



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Klaipėdos universiteto
STUDIJŲ PROGRAMOS
CHORO DIRIGAVIMAS (621W31002)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF CHORAL CONDUCTING (621W31002)
STUDY PROGRAMME
at Klaipėda University

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Choro dirigavimas</i>
Valstybinis kodas	621W31002
Studijų sritis	menai
Studijų kryptis	muzika
Studijų programos rūšis	universitetinės
Studijų pakopa	antroji
Studijų forma (trukmė metais)	nuolatinės (1,5)
Studijų programos apimtis kreditais	90 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	muzikos magistras
Studijų programos įregistravimo data	1997 m. gegužės 19 d.

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Choral Conducting</i>
State code	621W31002
Study area	Creative Arts and Design
Study field	Music
Kind of the study programme	University studies
Study cycle	Second cycle
Study mode (length in years)	Full-time (1,5)
Volume of the study programme in credits	90 ECTS
Degree and (or) professional qualifications awarded	Master of Music
Date of registration of the study programme	19 May 1997

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I. INTRODUCTION

The international evaluation panel is pleased to submit this Evaluation Report of the Master Study Programme in *Choral Conducting* at Klaipėda University (KU). This report is based on the self-evaluation report (SER) prepared by the University and on the site visit undertaken by the panel on 7th March 2014. The SER included Annexes providing information on subject descriptors, teaching staff, Masters theses and achievements of Graduates, updating of learning resources and changes undertaken in response to the previous evaluation in 2010. The site visit included meetings with administrative and teaching staff, current students, graduates and social partners/stakeholders. The panel had examined the facilities and resources available to the study programme and familiarized with the examples of students' work.

The Faculty of Arts is one of the seven Faculties of KU. The Faculty of Arts (hereinafter FA) started its activity in 1971. Currently, the FA consists of 7 departments and the Institute of Musicology. The FA trains specialists of music, theatre, dance, and art (heads of artistic companies, teachers, or performers), as well as specialists of landscape architecture.

The *Choral Conducting* second cycle study programme was started in 1997 and was implemented by the Department of Choir Conducting. From the beginning of its activity, the aim of the Department has been to train highly qualified choir conductors and promote the traditions of choral art, especially in the Klaipėda region. About 1000 students graduated from the Department, including choir conductors, heads of various ensembles, choir artists and soloists, choirmasters, etc. After the reorganization of the Faculty of Arts in 2012, a new merged Department of Vocal Music was formed.

The evaluation panel appreciates the efforts made by the Department in preparing the SER and its annexes. The SER was sufficiently informative, providing appropriate level of statistical data, as well as analyzing the strengths, the weaknesses and the actions for improvement.

The panel presents this report as an objective evaluation of the Choral Conducting Study Programme and hope that the recommendations included will make a positive contribution to the on-going development and further improvements.

The international evaluation panel would like to pay tribute to the Centre for Quality Assessment in Higher Education in Lithuania, and particularly to Barbora Drąsutytė for all the information and support provided, and for the excellent organization of the site visit.

II. PROGRAMME ANALYSIS

1. Programme aims and learning outcomes

It has been stressed in the SER that the necessity for an MA programme in Choral Conducting at Klaipėda University stems from the need for continuing education of choral conductors in Western Lithuania region. The aims of the programme are expressed as follows: “to train professional musicians of high artistic level – choir conductors, who understand and are able to perform works of various historical musical styles, work individually, organize various choral ensembles and manage them, communicate and cooperate while preparing artistic projects, affect the country's cultural and artistic educational development by one's creativity and ideas, combine the experience of artistic practice and artistic research.” (SER Page 7)

The learning outcomes of the programme refer to the five structural parts of Descriptor of Study Cycles approved by the order of the Minister of Education and Science: knowledge and its application, abilities to carry out research, specific abilities, social abilities, and personal abilities. For each of the five parts, four to six outcomes are defined (SER Table 1).

Links between the aims and outcomes are not explicitly stated in the SER but can be indirectly deduced from the presented material.

As the next step, the learning outcomes are linked to two groups of competences: general and professional ones. General competences include the following ones: individuality, psychological skills, critical view, and communication skills. Professional competences include the following ones: skills and artistic abilities, knowledge of repertoire, concert skills, theoretical competences, and pedagogical skills.

