

MU ED 546 – Assessment of Music Learning

EDPSY 450 – Principles of Measurement

II. The Contributions and Processes of Research

Research Design and Methodologies

MU ED 540 – Reflective Practice and Inquiry I

MU ED 540 – Reflective Practice and Inquiry II

EDPSY 475 – Introduction to Educational Research

C & I 502 (Qualitative Research in Curriculum and Instruction I) OR

EDTHP 586 – Qualitative Methods in Educational Research

Additional courses in research methodology related to dissertation

Statistical Procedures – Data Analysis

EDPSY 505 - Applied Statistical Inference for the Behavioral

Sciences

Additional courses in statistical procedures related to dissertation

Application of Research

MU ED 555 – Doctoral Seminar in Music Education
MU ED 555 -
MU ED 555 -
MU ED 555 -

Research paper submitted as part of Candidacy Exam
Article submitted to refereed journal, Comprehensive Exam Part 1

III. Pedagogical Techniques and Materials

Curriculum

MU ED 541 – Developing Music Curricula
MU ED 547 – Mentoring Novice Teachers
Internship with higher education faculty
MU ED 595 (with) – Internship in Higher Education

Strategies for Music Teaching and Learning
MUS 602 – Supervised Teaching

Article for practitioner journal submitted as part of Second Year Review
Conference in-service presentation, Comprehensive Exam Part 1

IV. The Art of Music

Electives

V. Personal Cognate

APPENDIX B:

Candidacy Recommendation Form Completed by Faculty Member

Ph.D. In Music Education Candidacy Recommendation

Student's Name:

The student named above is being considered for Ph.D. Candidacy by the Music Education Faculty in the School of Music. To assist in the process of evaluating this student's potential for successfully completing doctoral study in music education you are requested to provide a confidential rating on the criteria listed below and write a few comments based on your work with this student.

Please return this form to _____ by _____.
Academic Advisor Date

In my work with this student I have seen evidence of:

(Circle "U" for any category on which you are unable to rate this student.)

	To a high degree			To a low degree		
Intellectual curiosity	5	4	3	2	1	U
Rigorous scholarship	5	4	3	2	1	U
Ability to assimilate new information	5	4	3	2	1	U
Ability to identify essential questions	5	4	3	2	1	U
Ability to solve problems systematically	5	4	3	2	1	U
Ability to synthesize information	5	4	3	2	1	U
Basic knowledge of sources of information	5	4	3	2	1	U
Clarity of oral communication	5	4	3	2	1	U
Clarity of written communication	5	4	3	2	1	U
Over-all potential to complete doctoral level work	5	4	3	2	1	U

On a separate sheet please provide a narrative statement of recommendation for this student as a doctoral candidate, including your perception of his/her strengths and weaknesses as a musician, scholar and teacher.

Recommender's Signature_____

Date_____

APPENDIX C:
Candidacy Exam Assessment Form

Candidacy Exam Assessment

Candidate's Name _____

	High Degree		Low Degree	
Question A				
1. To what degree has the candidate identified specific issues?	5	4	3	2 1
2. To what degree has the candidate identified issues of significance to the profession?	5	4	3	2 1
Question B				
3. To what degree does the response provide evidence of the candidate's awareness of the broad spectrum of school music programs?	5	4	3	2 1
4. To what degree does the response provide evidence of a depth of knowledge about the profession?	5	4	3	2 1
5. To what degree does the response indicate an awareness of the historical/social perspectives of the profession?	5	4	3	2 1
Question C				
6. To what degree does the response indicate an awareness of a philosophical basis for music education	5	4	3	2 1
7. To what degree does the response indicate an awareness of a theoretical basis for music learning?	5	4	3	2 1
Question D				
8. To what degree does the response indicate an awareness of music teacher education; programs and processes?		5	4	3 2

