The Department of Music Education prepared a self-study following program review guidelines. An external team of experts reviewed the self-study and other documents provided. They interviewed unit personnel and university administrators, and submitted a written report. The Program Review Committee (PRC) read the self-study and the external report. A PRC committee representative solicited feedback from the department chair and faculty members regarding the self-study and external report. The PRC then discussed the program review materials with the Dean of the College of Musical Arts. This document reflects the PRC’s findings and recommendations.

**SUMMARY OF THE SELF-STUDY**

The Department of Music Education serves about 74% of the undergraduate majors in the College of Musical Arts as one of three departments. With 12 full-time faculty, approximately 270 majors, including 12 graduate students, the Department is one of the largest music education programs in the country. It is recognized for its excellence by educators at the elementary, junior, and high schools throughout the state of Ohio. The Department’s programs are accredited by the National Association of Schools of Music, the National Council for Accreditation of Teacher Education, and the Ohio Department of Education.

**Mission**

The Department’s broad mission “is guided by the core values in the profession of music education: musicianship, effective teaching, and critical thinking (p. 1).” More specifically “(t)he Department of Music Education aspires to: (1) (p)repare talented individuals to meet the challenges of teaching choral, instrumental, and general music in the twenty-first century and (2) (e)ncourage growth in our students in the areas of teaching, musicianship, and critical thinking (p. 2).”

The Department’s mission is consistent with the university’s mission to strive to be the premier learning community in Ohio and one of the best in the nation. It is also consistent with the mission of the College of Musical Arts. The College’s points are numbered and presented below. The Department’s relationship to these four goals is drawn directly from pages 3 and 4 of the self-study and presented below within parentheses underneath the relevant college goal. The College of Musical Arts’ mission is:
1.) To educate qualified students for careers in music teaching, performance, composition, analytical or historical research and related or technical and support fields;

*To prepare talented individuals to meet the challenges of teaching choral, instrumental, and general music in the twenty-first century.*

2.) To serve state, national, and international communities through support and dissemination of creative work in composition and performance;

*To have choral and instrumental students perform in state, national, and international venues.*

3.) To serve state, national, and international communities through support and dissemination of research in musicology, ethnomusicology, music theory, music technology, music education and pedagogy;

*To present individual and collaborative research in Ohio, the United States, Europe, Asia, and beyond; maintain our position among the most well represented music education departments at professional conferences . . . ; and continue to publish research in premier music education professional journals.*

4.) To serve as a cultural resource for the university community and northwest Ohio.

*To continue to have our students perform the highest quality repertoire, on and off campus, in a wide variety of choral and instrumental ensembles; and to continue to have our graduates serve the school communities in northwest Ohio and beyond.*

**Recent History.** Over the past seven years the Department has experienced numerous changes. These changes include but are not limited to curriculum, personnel, and technology demands. Since 1996, the Department has tackled a number of curriculum changes at the undergraduate and graduate levels. These changes included substantive revision of the undergraduate program in response to state licensure changes and substantive streamlining of both the graduate and undergraduate programs. In terms of personnel, the Department has increased in size from 9 to 11 tenure lines in response to increased administrative responsibilities required of tenured faculty, an explicit value for multicultural education, and the addition of a department/college advisor (non-tenure track). During this past seven years technology demands increased exponentially for both faculty and students in their roles of teachers, scholars, and educators.

**Description of Unit**

**Program Identification.** The Department offers degree programs at the undergraduate and graduate levels. With an average of 253 undergraduate majors per year for academic years 2002-2003, the music education undergraduate program is the largest in the state and one of the largest in the country. Graduate music education majors averaged 19 in number per year for years 2002-2003. More than 70% of undergraduate majors and more than 16% of the graduate majors in the College of Musical Arts are the responsibility of the Department.

Upon graduation, music education undergraduate students graduate with a Bachelor of Music with a major in Music Education. At the undergraduate level, three specializations
are available for music education majors: (1) choral, (2) general music, and (3) instrumental. Undergraduate students seeking to teach choral music at the elementary, junior high, and senior high school levels select the choral option. The general music option is chosen by undergraduate students wanting to teach general music at the preschool, elementary, junior high school, and high school levels. The instrumental option is the choice of undergraduate students aiming to teach instrumental music at elementary, junior high, and high school levels.