Each competence is related to appropriate learning outcomes. For example, the competence of concert skills is related to the outcomes C1 (Is able to professionally perform choral music of various styles, genres and forms), C2 (Is able to manage the essential musical creation and performance (singing, playing, conducting) skills, and apply them for artistic purposes), D1 (Is able to publicly perform repertoire in various cultural and social contexts, develop the experience of public performance), and D2 (Is able to demonstrate aesthetic taste and artistic judgment in professional activities). One is wondering whether there may be a partial overlap between the first and third professional competences (artistic abilities and concert skills, respectively) because both competences are related to the same outcomes C1, C2, D1, and D2.

The links between the programme learning outcomes and the study courses are established in Table 7 (page 16-17) of the SER. The links between the learning outcomes and the courses are not fully convincing because many individual subjects are made to be related to the majority of learning outcomes at one time. For example, the Final Thesis (Concert preparation and performance) is related to all learning outcomes except A5, A6, B3, C5, C6, D3, and D6. Such a broad understanding of the relationship between study subjects and learning outcomes is possible in principle but in that case one is wondering why, for example, the learning outcome A5 (Knows the philosophical, psychological fundamentals of educating choral activity, traditional and contemporary educational (general and musical) systems) is not related to the Final Thesis (Concert preparation and performance).

The programme aims and learning outcomes are based on the academic and/or professional requirements, public needs and the needs of the labour market in Western Lithuania. The programme aims and learning outcomes are consistent with the type and level of studies (second-cycle studies in choral conducting) and the level of qualifications offered (Master of Music). The name of the programme, its learning outcomes, contents and the qualifications offered are compatible with each other.

2. Curriculum design

The programme is designed to run over 3 semesters, i.e. 1,5 years, and consists of 90 ECTS credits. This is the minimum allowed by Lithuanian law. In each of the first two semesters 5 subjects are studied, and finalized with examination; during the third semester 3 subjects are studied, including preparation of final project and research work. The amount of the subjects of study field comprises 70 credits (required no less than 60 credits), and the University-prescribed and student-chosen courses comprise 10 credits (required no more than 30 credits).

It would appear that the number of credits allotted for the preparation and defense of the Master's final work do not correspond to the % calculations provided in Table 3. Despite of these minor inaccuracies, the volume of credits allotted corresponds to the requirement of no less than 30 credits.

Students' independent work comprises about 78% (Table 4) or 75.4% (Table 3) of all studying time; this corresponds to the requirement that the students' independent work should comprise no less than 30% (no less than 40 to 50% in Klaipėda University *Study Regulations*) of the volume of each study subject.

Thus, according to the panel, this arrangement meets the requirements set by the Description of General Requirements for Master Study Programmes.

The requirement (set by Klaipėda University *Study Regulations* and marked as *recommendation* in the document, therefore without legal consequences) to leave the last semester "solely for the writing of the Master's final thesis" is not observed, as the SER puts it "due to the narrow volume of studies". However, there is also stated in the SER that the volume of the study programme (90 credits) is appropriate, as "it contributes to the building of the intended competences and the attainment of the aims of the study programme, but due to the small number of credits this study programme is very intensive; during the studies one is provided with a lot of theoretical knowledge, for the practical consolidation of which, there is sometimes a lack of time." (SER, #42)

The panel also questioned the rationale behind the course *Practice of Teaching Conducting and Research Thesis 2*, given that there is no link between the two topics referred to in the title. Students were also confused and would prefer to be given separate grades for the two subjects. It is possible that this arises as a result of the limited time available in the three-semester model. In discussing this issue with staff, it would appear that they would welcome a four semester programme as it would enhance the development of student knowledge and skills and result in a better timetable. While identifying the positive aspects of the three-semester model, the students and graduates acknowledged that four semesters would allow for a deepening of knowledge and skills, as did the social partners. The panel recommends that the programme committee and the Department give some consideration to a four-semester programme.