Question E

- | | | | | | |
|--|---|---|---|---|---|
| 9. To what degree is this candidate able to identify an appropriate topic for a practitioner journal? | 5 | 4 | 3 | 2 | 1 |
| 10: To what degree is this candidate able to write in an appropriate style for a practitioner journal? | 5 | 4 | 3 | 2 | 1 |
| 11. Are the points made by the candidate theoretically sound? | 5 | 4 | 3 | 2 | 1 |

Over-all Evaluation

- | | | | | | |
|--|---|---|---|---|---|
| 12. To what degree does this written response indicate foundational knowledge necessary for doctoral study? | 5 | 4 | 3 | 2 | 1 |
| 13. To what degree does this written response indication critical and analytical thinking necessary for doctoral study? | 5 | 4 | 3 | 2 | 1 |
| 14. To what degree does this written response indicate writing skill necessary for the completion of a thesis? | 5 | 4 | 3 | 2 | 1 |
| 15. To what degree has this students' performance in courses and other aspects of the program indicated personal characteristics necessary for doctoral study? | 5 | 4 | 3 | 2 | 1 |

Additional Comments:

Evaluator _____ Date _____

APPENDIX D:

Candidacy Materials Assessment Form

APPENDIX E:

Course of Study & Personalized Cognate Approval

Course of Study & Personalized Cognate Approval

Candidate's Name _____

1. Course of Study Plan (including Internship in Higher Education)

_____ Approve

_____ Approve with recommended changes:

_____ Do not approve – recommendations:

2. Personalized Cognate

_____ Approve

_____ Approve with recommended changes:

_____ Do not approve – recommendations:

3. Time-line (if needed to be revised)

_____ Approve

_____ Approve with recommended changes:

_____ Do not approve – recommendations:

Evaluator _____ Date _____

APPENDIX F:

Request Change to Approved Course of Study Form

Request Change to Approved Course of Study

Candidate's Name _____

Academic Advisor _____

Date _____

Student # _____

I hereby request the following change in the Program of Courses that was established at the time of my Admission to Candidacy.

Course: _____ Substitution _____ Deletion

Existing Course _____

Proposed Course _____

Rationale:

Candidate's Signature

Advisor's Signature

Action: _____ Approved _____ Rejected Date _____

Signature - Music Education Graduate Chair

APPENDIX G:

Internship in College Teaching Course – Sample Syllabus

MU ED 595 - Internship in College Teaching

Sample Course Syllabus

(2 credits)

Description: Interns will be assigned to an undergraduate or masters level course taught by a faculty member. Interns will attend course meetings to observe teaching and meet regularly with the instructor to discuss course structure and organization. Interns may be assigned some duties related to instruction.

Prerequisites: Acceptance into Ph.D. Candidacy in Music Education

Course Outline:

1. Identifying goals for courses in music;
2. Developing and structuring learning experiences in music for students in higher education;
3. Observing and analyzing teaching of college level courses;
4. Assessing student learning in music;
5. Examining the relationship of a specific course to the total curriculum.

General Expectations:

Note: Students may not receive internship credit for a course that is part of their Teaching Assistant Assignment.

Students enrolled in this course will be assigned to a specific undergraduate music course and will be expected to:

1. Regularly attend the meetings of the assigned course
2. Meet regularly with the course instructor to discuss:
 - a. course organization, content, and relationship to other courses in the curriculum;
 - b. progress of current students in the course and necessary adjustments in the content and/or sequence;
 - c. on-going role of the intern within the course;
 - d. information from research and other literature related to content and/or teaching strategies of the course.
3. Participate in course instruction through activities such as:
 - a. providing lecture/demonstrations;
 - b. evaluating student papers/projects/and teaching;
 - c. designing and/or selecting instructional materials.

4. Compile a notebook or other material source consisting of:
 - a. syllabus and all handouts given to students enrolled in the course;
 - b. lists of materials used in the course for instructor demonstrations and student assignments;
 - c. copies of articles and reports related to course content and/ or teaching methods;
 - d. copies of syllabi of similar courses from other institutions;
 - d. annotated list of alternative texts and/or other resources for a similar course.

