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Academic Hazing In Music Education

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ACADEMIC HAZING IN MUSIC EDUCATION

A Thesis
presented in partial fulfillment of requirements
of the degree of Master of Music with Education Emphasis
in the Department of Music
The University of Mississippi

By

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ABSTRACT

Academic hazing in this context is defined as the academic misuse of new or prospective graduate students in music education. Academic hazing can also refer to senior faculty who haze junior faculty during the years prior to tenure. This study was designed in two parts to examine academic hazing in graduate music education programs. First, twelve (N=12) faculty academic advisors, each serving as Director of Music Education at their respective four-year comprehensive universities, were interviewed via electronic mail. Then, fourteen (N=14) current graduate students in music education were interviewed to gain the perspectives of their graduate experience. Each student was interviewed by the author using ten open-ended interview questions. This research employed qualitative research methods.

The most important finding of this study was that many graduate music education programs rank "developing a better music teacher" as the highest object of their master's level music education. If this is true, why are unnecessary courses, mandates, and/or "rites of passage" practices added to graduate students in music education? Graduate students fulfilling an assistantship should not be required to pick up dry cleaning, provide free babysitting services, participate in construction/renovation projects, or complete any task that is not within the guidelines of "developing a better music teacher." While this study only represents the perspectives of twelve Directors of Music Education and fourteen current graduate students, perhaps more research will generate solutions to prevent instances of academic hazing and initiation practices within music education programs.

DEDICATION

This thesis is dedicated to everyone who helped me and guided me through my own times of stress and anxiety. In particular, I thank God for granting me grace and serenity while completing this project. In addition, I thank my parents, Mr. and Mrs. Roy Lee Jenkins, for their steadfast love, prayers and support. Lastly, this thesis is a reflection of the motivation, inspiration, and legacy of an outstanding music educator, the late Mrs. Mae Robinson Brown.

LIST OF ABBREVIATIONS AND SYMBOLS

ROTC   The Army Reserve Officer Training Corps

NACADA   National Academic Advising Association

NASM   National Association of Schools of Music

NAfME   National Association for Music Education:

NCAA   The National Collegiate Athletic Association

MENC   Music Educators National Conference

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I express my deepest appreciation to my advisor, Dr. Alan L. Spurgeon and my committee members, Drs. Debra Spurgeon and George Worlasi Kwasi Dor. I could not have financed my studies without the assistantship provided by the Department of Music.

I have been blessed to study with many great teachers over the past two decades. First, I thank those who significantly impacted my early musical development, in particular my high school band director, Zachary Harris. He is the reason that I chose a career in music education and he will always remain as an example of a dedicated music educator and mentor. In addition, I express my sincere gratitude to Lukista K. Walker for her encouragement and patience as I spent many hours working to complete this project. My friend and colleague, Jeremy S. Thompson, spent many hours proofreading my papers and he has been a constant encouragement throughout my graduate school experience.

Lastly, I acknowledge the collegial support from my fellow graduate students in music. I thank my friends and fellow graduate assistants for their participation, support, and encouragement. You made this part of my life enjoyable and enriching.

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CHAPTER 1

INTRODUCTION

Hazing is a contentious topic within many areas of the higher education community. In 2012, Patrick K. Freer, the academic editor of the *Music Educators Journal,* wrote that the November 2011 hazing death of drum major Robert Champion, Jr. shone a light on an aspect of marching band that has been documented for many decades.[1] The action of hazing is an initiation process involving harassment.[2] Freer argues that although individual occurrences of extreme hazing in marching band (and other performing ensembles) are uncommon, the circumstances surrounding the beating of the twenty-six-year-old student at Florida A&M University have focused attention on music education's response.[3] Regarding the initiation process in marching bands, hazing is common and it is manifested in "the abuse of new or prospective group members."[4]

Freer continues by stating that the website of the journal *School Band and Orchestra* included a snap poll in which 41 percent of viewers indicated they had confronted hazing issues in their ensembles. Surprisingly, the only mention of hazing in the *Music Educators Journal*'s

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[1] Patrick Freer, "From the Academic Editor: Hazing in Our Midst," *Music Educators Journal* 98 (March 2012): 12.