A closer look at the course descriptions in 3.1. Appendix named "Stady (sic!) module programme" revealed that there is some repetition of topics. So, the first semester course *Conducting 1 (Final Thesis preparation)* offers topics such as "The choosing of conducting repertoire programme during the semester from the ones, offered by the teacher and the student", "Theoretical analysis of the chosen works" and "Conducting of the chosen works in class", which are the same as in the second semester course *Conducting 2 (Final Thesis preparation)*; also, the first semester course topics "Conducting of the chosen works in class" and "Conducting of the expected works in class" seem to be the same. Similarly, students are offered a topic "The search for a research theme, the definition of its research aspect" in the first semester course *Scientific research methodology and research work 1*, but in the second semester course *Conducting teaching practice and Research work 2* they are still offered "Search of a theme, the definition of the research aspect"; besides, the choice of theme is discussed in the first semester course topic "The specifics of MA work, choice of theme". This overlapping of subjects was noticed also by students.

A signal that a serious effort should be applied to improve the level of the research instruction, appeared during the meeting with students who commented that the research methodology (in

MA programme) is not different compared to BA programme. They also said that “(there are) the same teaching methods in BA programme and the same here”.

There is some repetition of the required reading materials in different courses. The book *Choir Director Basics* is obligatory literature in four courses, *Chorinis menas visuomenės kultūroje: Europos chorinė tradicija ir jos įsitvirtinimas Lietuvoje* – in three courses. Three of five obligatory sources are the same in the courses *Scientific research methodology and research work 1* and *Research work 3*.

A conscious effort to make the programme up-to-date can be noted, there are courses like *Applied software and creation of music* and *Management of Musical Projects*, which directly refer to modern situation and needs. At the same time, in some expressions the programme seems to be more conservative, reflecting and containing approaches and ideas characteristic of the period more than two decades ago. So, a term “choral literature”, characteristic for music studies in Soviet times, is used instead of “choral music history”; a term “modern jazz style” is applied to music premiered in 1985. There are courses with half or even more (3 out of 5) obligatory reading sources in Russian, sometimes as old as the book *Техника дирижирования* published in 1967 (but presented in the 3.1. Appendix as if in 2007). As it appeared during the meeting with students and alumni, they are mostly not comfortable with Russian or even do not have the reading ability.

While studying course descriptions, the panel encountered a significant issue, in respect to the preparation of the final work. The General Requirements for Master Degree Study Programmes state that in the study area of Creative Arts and Design, “the final work of a master’s degree student shall consist of a creative project and a written thesis related to the project where the student describes the ideas, knowledge and technologies used in his/her project.” As it appeared, the aims and learning outcomes of the appropriate courses (i.e. *Final Thesis preparation, Research Methodology*) do not orientate students towards such a goal. This conclusion was supported by the observations, as the evaluation panel got acquainted with the graduates’ research papers: none of the research papers presented for the panel were related to the creative project in a way that there would be student’s analysis of the ideas, knowledge and technologies used in his/her project. Therefore the panel believes that the senior management of the programme should responsibly consider restructuration of the research modules in accordance with the legal requirements.

3. Staff

The qualification of the teaching staff is sufficient to deliver the study programme and meets the General Requirements for the Master Degree Study Programmes.

9 teachers are implementing the study programme of Choral Conducting: 3 professors, 3 associate professors and 3 lecturers. The staff composition meets the legal requirement as 88,8% of all study subjects are taught by teachers with scientific degree or recognized artists (minimum required 80%), 33,3% of the volume of the subjects in the main field of studies is taught by professors (minimum required 20%). The Annex 3.2 gives further evidence of the fulfillment of those requirements.

After an earlier significant turnover of teachers caused by several objective reasons (general reduction of study programme funding, decreasing number of students, study process optimization, and others) the common situation appears to have improved. With the addition of two new subjects (*Management of Music projects* and *Application Software and Music*

Composition) to the study program in 2013, two new teachers joined the academic staff (SER p.19). One of them gained a scientific degree last year, while another's PhD thesis is to be defended this year. The evaluation panel consider this a positive trend towards further staff improvement in the research field.

According to the information contained in the SER, the pedagogical and scientific experience of the staff is clear. Despite the high average age of teachers (56,6) the data provided in the Annexes 3.2 and 3.3 approves the exclusive experience in their pedagogical work: 7 of 9 have a solid – more than 30 years' standing which evidently contributes to ensuring the achievement of learning outcomes.

