

Ph.D. In Music Education

Handbook

School of Music
The Pennsylvania State University

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Table of Contents

Introduction.....	2
Degree Description	2
Pathway to Degree	3
The Ph.D. Curriculum	6
The Ph.D. Core.....	6
Ph.D. Program Overview	8
Academic Advisor.....	9
Committee Chair.....	9
Dissertation Supervisor.....	10
Changes of Advisor, Committee Chair and/or Dissertation Supervisor	10
Placement Examinations	11
School of Music Competency Examination	11
Music Education Masters Degree Assessment.....	11
Residency	12
Purpose of Residency	12
Expectations of Residency.....	12
Candidacy Process.....	14
Preparation of Candidacy Materials	14
The Written Examination	15
The Candidacy Meeting.....	15
Changes to Approved Program.....	17
Committee	18
Purpose.....	18
Composition.....	18
Appointment.....	18
Changes of the Committee.....	19
Ph.D Reviews	19
Purpose.....	19
Process	19
English Competency	20
Comprehensive Examination	21
Purpose.....	21
Description	21
Scheduling Procedures.....	21
Examination Procedures.....	22
The Dissertation Proposal.....	23
Introduction	23
Description	23
Proposal Meeting	24
Time-Line for Proposal Development.....	25
Final Oral Examination (Defense of the Dissertation).....	26
Purpose.....	26
Scheduling	26
The Examination	26
Follow-up	27

Appendices

Candidacy Recommendation Form 29
Candidacy Exam Assessment Form 30
Candidacy Materials Assessment Form..... 32
Manuscript Approval Form..... 33
Change in Ph.D. Program Form 34
Approval of Dissertation Proposal Form 35
Internship in College Teaching Course 36

Introduction

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 should be considered an unofficial statement of policy. Official policy is stated in the Graduate Degree Programs Bulletin and the School of Music Graduate Handbook. 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.

Degree Description

The Ph.D. Degree offers advanced study of the process of teaching and learning music with a research-based perspective for individuals seeking greater breadth and depth in the music education profession and/or careers in higher education and music administration. The Ph.D. program consists of courses, internships and other experiences designed to prepare individuals for specific leadership roles in music education. Coursework is distributed through the areas of music, theories and practices in teaching, learning and assessment, and research. The exact number of credits required in the program will vary according to a student's previous experience and degrees. Typically, a minimum of 47 credits is required. The program culminates with a major research project and thesis that is not included in the minimum credit requirement. At least one academic year of full time residency is required. However, 2 or more years of full-time study are advantageous. A portion of the coursework can be completed through summer study. Some of the courses required in Educational Psychology may be taken at other Penn State campuses or at other universities.

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 constant. 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.

Inquiry and Application	Recommended Time-Line
Initial Inquiry- discussions with faculty	9-12 months before enrollment
Submission of application materials Including assistantship	9-12 months before enrollment
Invitation to interview with faculty	8- 9 months before enrollment
Acceptance into program and assignment of Academic Advisor	4-6 months before enrollment
Placement Examinations	
Prior to beginning coursework	
School of Music Competency Exam in Music History and Theory	
Music Education Assessment of Master's Level work	
Initial Coursework (12-15 credits)	
Scheduled in consultation with Academic Advisor	3 Summer terms or 2 semesters
Must include courses to remove deficiencies	
May Include Residency	
Development of "Personalized Cognate"	
Candidacy Examination¹	
Prepared statement of revised career goals	Semester (usually Spring) or Summer term in which initial coursework is completed
Recommendations from Penn State Faculty	
4-hour written exam	
Meeting with Music Education Graduate Faculty	
Outcome- Continue program with formal admission to candidacy or denial of candidacy - discontinue program.	
Approval of "Personalized Cognate"	
Continued Coursework	
Completion of all courses	1-3 years of full-time study;
Completion of additional experiences	3-5 years of part-time study
Preparation of a journal manuscript	
Recommended time for residency	
Begin formulating thesis proposal	

Formation of Doctoral Committee

Meet with Academic Advisor to discuss potential committee 3 months prior to completion of coursework

Meet with individual faculty inviting them to serve on committee

Submission of formal request for committee appointment

Preparation for Comprehensive Examination¹

Meet with Committee Chair to establish dates for examination 3-6 months prior to written exam

2 days written, 2 hour oral

Engage in rigorous preparation

follow advice of committee members

review course notes and texts

review last 3 years of professional journals

Residency Completed

Journal manuscript submitted & approved

Comprehensive Examination

Culminating experience for doctoral study Usually scheduled in summer session or semester following completion of coursework.