[2] "Hazing." Merriam-Webster.com. Accessed April 29, 2014. http://www.merriam-webster.com/dictionary/hazing.

[3] Ibid.

[4] Aldo Cimino, "The Evolution of Hazing: Motivational Mechanisms and the Abuse of Newcomers," *Journal of Cognition and Culture* 11 (2011): 241.

ninety-eight years occurred in a 2009 article by Ryan M. Hourigan in which he explains that "the synergy of a group can outweigh the logical and caring judgment of the individual… students can find themselves in a situation that they will regret."[5] Freer believes there is a danger that instead of confronting the issue of hazing, because it is uncomfortable for us to do so, we will instead extend a long-existing conversation about the value of marching band itself. Freer argues that one of the reasons we might be reticent to acknowledge the hazing in our midst may be due to the "politeness" of American schools and music education in particular.[6] This politeness can stifle questioning and hinder change. It can cause us to passively accept tradition and objectives that have little to do with education, music, or young people. Freer declares, "Hazing is, by any definition, the antithesis of politeness. Perhaps it is time to have that impolite discussion."[7]

Hundreds of lawsuits, news articles, and documentaries confirm the prevalence of hazing on college and university campuses in the United States. Within music departments, hazing incidents have been reported in collegiate marching bands, pep bands, drum-lines, mixed choruses, select choruses, orchestras, glee clubs, and other preforming ensembles.[8] Historically, hazing is most often noted for the results of its physical abuse; however, there are many forms of hazing that include bullying, verbal abuse, and psychological mistreatment. Are there non-physical aspects of hazing occurring within the classroom setting? With numerous reported cases of physical hazing occurrences outside of the learning environment, does hazing exist in

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[5] Ryan M. Hourigan, "The Invisible Student: Understanding Social Identity Construction within Performing Ensembles," *Music Educators Journal* 95 (2009): 37.

[6] Freer, 13.

[7] Ibid., 13.

[8] Elizabeth J. Allan and Mary Madden, "Hazing in View: College Students At Risk. Initial Findings from The National Study of Student Hazing" (March 2008) Available: http://www.hazingstudy.org/publications/hazing_in_view_web.pdf (accessed March 20, 2013).

the classroom camouflaged by the mistreatment of students, extreme workloads, "busy work," and tradition-driven "rites of passage" entry procedures into music education programs?

In a provocative article entitled, "Instruction and Supervision of Graduate Students in Music Education," Clifford K. Madsen uses the term "academic hazing" to describe the mistreatment of new or prospective graduate students in music education.[9] Madsen's article will be discussed further in the next chapter and serves as a foundation of this research. With the subject of hazing prevalent in the higher education community, interest in the term "academic hazing" developed into the research question for this study.

This study will investigate any number of "rites of passage" practices that faculty members impose on graduate students in music education. These extra mandates or requirements, which do not aid in developing the graduate student into an independent researcher or improving their effectiveness as music educators, create a negative research experience and produce practices of academic hazing. Many students endure academic hazing in pursuit of a masters or doctoral degree. According to Madsen, following the completion of their program, some individuals receive a degree from an institution and never forgive the institution that granted it.[10]

<div align="center">Purpose of the Study</div>

The purpose of this study was to examine academic hazing in graduate music education programs in two parts. First, twelve (N=12) faculty academic advisors, each serving as Director of Music Education at their respective four-year comprehensive university, were interviewed via e-mail. The interview was designed to gain a description of their graduate music education

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[9] Clifford K. Madsen, "Instruction and supervision of graduate students in music education," *Research Studies in Music Education* 21 (2003): 72-79.
[10]Ibid., 77.

program. The interviewees were faculty members at eight different institutions of higher

learning in Arkansas, Arizona, California, Mississippi, Missouri, New York, Tennessee, and

Texas. Ten open-ended questions were sent via e-mail to gain a holistic sense of each faculty

member's acknowledgment of "academic hazing" or "rites of passage" practices in music

education.

