



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Klaipėdos universiteto  
**STUDIJŲ PROGRAMOS**  
***LIAUDIES MUZIKA (621W31004)***  
**VERTINIMO IŠVADOS**

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**EVALUATION REPORT**  
**OF *FOLK MUSIC (621W31004)***  
**STUDY PROGRAMME**  
at Klaipėda University

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## DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Liaudies muzika</i>
Valstybinis kodas	621W31004
Studijų sritis	menai
Studijų kryptis	muzika
Studijų programos rūšis	universitetinės
Studijų pakopa	antroji
Studijų forma (trukmė metais)	nuolatinės (2)
Studijų programos apimtis kreditais	120 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	muzikos magistras
Studijų programos įregistravimo data	<b>1997 m. gegužės 19 d.</b>

## INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Folk Music</i>
State code	621W31004
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 (2)
Volume of the study programme in credits	120 ECTS
Degree and (or) professional qualifications awarded	Master of Music
Date of registration of the study programme	<b>19 May 1997</b>

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The Centre for Quality Assessment in Higher Education

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## I. INTRODUCTION

The international evaluation panel is pleased to submit this Evaluation Report of the Master Programme in second cycle study programme *Folk Music* at Klaipėda University. The evaluation was undertaken with reference to the legal requirements pertaining to Lithuanian Higher Education and Research as outlined in information and documentation provided by the Centre for Quality Assessment in Higher Education in Lithuania. This report is based on the Self-evaluation Report (SER) prepared by Klaipėda University and on information gathered during the site visit on 6–7 March 2014.

Professionals of folk instrumental music have been trained in Klaipėda since 1975. The *Folk Music* second cycle study programme has been administered by the Department of Instrumental Music since 2012, which was established by joining Departments of Folk Music, Piano, Jazz, and Wind and String Music. The staff teaching in the study programme of *Folk Music* includes 4 professors, 3 associate professors, 1 PhD lecturer, and 2 lecturers. The most recent international evaluation of the *Folk Music* second cycle study programme was done in 2010.

The evaluation panel submits this report as an objective evaluation of the *Folk Music* second cycle programme and hope that the recommendations will make a positive contribution to the ongoing development of the programme.

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*

The programme has two main aims, however, it remains unclear how the two aims differ from each other. The programme is said to be training „highly qualified specialists of folk instrumental music who would possess theoretical and practical competences and the qualities necessary for the performer and leader activity“ (first aim) and training „specialists of folk instrumental music who would be able to apply professional speciality knowledge to practice (in playing solo or in an ensemble and in work with artistic companies of different types)“ (second aim). It seems that the two aims are at least partially overlapping with each other. During the site visit, the teaching staff agreed that they recognized this problem.

The learning outcomes of the programme refer to the five structural parts of the Descriptor of Study Cycles approved by the order of the Minister of Education and Science, which divide the programme into five parts: knowledge and its application, abilities to carry out research, specific abilities, social abilities, and personal abilities. For each of the five parts, three outcomes are defined. For example, for special abilities, the outcomes are the following:

„C1. The ability to adapt the possessed knowledge to artistic aims and to critically analyze and assess novel ideas on its basis.

C2. The ability to develop and prepare original concert programmes of folk instrumental music.

C3. The ability to develop and implement novel original measures in cultural or artistic activity or in the inculcation of innovations“ (SER, p. 8).

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

The learning outcomes are linked to two groups of competences: general and professional ones. General and professional competences are related to study courses in the curriculum. For example, general competences are developed in the following courses: Research Methodology, Philosophy of Music, Ethnic Instrumentology 1 and 2, History of Performing Arts, and Scientific Essay 1, 2, and 3. The links between the programme outcomes and the study courses are established in Table 5 (pages 14-15) of SER. For example, the course of Research Methodology is related to the following learning outcomes: A1, B3, C4 (?), D2, and E3. It should be noticed that the learning outcome C4, which is present in Table 5 of the self-evaluation report, is missing in the description of the learning outcomes in Table 1 (pages 7-8). There is no full correspondence between Tables 1 and 5 in the SER. There are some discrepancies between the programme learning outcomes and the learning outcomes in subject descriptions (for example B2, C3, C4, D1, D2, E2 in Elective Principal Specialism Course and its Teaching Methodology, Elective Course of Professional Qualification and Ensemble Class and others). In the discussions with the teaching staff this has been not explained.