Graduates with the degree of Master of Music in Music Education complete one of three specializations prior to graduation: (1) comprehensive music education (thesis, Plan I), or (exam, Plan II), (2) choral music education (Plan II) or (3) instrumental music education (Plan II). Plans vary from 30 to 32 credit hours.

University and Community Relationships. On campus, the Department works closely with the Department of Music Performance Studies, the Department of Musicology/Composition/Theory, the College of Education and Human Development, and the Department of Athletics. In the extended community, three schools serve as field sites and have negotiated affiliation agreements: (1) The Montessori School of Bowling Green, (2) St. Aloysius Catholic School, and (3) St. Patrick of Heatherdowns Catholic School. Music Plus (serving Jones Junior High and Libbey High School students at BGSU) might be considered an on-site field site for educational psychology students. For the 2001-2002 academic year, undergraduate and graduate students and one faculty also worked with East Toledo Junior High School. This collaboration was made possible by a grant.

Faculty Resources. Music education classes are taught by 12 faculty with 10 having earned doctoral degrees from research I institutions. Five women and seven men with graduate degrees from nine different institutions of higher learning comprise the full-time faculty list. The ranks of the full-time faculty vary. Two full professors, four associate, four assistant and two instructors describes the Department’s faculty in 2002 (p. 51). Of the 12, five are tenured, three are tenure track and four are non-tenure track. Faculty research and performance activities are numerous and varied. These activities range from non-refereed publications/presentations to publication in elite refereed journals.

Faculty Workload. No written teaching load policy currently exists for the Department (p. 11). As they are currently recorded, teaching loads do not include independent studies, field site development, supervision of student teachers, or thesis advising. Major administrative assignments earn minimal release time from teaching. Even so, the average teaching load per semester is 10.7 credit hours for tenured or tenure-track faculty with research/creative expectations whereas faculty with no research/creative expectations have an average teaching load per semester of 11.8 credit hours.

Graduate Assistant Resources. For the 2003-2004 academic year, twelve 1/4 time, four 3/8 time, and five 1/2 time graduate assistantships were allocated.

Staff Resources. “Staff resources in the department, as recorded by the Office of Institutional Research (OIR), include a department chair, an interim associate dean (1996),
and an interim assistant dean (2000) within the College of Musical Arts. Furthermore, the OIR excluded a music education faculty member serving as a full-time administrator at the Graduate College from 1996-2000 in its report. A secretary serving halftime for the department and halftime for the college office has also been excluded in the OIR’s record throughout the last seven years (p. 12).”

**Majors.** Between 1996 and 2003, the largest number of undergraduate music education majors was 281 or 71% of the students in the College of Musical Arts in 1998. The smallest frequency in the past seven years was 249 music education majors or 71% of the students in the College of Musical Arts in 2002.

Between 1996 and 2003, the largest number of graduate music education students was 25 or 21% of the graduate majors in the College of Musical Arts in 2002. The smallest frequency in the past seven years was 12 graduate students or 12% of the graduate majors in the College of Musical Arts in 2003.

**Student Credit Hour Production.** For undergraduate students, student credit hour production (SCH) per full-time-equivalent (FTE) varied from a low of 112 in fall 2002, to a high of 185 in fall 1998. The range is 73. For graduate students, the low was seven in spring 1998 and the high was 16 in 2001. The range is nine.

**Recruitment and Retention.** The statewide recognition of the quality music education program by alumni is due to the reputation of the faculty and the program of music education. This is in part due to the legacy of the Department in providing elementary, junior high, and senior high schools with prepared teachers. The alumni serve an important role for recruitment by sharing their experiences in music education with prospective students.

In 2002 the total number of hours required in the graduate program was reduced and a recruitment task force was created to investigate ways to promote the program.

An alert academic advisor and a mid-semester university warning mechanism target students who are not making satisfactory progress. The quality of the undergraduate music education majors is varied; a significant number require remedial work.

First and foremost, faculty closely monitor the graduate students’ progress. Online courses are currently being offered to increase the availability of the program. Excess credit hours were also eliminated from the degree.