Secondly, fourteen (N=14) current graduate students in music education were

interviewed to gain the perspectives of their graduate experience. Each student was interviewed

by the author using ten open-ended interview questions. While models of human interaction,

mentoring episodes, and positive relationships can serve as sensitizing concepts, this research

employed qualitative research methods.

Research Question

The central research question of this study is: Does academic hazing such as: any form of

bullying, mistreatment, overbearing assistantship, busywork in the curriculum, or violations of

the Code of Ethics occur at four-year comprehensive universities in music education? While

master's degrees in music can include composition, conducting, jazz studies, pedagogy,

performance, music history and literature, musicology, ethnomusicology, music theory, and

music therapy, this study focused on graduate programs in music education. The focus on

graduate level programs only was to ensure that developing better music teacher is one of the

main objectives of the curriculum.

Most undergraduate music education programs in the United States focus on teaching

students concepts of music theory, music history, teaching methods, and performance

techniques. Subsequently, students that enroll in graduate programs are seeking to become better

teachers and researchers while simultaneously making significant contributions to the field of

music education through their research.[11] This practice is important given that the objective of

this study is to discover "rites of passage" practices that shape academic hazing and hinder

graduate students from developing research techniques.

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[11] Kenneth H. Phillips, *Exploring Research in Music Education and Music Therapy* (New York: Oxford University Press, 2008).

CHAPTER 2

REVIEW OF THE LITERATURE

This chapter will review theoretical perspectives and empirical literature relevant to the

explanation of academic hazing in graduate music education programs. This chapter begins with

a review of the traditional definition of hazing and the current landscape of hazing on

college/university campuses in the United States. Next, is a review of relevant music education

literature to identify its aims for graduate students. Given the wide range of higher education

literature, this review will locate material that aids in leading the reader from general to specific

research related to academic hazing.

Landscape of Hazing in the United States

According to Campo and Poulos, hazing is defined as any activity implicitly or explicitly

as a condition of initiation or continued membership in an organization, that may negatively

impact the physical or psychological well-being of the individual.[12] Hazing has been a part of

group initiation practices since before Plato's time in ancient Greece and has persisted to the

present.[13] Current hazing practices present difficulties to both college administrators and

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[12] Ibid., 137.

[13] Hank Nuwer, "Unofficial Clearinghouse for Hazing and Related Risk in the News," (1999) *Cornell University*. Available: http://www.gannett.cornell.edu/hazing/issues/research.cfm (accessed March 15, 2013).

students.[14] Many campuses try to address the problem of hazing solely within the Greek system

and varsity athletics. Although they should continue to work with these groups, hazing is clearly

occurring in other organizations.[15] Similar to other abuse cycles in which victims become

perpetrators,[16] new members eventually become hazers after their hazing process ends, thus

perpetuating a hazing cycle.

Several studies have examined how students and college administrators define and

conceptualize hazing. Many groups on campus including fraternities, sororities, ROTC, NCAA

athletes, marching bands, and other campus organizations reported hazing occurrences. In a

study by Chad W. Ellsworth, different university groups were surveyed and they scored the

following practices of hazing highest:

> (1) Forced to consume excessive amounts of alcoholic beverages; (2) struck by an object, such as a ball, baton, fist, or paddle; (3) handcuffed or tied to a building or structure; (4) received a brand or tattoo; (5) drink or eat substances not intended for normal consumption; (6) deprived of beverages or food by others; (7) perform sexual acts; (8) participate in streaking or other activities while naked; (9) deprived of sleep by others; (10) and stealing items.[17]

Further capturing the prevalence of hazing among university organizations, faculty

fraternity advisors defined hazing as four contributing factors including: "Group Obligations and

Entry Rituals," "Group Sanctioned Separation," "Organizational Harassment," and "Harm to

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[14] Shelly Campo, Gretchen Poulos, and John Sipple, "Prevalence and Profiling: Hazing Among College Students and Points of Intervention," *American Journal of Health Behavior* 29:2 (2005): 137-149.