It has been stressed in the SER that the necessity for an MA programme in *Folk Music* at Klaipėda University stems from the need for continuing education of folk instrumentalists in Western Lithuania region, in particular. However, interviews with students and employers revealed that the need of such professionals is decreasing steadily. The SER does not provide sufficient analysis of how the programme adapts to the modern market changes. During the meeting with social partners, attention was drawn to some of the competence gaps by already trained specialists. Namely, employers requested that graduates should be more familiar with the customs and traditions, as well as with traditional Lithuanian costume.

The aims and the intended learning outcomes of the study programme are made public on the web site of Klaipėda University ([www.ku.lt](http://www.ku.lt)) and are each year presented in brochures for the applicants.

The programme aims and learning outcomes are consistent with the type and level of studies (second-cycle studies in folk music) and the level of qualifications offered (Master of Music).

The title of the programme, its contents, learning outcomes and competences are not quite in line with each other. As it came across both in the SER and in the discussions with the staff, there appears to be a lack of conceptual clarity around the aims of the programme. The main purpose of the programme is to train a professional musician-performer and leader of ensemble, this has been recognized and appraised by the teaching staff and also by social partners, the tradition to train specialists of folk musical instruments is a long-lasting one, it goes back to 1975. Also the meeting with students bore witness to their intention – to be performing artists. The specialization in musical folklore, as it is presented in evaluation documents, is of a different background – it is part of the research of traditional music, and as such it is affiliated with ethnomusicology, or in education it is commonly treated as cultural studies. Ethnomusicological studies have different aims, and consequently – learning outcomes, which have rather little in common with the training of artists. In view of this, the panel recommends that the senior management of the programme revise it, applying similar approach as to other instrumental music programmes at Klaipėda University. One should consider the possibility of changing the name of the programme, in order to better correspond to the content of the curriculum. (The present potential of the folklore specialization could be a good starting point to consider a separate ethnomusicology programme.)

## 2. Curriculum design

The programme is designed to run over 4 semesters, i.e. 2 years, and consists of 120 ECTS credits. This is the maximum allowed by Lithuanian law. In each of the first three semesters 5 study subjects are studied, and finalised with examination, and in the fourth semester 3 study subjects are taken. The amount of the subjects of study field and final work preparation comprises 96 credits (required no less than 60 credits for subjects of the study field, and at least 30 credits for final work preparation), and the University-prescribed and student-chosen courses comprise 24 credits (required no more than 30 credits). Also, 30 credits are allocated for the preparation of final work and its defence, which corresponds to the requirement of no less than 30 credits. This arrangement meets the requirements set by the Description of General Requirements for Master Study Programmes.

Students' independent work comprises about 78.8% (in Table 2) or 78.4% (in Table 3) of all studying time, including the time for Master's work; 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.

The study subjects follow a logical arrangement in the programme, they are taught consistently throughout the 4 semesters. The indicated volume of course credits seems to be appropriate and contributes to the building of the intended competences.

Conceptual ambiguity and lack of precision regarding the learning outcomes does not facilitate to fully evaluate the compliance of themes with learning outcomes.

As the SER informs us, the majority of courses (96 credits, including electives) in the programme are designed to be of a deepening level, while the rest (24 credits) are of an applied level. The subjects of the "deepening level" are characterized as "oriented towards the systematization and extension of the already possessed and the newly acquired knowledge (of music, ethnic instrumentology, music composition and improvisation, and the history of performing arts) and the abilities to analyze and assess the phenomena of the national and international musical culture". This "deepening level" is commonly associated with up to date scientific literature, which is an indispensable prerequisite for realization of such a task. While some of subject descriptions comply with this, several other courses (Principal Specialism Elective, Elective Course of Professional Qualification and Ensemble, Ethnic Instrumentology) cannot be considered as appropriate, because: 1) the provided references are collections of musical compositions, songs and excersises; 2) no internationally recognized literature is provided; 3) outdated sources (items as old as from 1954, 1968 or 1969) are offered. The panel recommends that references and additional literature lists be reviewed to reflect the latest international achievements in science, art and technologies as befits a Masters level programme. In general, the theoretical foundations of the whole programme should be strenghtened in order to keep in line with European Masters level standards.