**Financial resources.** In 2003, the Department has an operating budget of $16,325 (p. 21).
Self-evaluation

The self-evaluation consists of five segments: (1) Quality, (2) Demand, (3) Centrality to the University mission, (4) Comparative advantage/uniqueness, and (5) Financial considerations and adequacy of resources. Each of these is briefly presented below.

Quality. Theory meets practice with the Department faculty. The faculty members bring rich and diverse teaching experiences to their classrooms. This is complemented by their consistent productivity as a group with research and performances that demonstrate both breadth and depth in the three areas of musicianship, effective teaching in music, and critical thinking in music. “The faculty has regularly published and presented in refereed forums. With four faculty members as ensemble directors, performances cover all levels, from local to international (p. 24).”

Over the past seven years, the high school GPA of students entering in the fall had a low of 3.26 in 1996 and a high of 3.46 in 2002 and 2003. The lowest ACT average for the same group and same time period was 23.29 in 1996; the high was 24.19 in 2001. The Department would like to improve the screening process for undergraduate majors so that entry is more competitive.

The undergraduate program curriculum was revised, and the Department is currently reviewing admissions criteria for undergraduate majors. “Lack of control over the music education admission process by the music education faculty and the monitoring of students’ progress throughout the program are of departmental concern (p. 25).” The graduate curriculum was also recently reviewed. According to the self-study, the graduate program is now clearer and more competitive with the offering of choral, instrumental, and comprehensive specializations.

Enrollments in the graduate program have been steady overall with students meeting the minimum undergraduate 3.0 GPA to be funded. Students enjoy the flexibility in choosing between the thesis (Plan I) and comprehensive exam (Plan II) options for graduation.

Assessment of student learning begins with department faculty making three learning outcomes explicit on every course syllabus: effective teaching, musicianship, and critical thinking. Students are required to demonstrate each of these outcomes within each class. Multiple indicators are drawn upon for assessing these three learning outcomes. They range from an individualized electronic portfolio to demonstrate teaching effectiveness to the measurement of course goals being met as listed on course syllabi. Rigorous assessment of teaching, musicianship, and critical thinking are completed at the individual course and program level.

The Department engages in a democratic process and department dynamics are described as collegial.

Demand. Courses at the 100, 200, and 300 levels are usually enrolled at their maximum. “Due to the small number of students registered in the classroom/general
specialization and strings option, certain general music methods courses (MUED 346 & 347) and orchestral methods courses (MUED 348 & 349) are historically low in enrollment. Courses with lower enrollments should be fully enrolled when the recent curricular changes are in effect (p. 29).” Because of comprehensive state licensure in music, all music education majors will be required to take a broader range of methods courses.

High placement records, a study of the incoming freshmen class, and discussions in the professional journals about an ongoing need for music education majors are all indicators of a healthy employment demand.

MUED 156 and MUED 157 are two group piano courses targeting nonmajors and they continue to enroll the maximum number of students. In a similar vein, MUED 246 and MUED 245 have a constant demand as well because of music requirements in the early childhood education and middle childhood education curricula. Several department faculty also teach MUSP courses.

Centrality to the University Mission. The centrality of the Department’s mission is clearly identified on pages 1 and 2 of the PRC report in that the Department strives to be the best program in Ohio and one of the best across the country. The interrelationship of the Department to other programs in the College is noted earlier as well. “In addition to preparing students as entering professionals in music education, our undergraduate program prepares students for graduate studies in either music education or performance studies (in the Department of Music Performance Studies)” (p. 31). The Department plans to make a substantial contribution toward providing a liberal education for BGSU with the submission of Global Music Traditions, MUED 222, for consideration for General Education credit (was approved Spring 2004). The interrelationships of the Department’s program with instructional and service programs range from the College of Musical Arts (e.g., conducting entrance auditions with performance faculty, composers brought to field-sites to rehearse works written by them and premiered by the children) to the College of Education and Human Development, and Athletics Department (athletic bands and marching band).

Comparative advantage/uniqueness. Since 1998, no public Ohio institution has enrolled as many undergraduates in music education as Bowling Green State University. For example, the institution that most closely competes with the University is the Ohio State University, which had a high fall enrollment of 194 in 2001. That compares to the University’s high enrollment of 277 in the fall of 1998. No duplication can be found with the mission of the Department when compared to other academic units at the University.