Broad-based questions requiring synthesis of coursework and other experiences

2 consecutive full days -written

2 hour oral --scheduled 2 weeks after written exam

Outcomes - Continue, Remediate or Discontinue Ph.D. Program

Dissertation Proposal

Obtain Thesis Guidelines from Graduate School Thesis Office 1-2 semesters following comprehensive exam

Continue work begun earlier, formalizing proposal and preparing for submission to committee for approval.

Work closely with Dissertation Supervisor in preparing segments of proposal

Consult with other committee members frequently

Plan to exchange 3-4 drafts with advisor

Submit complete draft to committee

Schedule proposal meeting with Dissertation Supervisor

Revise and prepare final draft

Present proposal in a formal meeting

(Note: Registration for Ph.D. Research credit is required each Fall and Spring semester following the completion of Comprehensive Examination)

Doctoral Dissertation²

Work with Dissertation Supervisor to revise Proposal according to committee recommendations	2-3 semesters following acceptance of proposal
Consult freely with committee on revisions	
Secure research approval from Office of Research Protections	(Follow Graduate School calendar to meet published deadlines)
Collect data	
Analyze data and write report in consultation with Dissertation Supervisor and committee	
Plan to exchange at least 5-6 drafts	
Schedule Defense with Dissertation Supervisor, committee, and Graduate School (see Music Education Staff Assistant)	
Submit copy to Graduate School Thesis Review Office	
Distribute final draft to committee	
Activate Intent to graduate	

Dissertation Defense (Final Oral Examination)¹

2 hour public presentation and discussion of research project	Upon completion of the final report of research project
Plan and prepare formal presentation of project	(Follow Graduate School calendar closely to meet published deadlines)
Respond to questions from faculty and audience	
Be prepared to:	
Defend theoretical grounding for research	
Justify design and procedures	
Provide rationale for interpretations	
Speculate on implications/applications	
Suggest extended studies	

Preparation of final document

Review editorial and other suggestions of committee	1-2 months following defense 1 month prior to graduation
Resolve conflicting recommendations with Dissertation Supervisor	
Prepare final draft	
Meet individually with committee members to review revisions and to secure signatures	
Submit final copies	
1 electronic copy to Graduate School	
1 bound copy to the School of Music ³	

Awarding of Degree

Next scheduled Commencement

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

² Students must register for research credit 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.

The Ph.D. Curriculum

The Ph.D. Program is comprised of 2 components: (1) a core of courses designed to provide knowledge and skill necessary for advanced level teaching and research in the field and (2) a personalized cognate of courses developed to prepare students to fulfill their unique research interests and career goals. The core consists of 35 credits distributed among Research, The Art of Music, and The Art of Teaching which provide a common experience for all Penn State Doctoral students in music education. The personalized cognate consists of a minimum of 12 credits selected to prepare the student in meeting career goals and fulfilling research interests. Courses within this component are selected in consultation with the academic advisor and formally approved by the Graduate Music Education Faculty.

The Ph.D. Core

The Art of Music - Minimum of 3 credits

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 assumed that such experiences will continue throughout doctoral study. The core of the Ph.D. Program includes as a minimum:

- One advanced level course in music theory, history or literature
- One advanced level experience in making music -- applied study, conducting, or performance in an advanced ensemble

The Art of Music Teaching - 19 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 the training of teachers of music. 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.

Music 5xx	Music Learning Theory	3
Music 557	History of American Music Education	3
Music 5xx	Philosophy of Music Education	3
Music 545	Psychology of Music	3
Ed Psy 450	Principles of Measurement	3
Music 595B	Internship in College Teaching(2X2 semesters)	4

Research - Minimum of 14 credits

Systematic inquiry, problem solving, and hypothesis testing form 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.