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." This thesis should relate directly to the performance component and the panel were concerned that this did not always appear to be the case. The panel suggest that this be focused more on issues relating

to artistic research and that the programme committee ensure that there is a direct link between the final concert and the written thesis. As it appeared, the aims and outcomes of the appropriate courses (Scientific Essay 1, Scientific Essay 2, Scientific Essay 3) do not orientate students towards such a goal. This conclusion was supported by the observations, as the panel got acquainted with the graduates' research works (they are mostly oriented towards the general folk music topics, but not towards performance problems). Therefore the panel recommends that the senior management of the programme should responsibly consider revision of the research courses in accordance with the general requirements for second cycle programmes outlined above. In more general terms, the artistic research component needs development, the methodological approaches can be more clearly defined and more attention given to improving the quality of the research paper.

### *3. Staff*

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

10 teachers are implementing the study programme: 4 professors, 5 associate professors and 1 lecturer. The composition meets the legal requirement as 90% of all study subjects are taught by teachers with scientific degree or recognized artists (minimum required 80%), 30% of major study field subjects' volume is taught by professors (minimum required 20%), and the entire personnel has pedagogical experience no shorter than 3 years. The Annex 3.3 was chosen as the evidence of the fulfillment of those requirements, and contains detailed CVs of the staff.

After an earlier significant turnover of teachers and merging of two Departments, the common situation appears to be almost unchanged, although the staff became younger (SER, Page 22). One lecturer started her doctoral studies. Visiting experts consider this a positive trend and would encourage further staff improvement in the research field.

Despite the high average age of teachers – 64 years (according to the Annex 3.3), the data provided evidence of their remarkable experience in pedagogical work. This evidently contributes to ensuring the achievements of the learning outcomes of the programme. However, the panel should strongly encourage for the rejuvenation of the teaching staff to achieve tangible balance between well-experienced and more progressive delivering of the study programme.

Beside the pedagogical practice the staff are involved in a wide range of artistic and research-methodological activities. Teachers develop their academic, artistic and scientific competences by taking part in various music festivals, master-classes and seminars in Lithuania and abroad. The teachers participate at national and international scientific-methodological conferences and seminars, collaborating with the other universities in Lithuania and abroad. Scientific articles made on the basis of conference presentations are published mostly in KU journals "Tiltai" and "Res Humanitariae", as well as in scientific publications of universities abroad. Some theoretical subjects teachers do not have scientific publications on the subject that they teach, or publications are outdated.

The university increasingly invites foreign teachers to give lectures. Thus, the rate of the outbound and inbound teachers in the framework of academic exchange at the moment is 1:1,8 (SER, Page 21). 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 panel visited Klaipėda University Faculty of Arts library, looked over the classrooms and assessed the quality and conditions of the studies offered.

Faculty of Arts uses a concert hall of historical architecture and excellent acoustics, with lighting and sound recording systems installed. The hall is successfully used for educational purposes, concerts of teachers and students are organized. Over the period of 2010–2013, a large part of the auditoriums in the main building and its facade were renovated. Folk music students make use of 7 classrooms: 3 are for group lectures while 5 are for individual activities. The number and quality of the classrooms is adequate. As described in the SER, „students can work independently (to play musical instruments, sing, or conduct) from 7 am to 10 pm every day.“ (SER, p. 24) The renovated classrooms have proper sound insulation. Many of the classrooms have one or two pianos. Some of the classrooms for individual activities still are of poor quality; some of instruments are out of tune. Some new music instruments have been purchased (a piano, an accordion, 2 kankles), but the need of some folk musical instruments still remains (according to the SER).

The computer classroom for music technologies has 10 work spaces, equipped with computers with sound editing software (Cubase, Wavelab) and note writing software (Finale and Sibelius). It should be noted that these computers do not have MIDI keyboards; therefore the work spaces are unsuitable for teaching music composition. The panel stresses that MIDI keyboards are a necessary part of musical computer hardware and encourage the Faculty of Arts to possibly acquire MIDI keyboards in the future.