Besides the pedagogical practice the staff are involved in other artistic and qualification activities in a wide range. Teachers develop their academic, artistic and scientific competences by taking part in various music festivals, master-classes and seminars in Lithuania and abroad. The university regularly invites foreign teachers to give lectures. During the period of 2009 – 2013 16 teachers visited the FU from 11 countries, and the current rate of the outbound and inbound teachers in the framework of academic exchange appears to be 1:1.8 (SER p. 22). However, the meeting with the teachers reflected their wishes to have more visits abroad. The evaluation panel would encourage the university to find more opportunities for their teachers to participate in exchange programmes.

4. Facilities and learning resources

The evaluation panel appreciated the improvements done updating the facilities during the assessed period. The panel was pleased to examine the FA concert hall during the performance of Choral Conducting and Folk Music programmes' students. Besides the excellent acoustics the hall is fully equipped with the necessary sound and light systems, has appropriate concert instruments (Grand Piano and Organ) and other requisites.

The evaluation panel have also visited library of the KU FA, looked over classrooms used for the study programme. Overall situation appeared to be good enough and adequately arranged. Nonetheless, the panel would have some observations concerning further improvement.

After the partial renovation of the premises, it is still needed to continue the process, as a part of the classrooms (especially those for the individual student work) are in average condition. The ones for group lectures and choir studies appeared to be satisfactory in their status. Each classroom is equipped with two pianos necessary for the choir conductors' training. The computer classroom contains 10 workplaces; PC's have the newest software installed: sound editing (Cubase, Wavelab) and notation (Finale, Sibelius) software. However, computers are not supplemented with MIDI keyboards, which are not necessarily compulsory, nevertheless, taking into account the creative subject of *Application Software and Music Composition* taught in the programme, they could be undoubtedly useful. Thus the panel would recommend the Faculty to find possibilities of acquiring them in the future.

The library of the Faculty of Arts is located in the still un-renovated part of a building and is in an average condition. Although the collection of documents is quite extensive (more than 120 thousand) a large part of the books and sheet music needful for the choral studies seems obsolete and most probably disused. A major share of the literature is in Russian, rather than in Lithuanian or other languages. Considering students' decreasing skills reading in Russian year after year, the relevance of this literature seems questionable.

The collection of classical recordings is rich enough, however, made up mostly of vinyl LPs from the Soviet era. Hence it appears to be stylistically one-sided and in some cases outdated. Surely the importance of outstanding archive recordings is undeniable and some of the most necessary are already re-recorded on CDs. Generally, the recorded music library would benefit from some investment in the acquisition of more new CDs.

Taking into account the small number of students there are appropriate conditions for listening to music: a special auditorium is available for group listening; besides, there are 3 spots for individual listening with headphones.

The external facilities for students' practice are nonetheless important for Choral Conducting studies. KU has close ties with Klaipėda city choral community *Aukuras* and the *Žvejų* Cultural Centre. The students who already work as choirmasters in the region have all possibilities to carry out their practice and the preparation of the final concert program within the base of the choirs proposed. According to the SER (also confirmed by the staff) the option to pass the Final Thesis (preparation and performance of a concert programme) with one of the professional choirs ("Aukuras" and "Polifonija") is available as well.

5. Study process and student assessment

The admission requirements and entry process, which involves an entrance examination for all applicants except those students who are completing first cycle studies at Klaipėda in the year of applying, are clearly presented in the SER. It could be perceived as strange to have a different entry process for different groups, particularly if there are issues of funding at stake. However, it is stated in the SER that these procedures are approved by the Faculty Council and coordinated with the Ministry of Education and Science. Also, the students and graduates who met with the panel were all state funded and were not aware that there had been any competition for funded places. Although there has been an increase in student intake over the past two years, the numbers are still low – three students enrolled in 2012 (all state funded), and four students in 2013 (all state funded). The panel recommends that the Department develop a strategy to promote the programme more widely in an effort to attract a greater numbers of students.