EDPSY 400	Introduction to Statistics in Educational Research	3
EDPSY 406	Applied Statistical Inference for the Behavioral Sciences	3
EDPSY 475	Introduction to Educational Research	3
C I 502	Qualitative Research in Curriculum and Instruction (or equivalent course)	3
Music 555	Ph.D. Research Seminar in Music Education (every semester of residency)	2-6

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. 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 and will be submitted to the Graduate Music

Education Faculty for consideration at the Candidacy Meeting. The faculty within this meeting may revise the list of courses but once approved, becomes an official part of the students' Ph.D. Program.

Ph.D. Program Overview

	Art of Music	Art of Music Teaching	Research
	The Ph.D. Assumes basic competency in these three broad areas, developed through previous study and experience in teaching in K-12 music programs. Entering students may demonstrate competency by passing Competency Examinations and Assessments in each area, or by successfully completing the Penn State Master's level courses listed below.		
	<p>Music Theory Review Courses (or placement exams)</p> <p>Music History Review Courses (or pass placement exams)</p> <p>Music 466 Advanced Conducting</p>	<p>Music 541 Curriculum Development in Music</p> <p>Music 546 Assessment of Music Learning</p> <p>Music 542, 543 or 544 Methods and Materials of General, Choral OR Instrumental Music</p>	<p>Music 540 Identifying and Interpreting Research in Music Education</p> <p>Music 550 Research Seminar</p> <p>Music 594 Master's Paper</p>
<p>Core Requirement</p> <p>Minimum of 34 credits</p>	<p>One advanced level course in music theory, history or literature</p> <p>One advanced level experience in making music</p>	<p>Music 5xx Music Learning Theory (3)</p> <p>Music 557 History of Music Education (3)</p> <p>Music 5xx Philosophy of Music Education (3)</p> <p>Music 545 Psychology of Music (3)</p> <p>EDPSY 450 Principles of Measurement (3)</p> <p>Music 595B Practicum in College Teaching (2 X 2)</p>	<p>Music 555 Ph.D. Research Seminar (2-6) (Required each semester of residency)</p> <p>Statistics: EDPSY 400 (3) EDPSY 406 (3)</p> <p>Research Design: EDPSY 475 (3) C I 502 Qualitative Research (3) [or equivalent course]</p>
<p>Personalized Cognate</p>	Selection of courses (examples below) to comprise an area of expertise consistent with individual career goals and research interests.		
<p>Minimum of 12 credits</p>	<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>Advanced Statistics</p> <p>Advanced Research Design</p>

The Academic Advisor

An Academic Advisor will be appointed to assist the student in all aspects of the Ph.D. Program. The student will be expected to take the initiative to develop a strong and positive working relationship with the Academic Advisor and should consider her/him the primary source of information and should be able to express academic and/or personal concerns with him/her.

During the application interview, the potential student may request a specific faculty member to serve, if accepted, as Academic Advisor. The Music Education Graduate Faculty will meet following the potential student's application interview to determine the status of the application and, if accepted, assign an Academic Advisor based on the student's request (if applicable) and faculty work load balance.

The student will receive the name of the Academic Advisor with the letter of acceptance. It is important that a student develop a positive relationship with his/her Academic Advisor. The Academic Advisor will assist in many things, including:

1. work with the student prior to arrival in preparation for initial course registration;
2. guide the student in appropriate course selection throughout the degree program;
3. assist the student in developing the "Personal Cognate" to complete the program of studies;
4. inform student of results of candidacy meeting, petitions, and other relevant decisions of the faculty;
5. advise the student regarding formulation of the committee;

The Committee Chair

In consultation with the Academic Advisor, a Committee Chair is selected. Often, the Committee Chair is the Academic Advisor but not always. Typically the Committee Chair is the student's Dissertation Supervisor. 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. serve as Dissertation Supervisor unless another individual is specifically appointed to this role. (see next page).
4. facilitate the work of the committee and scheduling of the final oral examination (dissertation defense).