The Faculty of Arts houses Klaipėda University's central library, which operates from 9:00 to 17:00. Library opening hours may not be sufficient for some working students and for those who come from other cities. There are more than half a million publications. There are subscriptions to 176 periodicals, some of them are relevant for folk music students. Full-text electronic databases (EPSCO, JSTOR) are also subscribed to. However, during the visit, the panel did not find any evidence that these databases would be used in the study process or/and scientific research activities. Klaipėda University Faculty of Arts library is located in an old, un-renovated building. The Faculty of Arts collection is extensive (more than 120 thousand documents); however a large part of the books and sheet music are obsolete. A major share of the literature in foreign languages is mostly in Russian. Considering that every year less and less students can read in Russian, there are serious doubts as to the ability of students to make use of the available resources. The Committee stresses the need to acquire the newest methodological literature and suggests paying attention to the completeness of serial publications.

The music collection is made up of mostly old LP vinyl records. The collection of classical recordings is rich enough, but it is stylistically one-sided. Some of the most necessary vinyl records have been re-recorded on CDs. The collection of original CDs is too small and in the future should be constantly updated with the newest releases. There is a special auditorium available for group listening to music recordings and 3 more music-listening places are available, but there is an obvious lack of spots for individual music-listening.

#### ***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, 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. This lack of competition is confirmed by the data provided in Table 15 of the SER (p.27). Student numbers are very low – three students enrolled in 2013 (all state funded), and there were only two students enrolled each year from 2009-2013. The panel recommend that the Department develop a strategy to promote the programme more widely in an effort to attract a greater numbers of students.

The organisation of the study process is outlined in the SER and it would appear from the information provided and from meetings with students and graduates that timetables are flexible and student centred. The class contact hours are not high and a large part of the programme is based on individual tuition and this facilitates students in arranging their timetables around their work commitments, as most students will have jobs during their studies. A range of learning and teaching methods are used and students receive ongoing feedback from their teachers. Students welcome the combination of practical and theoretical components and appreciate the performance opportunities provided as part of the programme.

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 Project*) represents a major part of the student's workload. In addition to fulfilling the programme requirements, students welcomed opportunities to participate in further artistic activity in the context of concerts and competitions.

One of the recommendations from the 2010 evaluation report was to improve student mobility. The SER states that while there are *ERASMUS* agreements with fifteen different countries in the areas of music and music pedagogy, only some of them are suitable for second cycle exchanges. In addition, it is argued that folk music students do not participate in exchange programmes because of the specificity of their studies and that, in order to facilitate mobility, the Department is planning for the students to study under classical teachers (*birbynė* – clarinet and oboe, *kanklės* – harp). The panel suggests that, as Folk Music studies are available in many countries, the programme committee should explore this area further and make every effort to facilitate student mobility in their own instruments.

Students and graduates commented on the ongoing guidance and advice provided by teachers. The individual consultations which form a large part of the programme would appear to contribute to a strong student centred approach. The students commented on the good relationship they had with their teachers and with other members of the Department and one senses a collegiate approach. The SER states that detailed information on the syllabus and various aspects of the programme is made publicly available on the website and disseminated by teachers at the first lecture, and students appeared to be aware of the requirements. Social support is also available for students and there is a Career Centre which provides counselling on career issues. Various types of grants are available within the University on the basis of achievement, although none of the students we met had received such grants.

Given the opportunities for individual consultations within the programme, the students obviously benefit from ongoing formative assessment and receive immediate feedback from their teachers. The 2010 evaluation report strongly recommended that 'the department should devise full and detailed subject-specific assessment criteria, clearly correlated with learning outcomes' (p.13). While the assessment methods and weightings are included in the individual course descriptors which are publicly available, the SER does not refer to any published criteria (except

in the case of the Final Project), but states that ‘the assessment criteria are discussed with the students during the semester’ (p.30). The Final Project is assessed according to the regulations and criteria presented in the *Descriptor of General Requirements for Students’ Independent Papers and Art Works* (2010) and the *Department of Instrumental Music-developed Regulations of the Final Project of the Graduate Studies of Folk Music* (2012). The panel had some concerns over the assessment of the Final Project in relation to the distribution and over-inflation of grades (four ‘10’s, three ‘9’s and three ‘8’s in 2012-2013) and also with regard to the relationship between the final performance component and the written thesis (not referred to in the SER discussion of the assessment of the Final Project), which was not always clear. It was observed also that, in many cases, the theses tended to be more descriptive than research focused. However, the level of students’ music performance is sufficiently high (during the site visit, the panel had the opportunity to attend a performance by current students of the programme). The panel recommend that these issues be examined by the programme committee and recommend also that a panel which includes an external examiner be involved in assessing the written work.