The organization of the study process is outlined in the SER and the group classes are timetabled over two days to facilitate the students who are also working. A large part of the teaching and learning is conducted on an individual basis and students appreciate the close contact they have with their main teachers whom they meet three times a week. The panel were surprised to note that *Choir Studies* and *Choral Arrangement* were not compulsory, but staff explained that students conduct their own choirs outside the university and students perceived it as a positive aspect that gave them freedom and left more time for other activities. While acknowledging the importance of facilitating students in this way, the panel recommends that staff ensure that such work is supervised and that students get experience of a range of choral contexts.

Artistic activity/performance is a core part of the Masters programme and preparation and performance of a concert programme (referred to in the SER as the *Final Thesis*) represents a major part of the student's workload. The MA includes a research component also, in the form of a written thesis. In addition to fulfilling the programme requirements, students participate in further artistic activity in the context of concerts, competitions, summer academies, seminars and national and international choral events.

One of the recommendations from the 2010 evaluation report was that the programme committee should examine ways in which Masters students could participate in mobility programmes

during their postgraduate studies. The SER gives detailed information on a series of measures taken by KU to promote student mobility but suggests that, because master's students participated in Erasmus programmes during their first cycle studies, they are not eligible to do so again. The panel recommends that the programme committee continue to promote student mobility as recent changes in legislation permit an individual student to participate in exchanges during both first and second cycle studies.

Students and graduates appreciate the high level of support provided at KU and commented on the ongoing guidance and advice provided by teachers both during and after Masters studies. The individual consultations, which form a large part of the programme, would appear to contribute to a strong student centered approach. The SER describes how detailed information on various aspects of the programme is made available to all students on websites, on information stands, at monthly meetings with students and is also sent by email. Social support is also available for students and there is a Career Centre, which provides counseling on career issues. Various types of grants are available within the University on the basis of achievement.

Given the opportunities for individual consultations within the programme, the students obviously benefit from ongoing formative assessment and receive immediate feedback from their teachers. However, the panel had some concerns over certain aspects of the assessment process. The Department developed course descriptions and assessment criteria for each subject in response to the 2010 evaluation report, and these are publicly available. However, the panel found that the documentation was not always clear in that, for most subjects, the assessment methods identified on the first page of the course descriptor do not correspond with those indicated on the last page of the descriptor, where weightings are also given. The panel also has concerns over the assessment of the Final Thesis: concert programme and written thesis. The SER refers to the University wide *Descriptor of General Requirements for Students' Independent Papers and Art Works* (2010) and to the Department of Music Theory and Pedagogy-developed *Regulations for the Final Theses in Music Pedagogy* (p.29), but there is no reference to specific regulations for the Choral Conducting programme where one would expect to find different criteria than for pedagogy, given the artistic focus of the subject. As indicated above, the panel were also concerned that the relationship between the final performance component and the written thesis was not clear and that, in many cases, the theses tended to be more descriptive than research focused. The panel recommend that this issue be examined by the programme committee and recommend also that a panel which includes an external examiner be involved in assessing the written theses.

Meetings with graduates and social partners confirmed that graduates find employment in a variety of contexts in the region, as choirmasters in professional groups, as concert masters, as teachers and choral conductors in music schools, high schools and cultural centers and in various management roles. The SER makes a strong case in outlining the importance of the programme and its graduates for the region. The social partners who emphasized the demand for young specialists with highly developed performance/artistic abilities along with managerial skills also confirmed this. They welcomed the development of the module on management. The panel was convinced by the arguments put forward by the staff and by the social partners.

6. Programme management

The management of the programme is done at 4 levels - the Senate and the Rector's Office, The FA Council, the administration of the Choral Conducting study programme and the Choral Conducting Study Programme Committee. Each of them has responsibilities with quality assurance process as well.

The management of the study programme, study quality assurance, and the responsibilities of the programme implementers are defined on the basis of legal statutes and documents.

The Faculty organizes meetings on themes such as educational aspects of the programme, improvement methods, the study process in the context of other programmes, the priorities of the academic year and the provisioned improvements are sent to the decision-making structures.