Dissertation Supervisor

The Dissertation Supervisor is a member of the Music Education Graduate Faculty designated to oversee the culminating research project of a Ph.D. student. The Dissertation Supervisor typically serves as Committee Chair, but not always.

Some ways in which the Dissertation Supervisor will assist the student are:

1. Assist with the preparation of the research proposal;
2. Schedule and chair the proposal meeting of the student's committee;
3. Oversee revisions in the proposal requested by the committee;
4. Oversee approval of the project by the Office of Research Protections;
5. Oversee the data collection process;
6. Assist in the preparation of the written report;
7. Determine the extent to which other members of the committee are to be involved in the project and writing process;
8. Insure that the student has met quality expectations and established deadlines for research and report filing;
9. 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.

Changes of Advisor, Committee Chair and/or Dissertation Supervisor

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 Coordinator of Music Education Programs or the Director of the School of Music, depending on the

situation, for such change. The Coordinator or Director will be expected to respond to the petition with two weeks.

Placement Examinations

The Ph.D. Degree offers advanced study of the process of teaching and learning music with a research-based perspective for individuals seeking greater breadth and depth in the music education profession and/or careers in higher education and music administration. Therefore, the Penn State Ph.D. in Music Education is designed to prepare students for positions in higher education where they will engage in research and teach courses in music teacher preparation and general education, conduct ensembles and/or administer music programs.

Acceptance to the 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.

School of Music Competency Examination in Music Theory and History

This examination is administered to students entering graduate programs in the School of Music. 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, one measuring knowledge of music prior to 1750, the second measuring knowledge of music since 1750. Students failing to demonstrate competency in any of these areas will be required to register for appropriate courses. A detailed description of the music theory and history examination and a study guide is available in the School of Music Office.

Music Education Masters Degree Assessment

Entering Ph.D. Students are expected to demonstrate skill and knowledge in areas that form the core of typical master's study in music education: (1) assessment of music learning, (2) interpretation of research in music education, (3) curriculum development in music education, and (4) methods and materials for teaching music. This can be done either through an assessment by the Music Education faculty or successful completion of courses in each of these areas. (Music 540, 541, 546, and 542-3-4). However, credit for these courses will not be considered part of the Ph.D. program. Students who have not earned a master's degree in music education or who have not taught in public school music programs in the U.S. are strongly advised to enroll in these courses.

Residency

Purpose of Residency

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. In addition, the depth of scholarship expected in doctoral study can only be attained through a total immersion in study and research. The residency provides an opportunity for a focused period of formal study to permit this immersion. At the same time the residency offers a sustained period for informal learning as a part of a community of scholars.

Expectations of Residency

One full year (two consecutive semesters) of residency is required as part of the Ph.D. in Music Education. Because the summer session is considerably shorter than a semester, and because the full “community of scholars” is seldom present, the summer session is not considered part of a residency. In addition, any semesters in which remedial course work is taken may not be considered part of the residency. During residency a student is expected to be:

- A full-time student (enrolled in 8-12 credits of coursework);
- Present on campus daily (we recommend the student plan to live in the State College area);
- A participant in the weekly Graduate Colloquium;
- Attend the weekly Ph.D. Seminar even if required number of credits are accumulated;
- In a collegial relationship with faculty and other graduate students.

In addition, a student “in residence” may:

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

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. Although not requirements, the following recommendations are made for residency:

Residency should be planned to coincide with the final stages of coursework so that the Comprehensive Examination can be scheduled during the immersion in scholarship that occurs during residency;

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 2-3 years are generally more successful and are more likely to complete their programs.

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.

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". The process will consist of (1) the preparation of materials for review by the music education faculty, (2) a written examination, and (3) a meeting with the music education faculty.

Preparation of Candidacy Materials

The following materials should be prepared and submitted to the music education faculty through the Academic Advisor at least 1 week prior to the written candidacy examination:

1. A statement of career goals.
 - 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" which the student considers important and several practical questions or projects related to that question.

2. A list of courses consisting of at least 12 credits that will comprise the "Personal Cognate" portion of the degree program. 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.

In this section also identify any Internships in College Teaching (Music 595B) completed and internships that you and your Academic Advisor believe should be part of your doctoral program.