Financial Considerations and Adequacy of Resources. When compared to the other two departments in the College, the Department of Music Education is the lowest in number with 12 full-time faculty. This becomes especially problematic when department representation is required on committees; when compared to the 32 full-time faculty members in the Department of Music Performance Studies or even to the 13 full-time faculty in the Department of Musicology/Composition/Theory who will soon be supported
with the addition of a doctoral program, the 12 fulltime faculty in the Department must serve on department task forces, college committees, university committees, as well as on state, national, and international committees.

The Department shares a college secretary who at times is extremely limited as to the support she can provide for the Department.

Classroom space is at a premium. Additional classroom space appropriate for the class being taught is a concern. In addition, lockers for the students’ instruments are needed.

Ongoing support with e-portfolios will place an increasing demand on the Curriculum Lab that cannot be easily met without an increase in video and computer support.

Additional resources are needed to recruit from under-represented populations for the graduate and undergraduate programs.

In general, offices for the faculty are adequate but graduate students are currently sharing practice rooms as offices.

Music education journals are insufficient for conducting original research. Faculty and graduate students are routinely dependent on inter library loan.

The costs involved in supporting under-financed student-teaching sites exceed what the Department can provide. Schools hosting student teachers need to bear some of the costs.

**Unit planning**

The following plan is a summary of the key points the Department plans to implement complete for the next five years.

1. **Promote program**
   a. *Promote quality research and national visibility*
      The Department seeks to revive its Symposia on Music Teaching and Research.
   b. *Cultivate an environment for high quality research*
      The Department seeks to organize a distinguished lecture series.
   c. *Explore potentials for a doctoral program*
      “In the distant future, the Department may explore the potential for a doctoral program” (self-study, pg. 39).

2. **Strengthen undergraduate program**
   a. *Admission criteria for music education majors*
      The Department will systematically review various combinations of indices to determine their success in predicting which students will be successful in their musicianship and academic performance.
   b. *Progress and retention in music education programs*
      The Department will test progress and retention assessment measures that are implemented throughout the program.
   c. *Timetable and implementation for 2005 catalog*
The Department plans to implement the admission and retention criteria so that the procedures are actively followed by 2005.

3. Increase the size of the graduate program
   The Department plans to promote the comprehensive exam option to help their graduate students finish more quickly. It is anticipated that this will allow for an increasing number of graduate students to work as full-time teachers during the day while they pursue the degree at night.

4. Recruitment and retention of minority students at the undergraduate and graduate levels
   An active program that seeks to recruit qualified students from Columbus, Toledo, and Cleveland will be implemented.

5. Support faculty
   a. Support faculty research
      Teaching schedules that are sensitive to time demands for active research programs will be reviewed and then implemented.
   b. Define the role of director within band activities
      The Department will define the duties and responsibilities of the Director of Band Activities.
   c. Consolidate teaching evaluation for teaching MUSP courses
      The student evaluation process for instructors includes a significant amount of redundancy when music education faculty teach in the Department of Music Performance Studies. This evaluation process will be streamlined.
   d. Develop a written teaching load policy
      Plans have been made to write a formal teaching load policy by 2004.

6. Use technology
   The Department plans to continue its use of e-portfolios with an increasing number of students.

The self-study explains the relationship of the Department’s plans to the University’s Academic Plan.

RESULTS OF PREVIOUS PROGRAM REVIEWS

This is the first cycle of academic program review for the Department of Music Education.

SUMMARY OF THE EXTERNAL REPORT

Dr. William Hipp (Dean, Frost School of Music, University of Miami) and Dr. Carolynn Lindeman (Professor of Music, San Francisco State University) visited Bowling Green State University November 9-11, 2003. Prior to their visit, the two reviewers read the self-study. The external evaluators began their visit with interviews with Department faculty, the College of Musical Arts’ department chairs, and two samples of graduate and undergraduate students. The visit concluded with meetings with the Dean of the College of Musical Arts and the Provost.
External Reviewers’ Observations and Recommendations

The external reviewers judged the self-study to be “thorough, comprehensive, and objective.” The report provided a summary of strengths and weaknesses in several areas. A brief review of the assessment is advanced below.