The SER states that the ten students who graduated between 2008-2013 all work in the profession. Meetings with graduates and stakeholders confirmed that graduates find employment in a variety of cultural and educational contexts in the region as performers, teachers, folk ensemble leaders and managers.

## **6. Programme management**

In the SER it was noted that, according to Klaipėda university statute (2012), the structure of the programme management and decision making is organised at 4 levels (the Senate and the Rector’s Office, The Council of the Faculty of Arts, the Dean’s Office, the administration of the Folk Music study programme, the Committee of the Folk Music Study Programme), and responsibilities are clearly separated between them. The SER states that the programme has mechanisms to monitor the quality of studies, the study programme implementation at the levels of students, teachers, and the administration. However, the panel found that those mechanisms are essentially limited to the Department of Instrumental Music meetings twice a year, Study Programme Committee meetings, and collection of essential data. There is obviously a lack of deeper data and trend analysis.

During the last *Folk Music* study programme external evaluation (in 2010), the management of the programme was assessed as insufficiently effective. The panel notes that not all recommendations of previous evaluation report have been fully implemented: neither detailed subject assessment criteria, nor a programme development strategy have been designed. The programme has not found ways to respond to the declining number of students, it still remains unclear how the administration and the programme team respond to the changing music market, to the declining demand of folk instrument specialists, and the decline in the popularity of this specialty. When asked during the meeting, the students mentioned giving feedback in the form of conversation, but there was no reference to questionnaires or another form of more formalized feedback. Insufficient exploitation of the opportunities of stakeholder participation in the process of the programme assessment and improvement was mentioned in SER as a weakness of this programme.

These and other features show that the programme faces serious management shortcomings that need to be corrected in the future.

### III. RECOMMENDATIONS

1. The panel recommends that the aims of the programme need to be more clearly defined in order to avoid overlaps. Learning outcomes of the programme should be more linked to the programme aims. Learning outcomes of separate subjects should be harmonized with the programme outcomes.
2. The panel recommends considering the possibility of changing the name of the programme, in order to better correspond to its aims and content.
3. The panel recommends that the University try to find resources to supplement the collection of the methodological literature and tools in order to enhance the achievement of aims and learning outcomes of the programme, especially in relation to the library, music recordings collection and equipment for music listening.
4. In general, the theoretical foundations of the programme should be strengthened in order to keep in line with European Masters level standards and more appropriate literature be included that reflects recent developments in the field.
5. The panel suggests that Master final thesis be focused more on issues relating to artistic research and that the programme committee ensure that there is a direct link between final concert and the written thesis.
6. The panel should strongly encourage for the rejuvenation of teaching staff to achieve tangible balance between well-experienced and more progressive delivering of the study programme. The panel would encourage the University to find more opportunities for their teachers to participate in exchange programs.
7. The panel suggests that the University make every effort to facilitate student participation in student mobility programmes in their own music instruments.
8. The panel strongly recommends to improve programme management, by developing mechanisms to respond to changing market needs, by introducing a more formal way of feedback collection from students, and strengthening relations with employers.

#### IV. SUMMARY

Klaipėda University's *Folk Music* second cycle study programme is dedicated to training professional folk music performers and ensemble leaders. Specialists in this field have been trained in Klaipėda since 1975. The programme's aims and learning outcomes are based on the academic and professional requirements, and seek to meet public needs and needs of the labour market predominantly in Western Lithuania. The title of the programme, its contents, learning outcomes and competences are not quite in line with each other. There is suggestion to search for a more accurate name for the programme, which would better reflect the programme's contents. The outcomes of different subjects should be more in line with the overall programme's outcomes, while the programme's aim should be formulated more clearly, seeking to avoid overlaps.

The programme is designed to run over 4 semesters, i.e. 2 years, and consists of 120 ECTS credits. The indicated volume of course credits seems to be appropriate and contributes to the building of the intended competences. The programme's contents lack conceptual clarity, confusion between two concepts manifests: preparation of a folk instrumentalist and the specialisation of musical folklore. The content of several subjects cannot be considered as being appropriate, because they are not based on internationally-accepted scientific research. In general, the theoretical foundations of the program should be strengthened in order to keep in line with European standards for Master's degrees.