3. Recommendation forms completed by 2 members of the Penn State faculty, other than the Academic Advisor, rating and discussing the student's potential to complete the doctoral program. (See form on page 28).

4. A time-line for completion of the degree.

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:

Candidacy Exam

- A. Identify FIVE issues that you believe are likely to exert strong influence on public 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 and 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. Design a research study to investigate some aspect of this issue, including research question(s), and methodology, data gathering techniques/instruments, and data analysis.

Within 24 hours of the written examination, the Academic Advisor will circulate the candidacy materials and the student's response to the examination question to the entire music education faculty together with the 2 evaluation forms found in the Appendix. Faculty members will return evaluation forms to the Academic Advisor prior to the Candidacy Meeting. Individual faculty may discuss their reactions to the materials and exam response with the student, but should not do so until after the Candidacy Meeting.

The Candidacy Meeting

Within 2 weeks of the written examination the music education faculty will meet to consider admission to candidacy. The student will be invited to attend a portion of that meeting. The decision to admit or reject candidacy will be based on:

1. Academic performance in courses completed;
2. Performance on the written candidacy examination;
3. Written recommendations of faculty;
4. Statement of career goals, research interests and the appropriateness of the proposed program in relation to those goals.

During the meeting the student may be asked to clarify/amplify responses to the written examination questions and/or the statement of career 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.

If admitted to candidacy the personalized cognate approved in this meeting becomes a part of the official program and cannot be changed without approval of the faculty.

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.

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

1. Discuss specialized interests during initial meetings with Academic Advisor and begin drafting a list of courses to comprise “Personalized Cognate” portion of the degree program.

2. Meet with Academic Advisor by the 2nd week of semester in which you are completing your first 15 credits at Penn State (usually Spring Semester) to identify several possible dates for the written examination and candidacy meeting. (If you will complete 15 credits during a Summer Term the meeting with your Academic Advisor should take place prior to the beginning of the Summer Term.)

3. Working with your Academic Advisor, finalize a list of courses comprising at least 12 credits for “Personalized Cognate” portion of degree program.

4. The music education faculty will establish dates for the written examination and candidacy meeting, based on the dates submitted through your Academic Advisor. You will be notified of your exam dates at least one month prior to the written exam.

5. Secure recommendation forms from the Music Education Office and request that 2 faculty, other than your Academic Advisor, provide ratings and comments on your potential to complete the doctoral program. (Forms should be given to faculty at least 2 weeks before the scheduled written exam.)

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 “Personal 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, submission of thesis proposal, data collection, completion of thesis and graduation.

9. Submit the Career Goals and Research Agenda, List of courses for the personal cognate and time-line to your Academic Advisor 1 week prior to the date of the written examination.

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

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

The program of courses (both core and personal cognate courses) and other experiences developed at the candidacy meeting become the official, individualized Ph.D. Program for the student. If there is a need to make changes in this program, such changes should be discussed with the Academic Advisor. A formal petition for a Change of Program should be submitted to the Music Education Faculty through the Academic Advisor. (See Petition for Program Change in the Appendix.)

The student must be enrolled for credit during the semester or summer term in which the Candidacy Meeting is held.

Program Changes to Approved Program

Once approved by the faculty at the Candidacy Meeting, the courses that comprise the core and those of the personal cognate 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 that are 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 faculty for consideration. The form on which to petition for program changes can be found in the Appendix. This form should be completed by the student and submitted to the faculty through the Academic Advisor.

Committee

Purpose

A committee of faculty will be selected by the student in consultation with the Academic Advisor 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.

Composition

Doctoral Committees will consist of at least 4, but not more than 7, members of the Penn State Graduate Faculty. At least 2 committee members must be from the Music Education Area of the School of Music; 1 committee member must be from another area in 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. While the Academic Advisor is sometimes Committee Chair, that is not always the case.

Appointment

Approximately three months prior to the Comprehensive Examination 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 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)
3. The Candidate reports the results of the meetings to the Academic Advisor, submitting the completed "Consent to Serve" form.
4. The Academic Advisor submits the form as a recommendation for appointment to the Area Coordinator in Music Education.
5. The Area Coordinator submits the recommendation to the Director of the School of Music, who reviews the appointments with regard to other faculty responsibilities.
6. 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 the Committee

If, in the opinion of the candidate, the Committee Chair, or Dissertation Supervisor 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.