**Faculty.** Two key strengths were documented. First the faculty members were described as highly qualified in terms of their education and experience while demonstrating success as both teachers and scholars. A second observed strength was that of the Department’s organizational climate. Specifically the collegiality and complementary academic expertise were identified as noteworthy.

Two weaknesses emerged. The first weakness targeted the Department’s scheduling of classes. To pursue research and creative works, the report suggests scheduling changes as a way to address this issue. A strategic effort needs to be implemented so that faculty time-management can easily be implemented with the arrangement of consecutive blocks of teaching. The reviewers suggest a three-day-a-week class schedule as an example. The second weakness is the need for faculty to be supported with additional resources. “If significant research and creative activities are expected by the institution, it follows that additional university resources will be needed in order for music education faculty to meet this expectation” (External Review Report, p. 3).

**Students.** Two strengths became apparent after reviewing the students. The quantity and quality of some of the majors were highlighted as strengths. The reviewers noted that 74% of the College of Musical Arts’ undergraduate student body consists of music education majors. Students that met with the reviewers were described as impressive in their ability to articulate their experience in the Department.

One weakness was recorded after reviewing the students. The lack of involvement by the Department faculty in actively selecting the music education majors was identified as problematic.

**Technology.** One salient strength emerged with the area of technology. The faculty’s use of technology for the creation of electronic portfolios was identified as cutting-edge in the profession when compared to programs across the country.

Two weaknesses emerged in the area of technology. The report noted a void in the technology support provided to the Department (e.g., digital cameras, server space, current software, current hardware). In a similar vein, a failure to provide knowledgeable computer lab assistants was a concern for faculty and students.

**Relationships Outside of the College of Musical Arts.** Two key strengths were found by the reviewers. Recognition of the positive relationship between the Department and the College of Education and Human Development was made. The Department’s second strength was that field sites were found to provide positive outreach to the
community at large while simultaneously providing unique real-world teaching experiences for the students.

One weakness emerged upon examination of the Department’s relationship with the library. Important library journal subscriptions for the Department were not satisfactory in that many were missing from the campus collection. For example, journals focusing on world music are not available on campus.

**Overall Program Status.** Two strengths were made apparent with regard to the Department’s reputation. First, the Department was identified as one of the largest music education programs in the country. Second, the University is recognized as a leader in music education in the state of Ohio.

Two weaknesses were noted. One weakness was possible voids in the undergraduate curriculum. The second weakness was that the Department does not track graduates in the field.

**PROGRAM REVIEW COMMITTEE FINDINGS AND RECOMMENDATIONS**

The Program Review Committee concurs with the external evaluators that the Department has an overall strong faculty who are productive with not only their scholarly and creative works but who are also cutting-edge in the field with their use of e-portfolios. It is assessment efforts like that of the e-portfolios that places the Department at the forefront of assessment activities on campus. In addition, the PRC found the faculty members to be dedicated teachers who are committed to serving Bowling Green State University and its students in a number of arenas. Indeed, Dean Kennell elaborated on this point when he wrote to the PRC:

More prospective music education students select Bowling Green State University than any other music program in Ohio. I think their attendance at BGSU confirms that we are the school of choice in Ohio for undergraduate music education students. We are among the largest music education programs in the nation, with a strong and nationally recognized faculty (email note, 4/17/2004).

To address the issues identified below—and in order to implement the recommendations that follow—the Department will need the support of the Dean.

**1. College Admission Process**

**Findings.** The Department does not have an active role in selecting undergraduate students who enter the College. Currently the Department of Musicology/Composition/Theory and the Department of Performance Studies are responsible for undergraduate admission to the College. Problems emerge with this system, including:
• a single indicator (a performance score) is being used for admission;
• conversely, factors important to students’ success in the music education major are not weighted;
• engagement in this process would allow the Department to be better informed as to the freshmen’s strengths and weaknesses.

The performance score does not provide predictive power with respect to the students’ academic abilities. For example, in the past, students who auditioned at the level of “51” have gained entrance to the College. Although the entering students may fill voids in playing particular instruments, they may be weak academically or in musicianship. A result is that Department faculty members are finding the weak students are dragging music education course standards down. In summary, quantity and level of material covered in music education classes are negatively influenced by a significant number of students who are weak academically and/or musically.