The qualifications of the teaching staff are sufficient to deliver the study programme and meet the General Requirements for Master Degree Study Programmes. Despite the high average age of teachers, the data provided evidence of their remarkable experience in pedagogical work. However, the panel should strongly encourage younger-aged teaching staff in order to achieve a tangible balance between well-experienced and more progressive delivering of the study programme. The panel would encourage the University to find more opportunities for their teachers to participate in exchange programmes.

Over the period of 2010–2013, significant changes in the quality of premises occurred. Part of the classrooms were renovated, equipped with good sound insulation. But the classrooms for individual activities remain in poor condition and need to be renovated in the future. Funds and opportunities must be sought for the updating and supplementation of the music library archives, creating spots for individual music listening. The computers used for work with music software could be equipped with MIDI keyboards.

One of the key aspects of improvement of the study process and student assessment is to increase student mobility. Folk music studies are available in many countries and students should be encouraged to take advantage of this opportunity. Also, students' final work should be assessed based on defined criteria, seeking greater objectivity and avoiding over-evaluation. The aim is for a student's written thesis to be related to their final performance programme. The written thesis should be more research focused, than descriptive.

Some positive changes have been noticed in the programme's management. However, ties with employers should be strengthened and there should be a more flexible response to the changing music market, the declining need for narrowly specialised folk instrument musicians should be taken into account and more universal and creative methods for adapting the programme to modern needs should be found.

## V. GENERAL ASSESSMENT

The study programme *Folk Music* (state code – 621W31004) 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	2
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)	2
	<b>Total:</b>	<b>14</b>

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

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

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

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

Grupēs vadovas:  
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Grupēs nariai:  
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**KLAIPĖDOS UNIVERSITETO ANTROSIOS PAKOPOS STUDIJŲ PROGRAMOS  
LIAUDIES MUZIKA (VALSTYBINIS KODAS – 621W31004) 2014-05-08 EKSPERTINIO  
VERTINIMO IŠVADŲ NR. SV4-224 IŠRAŠAS**

&lt;...&gt;

## V. APIBENDRINAMASIS ĮVERTINIMAS

Klaipėdos universiteto studijų programa *Liaudies muzika* (valstybinis kodas – 621W31004) vertinama teigiamai.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	2
2.	Programos sandara	2
3.	Personalas	3
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	2
6.	Programos vadyba	2
	<b>Iš viso:</b>	<b>14</b>

\* 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)

&lt;...&gt;

## IV. SANTRAUKA

Klaipėdos universitete vykdoma antrosios pakopos studijų programa *Liaudies muzika* yra skirta profesionaliems liaudies muzikos atlikėjams ir ansamblių vadovams ugdyti. Šios srities specialistai Klaipėdoje rengiami nuo 1975 metų. Programos tikslai ir studijų rezultatai grindžiami akademiniais ir profesiniais reikalavimais ir skirti visuomenės ir darbo rinkos poreikiams, ypač Vakarų Lietuvoje, tenkinti. Programos pavadinimas, jos turinys, studijų rezultatai ir kompetencijos nevisiškai suderinti vienas su kitu. Siūloma ieškoti tikslesnio programos pavadinimo, kuris padėtų geriau atspindėti programos turinį. Įvairių dalykų rezultatai turėtų būti labiau suderinti su bendraisiais programos rezultatais, o programos tikslas – aiškiau suformuluotas, siekiant išvengti dubliavimosi.

Programą sudaro 4 semestrai, t. y. 2 metai, ir reikia surinkti 120 ECTS kreditų. Nurodyta studijų kreditų apimtis, atrodo, yra tinkama ir padeda ugdyti numatytas kompetencijas. Programos turiniui trūksta conceptualaus aiškumo ir painiojamos dvi sąvokos: liaudies instrumentų atlikėjų rengimas ir muzikinio folkloro specializacija. Kelių dalykų turinys nėra tinkamas, nes jie nėra grindžiami tarptautiniu mastu pripažintais moksliniais tyrimais. Apskritai turėtų būti stiprinami programos teoriniai pagrindai, siekiant atitikti Europos standartus, numatytus magistro laipsniui.

Studijų kokybės vertinimo centras

Pedagoginio personalo kvalifikacija yra pakankama, siekiant vykdyti studijų programą, ir atitinka Magistrantūros studijų programų bendruosius reikalavimus. Nepaisant solidaus dėstytojų amžiaus vidurkio, pateikti duomenys rodo puikią jų pedagoginio darbo patirtį. Tačiau ekspertai ypač skatina jaunosius dėstytojus siekti tinkamo bei apčiuopiamo patyrusių ir pažangiau studijų programą vykdančių dėstytojų balanso. Ekspertai skatina universitetą ieškoti ir rasti daugiau galimybių dėstytojams dalyvauti mainų programose.