The Department of Vocal Music (DVM) and the Choral Conducting Study Programme Committee (ChC SPC) are directly responsible for the content and implementation of the programme. During the meetings, held twice a year, they discuss all relevant issues, analyze arising problems and propose possible ways of their solution. Also the members of the ChC SPC (5 teachers and 1 student) have clearly distributed responsibilities of means of programme quality assurance (monitoring of the programme, improvement of curriculum design, maintenance of contacts with the alumni, feedback from stakeholders, student opinion surveys, etc.). The study programme, taking into consideration internal and external data, is revised on an annual basis.

The programme has a transparent system of programme management and decision taking and is regularly improved after the internal quality assurance process. Since the last external evaluation, as it was pointed as weaknesses of the programme, the quality assurance processes appear to have improved. Since 2010, systematic data accumulation has been implemented. The DVM accumulate and analyze information like data on admission scores, assessment of the study process, opinion of the alumni and employers of the study programme, the statistics of student and staff international mobility, the data of the staff research and artistic activity.

Teacher and student participation in the process of the programme assessment and improvement is clearly explained in the SER (#130). The student feedback is collected about the student expectations, their satisfaction with the studies, and the arising problems. The programme team keeps in touch with the graduates to get their opinions about the programme and improvement of it as well.

During the meetings with students and alumni the evaluation panel noticed the importance of surveys and questionnaires they were given. They stressed it as regular and productive process which starts from the first semester. Moreover, students and alumni mentioned tangible changes in the programme that have been implemented. For instance, the students expressed the need of some managerial courses in the programme, as managerial competences are a necessity in their working environment. As a result, the subject *Management of Music Projects* has been included in the curriculum. Furthermore, as it became clear after the conversation with social partners, a similar improvement was also suggested by the Choir Society *Aukuras*.

The panel was pleased to meet several representatives from the main cultural centers, city Concert Hall, Choir Society *Aukuras* and Šiauliai State Choir *Polifonija*. During the conversation a general opinion about regional need of graduates of the programme was expressed. The younger and more innovative generation of choral conductors is on demand. So, the partners appeared to be concerned to be actively involved in regular improvement of the study programme. Nonetheless, the panel would encourage further developing the collaboration with social partners both for the promotion and the improvement of the programme.

III. RECOMMENDATIONS

1. The panel recommends that the programme committee and the Department give some consideration to converting the programme to a four-semester model.
2. The panel recommends that the committee ensure that the relationship between the final concert and the written thesis is clearly defined according to requirements laid down for study programmes in the area of creative arts and design, and that the research modules provide more focus on issues relating to artistic research.
3. The panel would suggest to avoid “doubled” subjects in the curriculum of the study programme, not combining two different topics into one course.
4. The panel recommends that the committee revise the assessment processes in the course descriptors and that an external examiner be involved in assessing the written theses.
5. Considering the on-going renovation processes, the panel would welcome the further continuation and stresses the necessity of acquiring new resources for library, music collection and supplying computer-class with MIDI keyboards.
6. The panel recommends that the programme committee continue to promote student mobility as recent changes in legislation permit an individual student to participate in exchanges during both first and second cycle studies.
7. The panel would encourage the university to find more opportunities for their teachers in the exchange programmes.
8. The panel recommends that the Department develop a strategy to promote the programme more widely in an effort to attract a greater numbers of students.

IV. SUMMARY

The programme aims and learning outcomes are based on the academic and professional requirements, public needs and the needs of the labour market in Western Lithuania. The choral conducting graduates are needed in the region, and the ones from the programme display good qualities as artists and organizers of cultural life, as it was mirrored out of discussions with the employers and social partners.

Well-qualified and deep experienced teachers deliver the study programme. The artistic activity of the department teaching staff is broad and versatile, embraces the leadership of choirs, organization of various regional, national and international choral art events. Thus it contributes to the aims of improving students’ creativity and performing skills as well. The University supports professional development of the staff, although more opportunities for international exchange would be preferable.

The study process is appreciated by students and graduates, mostly for the possibility to combine practical activities and lectures with a high level of support provided by teachers through the on-going guidance, individual consultations, thus showing contribution to a strong student centered approach.

One of the facilitating aspects is the brevity of the studies – 3 semesters. However, as was revealed during the discussions with teaching staff, students, social partners, the 4-semester model would be welcomed. A number of other curriculum aspects could also be improved: the unnecessary compound of two subjects in one course which could be separated into two; the equivalent time for the delivering programme available; opportunity for deeper research focus in the written final theses, etc.