Assessment of Student Achievement:

Student achievement in this course will be based on:

Skill in teaching as demonstrated through participation in class sessions and interactions with students.	20%
Understand of course content as demonstrated through participation in course, and discussions with faculty.	15%
Awareness of faculty role in designing and teaching as demonstrated through course participation and discussions	15%
Quality and organization of notebook	50%

Rationale for Course:

Ph.D. graduates are typically assigned teaching responsibility for undergraduate and masters level music education courses in their initial positions. It is important that they have had experience working in these courses as part of their doctoral study. The proposed internship is designed to provide necessary knowledge of course structure, teaching strategies and assessment processes to enable Ph.D. graduates to successfully fulfill responsibilities as faculty in higher education.

APPENDIX H:

Second Year Review Assessment Form

Second Year Review Assessment Form

Student:

Reviewer:

Date of review:

Materials submitted for Review:

- ___ Revised goals statement
- ___ Course of Study, with progress indicated, including grades
- ___ Timeline of remaining coursework
- ___ Practitioner article
- ___ Course of Study and Personalized Cognate Approval Form (if previously approved)
- ___ *Request to Change Approved Course of Study Form (Appendix F)
- ___ *Description of accomplishments/projected work

* *These elements are optional.*

1. Revised statement of goals is _____ appropriate / _____ inappropriate for candidate's skills and expertise.

Comments and suggestions:

2. Course of Study Plan (including Internship in Higher Education)

___ Is showing full progress towards degree

___ Is showing () incomplete, () inappropriate, or () unapproved progress towards degree

___ Is not showing progress towards degree

Comments:

3. Grades are _____ appropriate / _____ a concern towards progress in the degree.

4. Time-line

_____ Is appropriate

_____ Is appropriate with recommended changes:

_____ Do not approve

Comments:

5. Practitioner article is appropriate for intended audience, exhibits candidate's expertise, is well written?

6. Approval of Course and Study and Cognate (if not previously approved):

_____ Approved _____Revisions Suggested _____ Not Approved

7. Outcome of Request to Change Approved Course of Study Form (if applicable):

_____ Approved _____Revisions Suggested _____ Not Approved

Comments:

Feedback to student regarding accomplishments:

Feedback to student regarding work projected for the immediate future:

APPENDIX I:

Program Review Assessment Form

Beyond the Second Year

Program Review Assessment Form:
Beyond the Second Year

Student:

Reviewer:

Date of review:

Materials submitted for Review:

- ___ Description of accomplishments/projected work
 - ___ Course of Study, with progress indicated, including grades
 - ___ Timeline of remaining coursework
 - ___ *Request to Change Approved Course of Study Form
(Appendix F)
 - ___ *Revised goals statement
- * *These elements are optional.*
-

1. Course of Study Plan (including Internship in Higher Education)

- ___ Is showing full progress towards degree
- ___ Is showing () incomplete, () inappropriate, or () unapproved progress towards degree
- ___ Is not showing progress towards degree

Comments:

2. Grades are _____ appropriate / _____ a concern towards progress in the degree.

3. Time-line

_____ Is appropriate

_____ Is appropriate with recommended changes:

_____ Do not approve

Comments:

4. Revised statement of goals is _____ appropriate / _____ inappropriate for candidate's skills and expertise.

Comments and suggestions:

5. Outcome of Request to Change Approved Course of Study Form:

_____ Approved _____Revisions Suggested _____ Not Approved

Comments:

Feedback to student regarding accomplishments:

Feedback to student regarding work projected for the immediate future:

Appendix J:

Approval of Dissertation Proposal Form

Approval of Dissertation Proposal

We approve the dissertation proposal of:

Dissertation Supervisor

Date

Music Education Member

Date

School of Music Member

Date

Outside Member

Date

Additional Member

Date

Additional Member

Date