Inclusion of Department representation in the College admission decisions could help convey a positive message to new students about the College; representation of all three departments for auditions conveys to students that the College has a variety of options for selecting a major and that the three departments work cooperatively.

**Recommendation.** In light of the College’s admission requirements, the Dean should meet with faculty from all three departments to review and revise the College undergraduate student admission process. A revised process, which includes the Department of Music Education, should be implemented in time for screening of the 2005 entering class.

2. **Degree/major options**

**Findings.** The need for additional developmental work on academic content and music performance skills has increased for Department majors over the past seven years. This remedial work takes additional faculty time. A number of students who do not perform well enough for Musicology/Composition/Theory or for the Department of Performance Studies, but want to remain in the College, become music education majors by “default.” Key to this finding is that for the students to earn their music degree from the College, they must become a music education major when denied admission to the College’s other majors. Another alternative is the B.A. with a music major, which is offered by the College of Arts and Sciences, although Arts and Sciences faculty do not contribute to teaching or advising.

**Recommendation.** To provide undergraduate students majoring in music with more choices for completing a general degree in music within the College, the following possibilities are advanced.

A.) Create a new Bachelor of Musical Arts degree in which there are two majors:
   a.) Music Technology
b.) General Music Studies (with ethnomusicology/jazz, music history, or performance specializations)
This new degree would be supported by all three departments in the College of Musical Arts as is the current Bachelor of Arts with a major in music in the College of Arts and Sciences.

AND/OR

B.) Engage the College of Arts and Sciences in discussions about moving the music major (a choice within the Bachelor of Arts degree) to the College of Musical Arts. Currently the College of Musical Arts faculty teach required courses for this major whereas the College of Arts and Sciences faculty do not.

3. Faculty Workload Policy

Finding. Tenured and tenure-track faculty are averaging more than a 9-hour course load (typical for graduate programs) without recognition of some work (such as performing with students on Saturdays, supervising student teachers, and coordinating offsite schools). This “ghost” work bears a cost in terms of what faculty are able to accomplish.

Recommendation. The Department should write a workload policy that gives appropriate credit to all teaching activities, to be reviewed and approved by the dean before the end of fall semester 2004.

If the new workload policy results in a discrepancy between teaching obligations to be covered and teaching resources available, then the Department should either

A. make that discrepancy the basis of an argument for faculty lines, or
B. prioritize programs and teaching obligations, and eliminate low priority obligations.

4. Faculty Development

Finding. Faculty emphasized, and the outside reviewers concurred, that given their high level of professional activity, more monies to support research, teaching, and travel are needed. Without additional support, exceptional faculty are likely to be recruited away from the Department.

Recommendation. Resources from outside the College (e.g., SPAR) for scholarly travel and research experiences should be continued, but resources within the College should be reviewed as well (e.g., full-time secretary and increased money for travel) if the Department’s standards for scholarly excellence are to be maintained.
5. Tracking of Alums

*Finding.* The Department does not track its students upon graduation. As a result, the Department can provide anecdotal evidence of student success and prominence throughout the state but these data are neither systematic nor rigorous. Numerous benefits would result from the tracking of Department graduates. Such tracking will allow the Department to move beyond anecdotal evidence of the success of its students. To be able to document both with descriptive information and aggregate data what is being achieved with a degree in music education will strengthen the Department’s efforts with assessment and recruitment. Tracking alums also encourages the cultivation of an ongoing relationship. This relationship can lead to purposive scouting for talented prospective majors (including finding individuals who play particular instruments needed for balance in the College as a whole), an increased Department visibility, and an increased likelihood of financial support from alumni. Increased graduate student applications, additional teaching opportunities and guest speakers are only a few of the potential outcomes of tracking and outreach.

*Recommendation.* The Department should begin tracking its graduates immediately, and should create a comprehensive database for this purpose. For example, an alumni board could be created with the mission of finding and recording alums’ professional activities. Tracking can begin right away without placing heavy time demands upon the Department.

*The Department of Music Education should report annually to the Dean of The College of Musical Arts, with a copy to the Provost, on the implementation of these recommendations.*