Ph.D. Reviews

Purpose

Each Spring semester the Music Education faculty reviews the progress of all students enrolled in the Ph.D. Program. 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.

Process

Early in each Spring Semester the Music Education Faculty Coordinator reviews the file of each student enrolled in the Ph.D. Program assuring that progress since the previous review has been recorded on the time-line. The updated time line is then sent to the student for verification and listing of projected dates for completion of the remaining portions of the program. Students are invited to add comments describing accomplishments of the year and amplifying descriptions of work projected for the immediate future.

When the feedback has been received from students each member of the Music Education Graduate Faculty reviews the student responses offering commendations for accomplishments, opinions on the projected time line and additional suggestions as appropriate. The Music Education Faculty Coordinator synthesizes faculty comments and communicates them in a letter to student.

The student response (time-line update) and the letter with faculty comments become part of the students' official file.

English Competency

All Ph.D. Candidates must demonstrate competency in spoken and written English prior to the completion of the Comprehensive Examination. Competency in spoken English will be demonstrated through presentations made in most classes, but especially through formal and informal presentations made in Music 555, Doctoral Seminar in Music Education as well as in the weekly Graduate Colloquium. Written competency in English will be demonstrated through the preparation of a manuscript in a style and of the quality for submission to a national refereed journal in music education.

Before scheduling the Comprehensive Examination, each student will submit a “journal-ready” manuscript to her/his Committee Chair who will circulate it to other members of the committee. A majority of the student’s committee must agree that the manuscript is of sufficient substance and quality for submission to a national refereed journal and that the manuscript provides sufficient evidence of the student’s competency in written English. Previously published articles may fulfill this requirement.

When the student has prepared a manuscript that, in his/her opinion, has been sufficiently refined to submit to a journal, the student should attach a copy of the Manuscript Approval Form (found in the Appendix) and circulate it among committee members, beginning with the Committee Chair, for approval. The manuscript must be approved by the candidate’s Committee prior to the comprehensive examination.

Comprehensive Examination

Purpose

The Comprehensive Examination is the culmination of course work 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

The Comprehensive Examination is both written and oral. A series of essay questions based on the broad components of the degree (The Art of Music, The Art of Music Teaching, and Research) are devised by the candidate's committee. Oral questions are primarily drawn from the candidate's response to the written questions providing an opportunity to amplify and modify responses. Questions, based on the broad areas of the program that were not included in the written exam, may be introduced at the oral exam. Two consecutive full days will be devoted to the written portion of the exam, followed in approximately 2 weeks by a 2-hour oral exam.

Scheduling Procedures

The Comprehensive Exam will be administered when the candidate has completed the coursework and demonstrated competency in written English by preparing a manuscript of sufficient quality to submit to a national journal in music education. Candidates typically devote several months to review in preparation for these exams. When ready to schedule the exams the Candidate should submit possible dates for both the written and oral portions of the exam to the Committee Chair. After gaining approval, the Candidate should discuss possible dates with other members of the Committee and with the assistance of the Chair negotiate dates for the written and oral portion of the exam. The Chair then informs the Chair of the School of Music Graduate Committee who recommends the scheduling of the examination to the Dean of the Graduate School. The Comprehensive Examination is announced and officially scheduled by the Dean of the Graduate School. This process requires a minimum of 4 weeks. It is also noted that the Candidate must be registered as a full-time or part-time student in the semester or Summer Term in which the examination is scheduled.

Examination Procedures

When a Comprehensive Examination has been officially scheduled, the Committee Chair notifies all members of the committee, inviting them to submit questions for the written portion of the exam. The Committee Chair has the ultimate responsibility for compiling, editing, and constructing the final form of the exam. Candidates are encouraged to meet with members of the committee for recommendations on ways to prepare for the oral portion of the exam.

When the written portion of the exam has been completed, the Committee Chair circulates the student's responses to all members of the committee.