The continuation of promoting student mobility in exchange programmes would be welcomed, as the recent changes in legislation permit an individual student to participate in exchanges during both first and second cycle studies. But, again, it could be understandable that the current volume of the second cycle studies may be problematic for this issue.

The panel stressed the necessity of reconsidering the Final Thesis requirements. The lack of the relationship between the final performance component and the written thesis was observed. In many cases, the theses tended to be more descriptive than research focused having almost no direct links to the concert programme prepared with the choir.

The programme has appropriate facilities at its disposal. The remarkable changes in the renovation of premises were made, and the ongoing process appears to be continued. However, an update of the resources, such as most common recordings, new literature and additional computer equipment is still needed for the more comprehensive and innovative training methods.

The programme has a transparent system of programme management, implementation and monitoring and is regularly improved after the internal quality assurance process. The roles and responsibilities of the various groups involved are clearly defined and the programme appears to be well run. The programme is reviewed on an ongoing basis and changes and developments are informed by feedback from students, staff and social partners.

V. GENERAL ASSESSMENT

The study programme *Choral Conducting* (state code – 621W31002) at Klaipėda University is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

No.	Evaluation Area	Evaluation Area in Points*
1.	Programme aims and learning outcomes	3
2.	Curriculum design	2
3.	Staff	3
4.	Material resources	3
5.	Study process and assessment (student admission, study process student support, achievement assessment)	2
6.	Programme management (programme administration, internal quality assurance)	3
	Total:	16

*1 (unsatisfactory) - there are essential shortcomings that must be eliminated;

2 (satisfactory) - meets the established minimum requirements, needs improvement;

3 (good) - the field develops systematically, has distinctive features;

4 (very good) - the field is exceptionally good.

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**KLAIPĖDOS UNIVERSITETO ANTROSIOS PAKOPOS STUDIJŲ PROGRAMOS
CHORO DIRIGAVIMAS (VALSTYBINIS KODAS – 621W31002) 2014-05-16
EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-240 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Klaipėdos universiteto studijų programa *Choro dirigavimas* (valstybinis kodas – 621W31002) vertinama teigiamai.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	2
3.	Personalas	3
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	2
6.	Programos vadyba	3
	Iš viso:	16

* 1 - Nepatenkinamai (yra esminių trūkumų, kuriuos būtina pašalinti)

2 - Patenkinamai (tenkina minimalius reikalavimus, reikia tobulinti)

3 - Gerai (sistemiškai plėtojama sritis, turi savitų bruožų)

4 - Labai gerai (sritis yra išskirtinė)

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IV. SANTRAUKA

Programos tikslai ir studijų rezultatai yra grindžiami akademiniais ir profesiniais reikalavimais, visuomenės poreikiais ir Vakarų Lietuvos darbo rinkos poreikiais. Chorinio dirigavimo absolventai regione yra reikalingi, o diskusijų su darbdaviais ir socialiniais partneriais metu paašškėjo, kad baigusieji programą pasižymi kaip geri kultūrinio gyvenimo organizatoriai ir menininkai.

Studijų programą vykdo puikios kvalifikacijos ir labai patyrę dėstytojai. Katedros dėstytojų meninė veikla yra plati ir įvairi, jie vadovauja chorams, organizuoja įvairius regioninius, šalies ir tarptautinius choro meno renginius. Tokiu būdu jie padeda siekti tikslų – ugdyti studentų kūrybiškumą ir meninius gebėjimus. Universitetas remia dėstytojų profesinį tobulėjimą, tačiau būtų gerai suteikti daugiau galimybių vykdyti tarptautinius mainus.

Studijų eigą gerai vertina studentai ir absolventai, daugiausia – dėl galimybės derinti praktinę veiklą ir paskaitas bei gauti aukšto lygio pagalbą, kurią teikia dėstytojai nuolat patardami, teikdami individualias konsultacijas, o tai rodo tvirtą į studentus orientuotą požiūrį.