2010–2013 m. laikotarpiu įvyko reikšmingų pokyčių patalpų kokybės atžvilgiu. Dalis auditorijų buvo renovuotos, įrengta gera garso izoliacija. Tačiau savarankiško darbo auditorijos lieka prastos būklės ir ateityje turėtų būti atnaujintos. Reikia ieškoti lėšų ir galimybių atnaujinti ir papildyti fonotekos archyvus, kurti savarankiško muzikos klausymosi vietas. Dirbti naudojamuose kompiuteriuose, kuriuose įdiegta programinė muzikos įranga, turi būti ir MIDI klaviatūros.

Vienas iš svarbiausių studijų eigos ir studentų vertinimo tobulinimo aspektų – didinti studentų judumą. Liaudies muzikos studijos yra prieinamos daugelyje šalių, todėl studentai turėtų būti skatinami pasinaudoti šia galimybe. Be to, studentų baigiamasis darbas turėtų būti vertinamas remiantis apibrėžtais kriterijais, ieškant didesnio objektyvumo ir stengiantis išvengti pernelyg gero įvertinimo. Reikia siekti, kad studento baigiamasis rašto darbas būtų susietas su galutiniu programos tikslu. Baigiamasis rašto darbas turi būti labiau orientuotas į mokslinius tyrimus, o ne būti aprašomojo pobūdžio.

Pažymėti kai kurie teigiami programos vadybos pokyčiai. Tačiau reikia stiprinti ryšius su darbdaviais ir lanksčiau reaguoti į kintančią muzikos rinką, taip pat turėtų būti atsižvelgta į mažėjančią siauros specializacijos liaudies instrumentų muzikantų poreikį, reikia ieškoti universalesnių ir kūrybiškesnių metodų, kad programa atitiktų šiuolaikinius poreikius.

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### III. REKOMENDACIJOS

1. Ekspertai rekomenduoja aiškiau apibrėžti programos tikslus, kad būtų išvengta dubliavimosi. Programos studijų rezultatai turėtų būti labiau susieti su programos tikslais. Atskirų dalykų studijų rezultatai turėtų būti suderinti su programos rezultatais.
2. Ekspertai rekomenduoja apsvarstyti galimybę keisti programos pavadinimą, kad jis labiau atitiktų jos tikslus ir turinį.
3. Ekspertai rekomenduoja Universitetui pabandyti rasti lėšų metodinei literatūrai ir priemonėms papildyti, siekiant pagerinti programos tikslų ir studijų rezultatų pasiekimą, ypač jei tai susiję su biblioteka, muzikos įrašų kolekcija ir muzikos klausymosi įranga.
4. Apskritai turėtų būti sustiprinti programos teoriniai pagrindai, siekiant išlaikyti Europos magistro studijų lygio standartus, taip pat reikia įtraukti daugiau tinkamos literatūros, kuri atspindėtų pastaruosius pokyčius šioje srityje.
5. Ekspertai siūlo magistro baigiamuosius darbus labiau sutelkti į klausimus, susijusius su meniniais tyrimais, o Studijų programos komitetas turėtų užtikrinti, kad baigiamasis koncertas ir baigiamasis rašto darbas būtų tiesiogiai susieti.

6. Ekspertai aktyviai skatina atjauninti pedagoginį personalą, siekiant nustatyti apčiuopiamą labai patyrusių ir pažangesnių studijų programos vykdytojų balansą. Ekspertai skatina universitetą rasti daugiau galimybių dėstytojams dalyvauti mainų programose.
7. Ekspertai siūlo Universitetui dėti daugiau pastangų siekiant palengvinti studentų dalyvavimą studentų judumo programose su savo pačių muzikos instrumentais.
8. Ekspertai ypač rekomenduoja pagerinti programos vadybą ir sukurti mechanizmus, kurie leistų reaguoti į besikeičiančius rinkos poreikius, nustatant daugiau formalių grįžtamojo ryšio gavimo iš studentų būdų ir stiprinti ryšius su darbdaviais.

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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)