At least three members of the doctoral committee (including the Committee Chair) and the doctoral candidate must be physically present for the oral examination. Other committee members may participate by telephone or 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.)

The Dissertation Proposal

Introduction

Dissertation research “officially” begins with the acceptance of a proposal by the candidate’s committee. Although a committee will not consider a formal proposal until a candidate has successfully completed the Comprehensive Examination, the planning of a research project should be an on-going part of doctoral study. The written proposal documents the planning process and should provide sufficient information for the reader to make an informed decision about the merits and feasibility of the work planned. The dissertation is to be the independent work of the candidate and it is the candidate’s responsibility to prepare a proposal. However, candidates should work closely with the Dissertation Supervisor throughout the drafting process and take full advantage of the expertise of each member of the committee by scheduling frequent individual conferences and requesting reviews of appropriate sections of the document. In its approved form, the proposal represents a contract between the candidate and the committee for the completion of the research as proposed.

Description

Each research project is a unique undertaking, therefore a single template for proposals cannot be offered. In general, a proposal will consist of the following elements:

Introduction (typically Chapter 1)

This section should begin with the identification of the broad area of interest, narrowing to the specific focus of the proposed study and include 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 or problems.

Literature Review (typically Chapter 2)

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. Each sub-section of the review should conclude with a summary of the reported findings and a discussion of their relevance to the proposed study.

Methodology (typically Chapter 3)

This section should provide a detailed, complete and sequential description of the proposed investigative procedures. For descriptive and experimental studies the samples should be clearly identified and copies of data collecting instruments provided. Procedures for analysis of data should also be clearly described and/or specified. Detailed description of sources and analytical procedures should be provided for qualitative studies, including philosophical and historical modes of inquiry.

Outline of Remaining Chapters

Provide a tentative title for each of the remaining chapters with a brief description and an outline of the anticipated contents of each.

Human Subjects Approval (Office of Research Protections)

For dissertation projects that require the use of human subjects, these forms must be completed and submitted to the Dissertation Committee with the Dissertation Proposal. However, they must not be submitted to the Office of Research Protections until the proposal has been approved. In addition, the Candidate must have completed the on-line tutorial and examination required by the Office of Research Protections.

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, must also be provided.

Sources Consulted and References

Of course, a reference list for all sources cited in the proposal should be included. However, since the proposal documents the *planning process*, an additional list of all sources consulted should also be included.

Proposal Meeting

The candidate should work closely with the Dissertation Supervisor to prepare the proposal. Upon recommendation of the Dissertation Supervisor, input from other committee members should be obtained as well. Once the

Dissertation Supervisor feels the proposal is ready, the candidate corresponds with the committee members to schedule a proposal meeting. A written copy of the proposal shall be distributed to the committee members at least 2 weeks prior to the meeting. The candidate does not need to prepare a report for this meeting: It is a working meeting to discuss the project and determine its acceptability. When approved, the committee members will complete the Dissertation Proposal Approval Form (see Appendix). The committee may request several revisions and sometimes additional meetings before approving the proposal.

Time Line for Proposal Development

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

1. Discussions with faculty and peers
2. Discussion with practitioner-colleagues
3. Reviews of literature
4. Writing of papers in courses that may become sections of a formal proposal (rationale, literature reviews, design of data collecting instruments and processes)

The preparation of a formal proposal is an extensive process and generally requires at least a full semester's work. However, it is pointed out that a tightly written proposal is, in essence, the first three chapters of the final report (the dissertation) and will greatly facilitate the process of collecting data.

The following timetable is suggested for the semester of proposal preparation:

Initial Draft to supervisor	Week 1
Revise Draft	Week 3-4
2nd Draft to supervisor	Week 4
Revise Draft	Week 6-7
3rd draft to supervisor	Week 7
Revise Draft	Week 9-10
4th draft to supervisor and committee	Week 10
Consult with committee members	Week 11-12
Revise Draft	Week 13
5th draft to committee	Week 14
Proposal Meeting	Week 16

Final Oral Examination

(Defense of the Dissertation)

Purpose

Before accepting the dissertation, each student's Committee must be convinced that the student thoroughly understands all aspects of the research problem, the research process, and the implications of the findings. This is determined through the Final Oral Examination.