Vienas iš lengvinančių aspektų yra trumpos studijos – 3 semestrai. Tačiau diskusijų su dėstytojais, studentais ir socialiniais partneriais metu paaiškėjo, kad visi pritartų keturių semestrų studijoms. Reikėtų tobulinti ir kitus studijų turinio aspektus, kaip antai: be reikalo du į vieną sujungtus dalykus reikėtų išskaidyti į du atskirus dalykus; programai vykdyti nustatyti adekvačią trukmę; numatyti galimybę baigiamuosiuose rašto darbuose atlikti nuodugnesnius mokslinius tyrimus ir t. t.

Reikėtų ir toliau skatinti studentų judumą dalyvaujant mainų programose, nes naujausi įstatymų pakeitimai leidžia studentams individualiai dalyvauti mainuose tiek pirmosios, tiek antrosios studijų pakopos metu. Tačiau suprantama, kad, atsižvelgiant į dabartinę antrosios studijų pakopos apimtį, šis klausimas gali būti problemiškas.

Ekspertai pabrėžė, kad reikia iš naujo apsvarstyti baigiamojo darbo reikalavimus. Pažymima, kad trūksta ryšio tarp baigiamosios meninės veiklos komponento ir baigiamojo rašto darbo. Daugeliu atvejų baigiamieji darbai yra labiau aprašomojo pobūdžio nei tiriamojo ir beveik nėra tiesioginio ryšio su koncertine su choru parengta programa.

Materialioji bazė programai vykdyti yra tinkama. Buvo ženkliai atnaujintos patalpos ir darbai dar tęsiasi. Tačiau vis dar reikia atnaujinti išteklius, kaip antai: įsigyti labiausiai paplitusių įrašų, naujos literatūros ir papildomos kompiuterinės įrangos, siekiant užtikrinti išsamių ir inovatyvių mokymo metodų taikymą.

Programos vadybos, įgyvendinimo ir stebėsenos sistema, atlikus vidinį kokybės užtikrinimo procesą, yra skaidri ir nuolat tobulinama. Įvairių suinteresuotų grupių vaidmenys ir atsakomybė yra aiškiai apibrėžti ir programa, kaip matyti, vykdoma gerai. Taip pat programa yra nuolat peržiūrima, o pakeitimai ir plėtra atliekama atsižvelgiant į studentų, darbuotojų ir socialinių partnerių grįžtamąjį ryšį.

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III. REKOMENDACIJOS

1. Ekspertai rekomenduoja Studijų programos komitetui ir Katedrai apsvarstyti galimybę pakeisti programos modelį į keturių semestrų modelį.
2. Ekspertai rekomenduoja komitetui aiškiai apibrėžti baigiamojo koncerto ir baigiamojo rašto darbo ryšį pagal reikalavimus, nustatytus menų srities studijų programoms. Mokslinių tyrimų moduliai turėtų būti labiau orientuoti į klausimus, susijusius su meno moksliniais tyrimais.
3. Ekspertai siūlo vengti dalykų dubliavimosi studijų programos turinyje ir nejungti dviejų skirtingų temų į vieną kursą.
4. Ekspertai rekomenduoja komitetui peržiūrėti dalykų aprašuose pateiktus vertinimo procesus ir įtraukti išorės ekspertą, kuris dalyvautų vertinant baigiamuosius rašto darbus.

5. Atsižvelgdami į vykstančius renovacijos darbus, ekspertai pataria juos tęsti toliau ir pabrėžia poreikį įsigyti naujų priemonių bibliotekai ir atnaujinti muzikos kolekciją, o kompiuterių klasę aprūpinti MIDI klaviatūromis.
6. Ekspertai rekomenduoja studijų programos komitetui toliau skatinti studentų judumą, tuo labiau kad naujaisi įstatymo pakeitimai studentui leidžia individualiai dalyvauti mainuose tiek pirmosios, tiek antrosios studijų pakopos metu.
7. Ekspertai skatina universitetą rasti daugiau galimybių dėstytojams dalyvauti mainų programose.
8. Ekspertai rekomenduoja Katedrai sukurti strategiją, kuri plačiau reklamuotų programą stengiantis pritraukti daugiau studentų.

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Paslaugos teikėjas patvirtina, jog yra susipažinęs su Lietuvos Respublikos baudžiamojo kodekso 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)