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. Complete drafts of the document should be provided 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. Following the presentation any committee member may ask the student to elaborate, clarify, or defend any portion of the document and/or presentation. Final Oral Examinations are public events and may be attended by anyone with invitation from the student or members of the committee. Guests may remain, but should not participate in the discussion following the presentation.

At the conclusion of the discussion, the student and guests are 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 and to the Graduate School.

Follow-up

Following passage of the Final Oral Examination numerous revisions typically need to be made to the document. 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, deposit an electronic copy of the dissertation with the Graduate School, and arrange for binding for a copy for the School of Music.⁵ Students are encouraged to submit manuscripts based on dissertation research to professional journals and to present results at professional conferences.

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.

5. Arrangements for binding the School of Music (Graduate Center) and personal copies of the final documents can be made through the Graduate Staff Assistant in the School of Music office.

Appendices

Documents and Forms

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	
	5	4	3	2	1	U	
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_____

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 1
Question E				
9. To what degree is this candidate able to formulate appropriate research questions?	5	4	3	2 1
10: To what degree is this candidate able to develop an appropriate research design?	5	4	3	2 1

Over-all Evaluation

- | | | | | | |
|--|---|---|---|---|---|
| 11. To what degree does this written response indicate foundational knowledge necessary for doctoral study? | 5 | 4 | 3 | 2 | 1 |
| 12. To what degree does this written response indicate critical and analytical thinking necessary for doctoral study? | 5 | 4 | 3 | 2 | 1 |
| 13. To what degree does this written response indicate writing skill necessary for the completion of a thesis? | 5 | 4 | 3 | 2 | 1 |
| 14. 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_____

Candidacy Materials Assessment

Candidate's Name _____

	High Degree	Low Degree		
1. To what degree does the candidate's statement of career goals:				
Reflect an understanding of the profession?	5	4	3	2 1
Represent a realistic self-understanding of strengths and weaknesses?	5	4	3	2 1
Reflect an adequate understanding of the role of research in relationship to that goal?	5	4	3	2 1
3. To what degree do courses selected for the personal cognate offer an appropriate preparation for this student?	5	4	3	2 1
Suggested alternatives:				
4. To what extent does the proposed time line represent realistic expectations for the completion of the degree?	5	4	3	2 1
Concerns/suggested alternatives				
5. To what extent do the recommendations support this student's acceptance into candidacy?	5	4	3	2 1

Personal recommendation:

- _____ Accept into candidacy
- _____ Delay acceptance at this time- continue in program
- _____ Reject - discontinue program

Evaluator _____ Date _____

Ph.D. In Music Education
Manuscript Approval

Candidate's Name_____

Submission Date_____

Manuscript Title_____

Intended
Journal_____

Committee Review: Each Committee member will rate the manuscript on the following criteria using a 1 (low) to 5 (high) scale.

Committee Members:

A	B	C	D	E	
---	---	---	---	---	Topic of importance to profession
---	---	---	---	---	Offers new knowledge or new insight on the topic
---	---	---	---	---	Appropriate scope: Neither too narrow nor too broad
---	---	---	---	---	Appropriate for intended journal
---	---	---	---	---	Demonstrates rigorous scholarship
---	---	---	---	---	Demonstrates command of English language
---	---	---	---	---	Demonstrates appropriate writing style

We agree that this manuscript demonstrates the author's competency in written English and is of appropriate quality for submission to a national journal in music education.

A. _____ Date _____
Committee Chair

B. _____ Date _____
Committee Member

C _____ Date _____
Committee Member

D _____ Date _____
Committee Member

E _____ Date _____
Committee Member

Change to Approved Program

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

Approval of Dissertation Proposal

We approve the dissertation proposal of: _____

Dissertation Supervisor

Date

Music Education Member

Date

Music Member

Date

Outside Member

Date

Additional Member

Date

Additional Member

Date

Music 595B - Internship in College Teaching

Sample Course Syllabus

(1-2 credits, repeatable to a maximum of 4)

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. Program 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.