[15] Ibid., 147.

[16] Susan Greene, Craig Haney, and Aidan Hurtado, "Cycles of Pain: Risk Factors in the Lives of Incarcerated Mothers and Their Children," *The Prison Journal* 88:1 (March 2000): 3-23.

[17] Chad Ellsworth, "Definitions of Hazing: Differences Among Selected Student Organizations," *Oracle: The Research Journal of the Association of Fraternity Advisors* 2:1 (February 2006): 45-60.

Self and Others."[18] Drout and Corsoro argue that hazing, which is officially banned by all

national Greek organizations, frequently comes to the public's attention through the news media

when the activities become fatal. [19] They hypothesized that even though hazing activities are

officially condemned they are still unofficially practiced by such organizations.[20]

In the United States, forty-four states have enacted anti-hazing laws that vary widely in

scope and consequence but are typically restricted to behavior occurring in educational arenas.[21]

Although some universities have specific Student Codes of Conduct outlining hazing infractions,

and extensive hazing laws or policies, hazing practices still remain in the educational setting.

Johnson suggests that cultural initiations use the rite of passage to mirror a transition from

adolescence to adulthood, as do modern ceremonies that confer status and membership. Over

time, modern rites have adopted and incorporated humiliation and degradation. Sadly, in order

to include new members ("rookies" "neophytes" "novice" or "first years") current members of

the team or group place newcomers through mandatory and formalized rites of passage,

generally called initiations or hazing.[22]

In 2011, Johnson interviewed several university students at a Canadian institution of

higher learning and one interviewee defined hazing in the following manner:

> The whole process is to try to break a person down to the point that they are essentially
> groundless so that you are able to now build them up. The veterans will break down the

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[18] Stephen Owen, Tod Burke, and David Vichensky, "Hazing in Student Organizations: Prevalence, Attitudes, and Solutions," *Oracle: The Research Journal of the Association of Fraternity Advisors* 3:1 (March 2008): 40-58.

[19] Cheryl Drout and Christie Corsoro, "Attitudes Toward Fraternity Hazing Among Fraternity Members, Sorority Members and Non-Greek Students," *Social Behavior and Personality: an International Journal* 31 (November 2003): 535-543.

[20] Ibid., 539-542.

[21] Jay Johnson, "Through The Liminal: A Comparative Analysis of Communitas and Rites of Passage in Sport Hazing and Initiations," *Canadian Journal of Sociology* 36:3 (2011): 199-227.

[22] Ibid., 201.

rookie so that the rookie realizes that he has no ground at this point that enables the veterans to mold that rookie into what they want. To establish our hierarchy, to show them their place and to break them, physically and mentally (John). [23]

Regarding membership, Nuwer declares that all organizations need new members to continue, and new members need a sense of belonging. Initiation can serve this function, while also reassuring senior members that the new people value membership in the group.[24] Sadly, these initiation practices often lead to hazing rituals that are considered barbaric and abusive. As defined by Hoover, hazing is "any activity expected of someone joining a group that humiliates, degrades, abuses or endangers, regardless of the person's willingness to participate."[25] These abusive acts of rites of passage are a widespread and puzzling feature of human social behavior.[26] Most importantly, they create negative educational experiences.

<div align="center">Academic Hazing</div>

Unfortunately, much of the literature that pertains to the study of hazing does not acknowledge "hazing" in the academic environment or classroom setting. Limited research has been pursued on the concept of academic hazing. In an article featured in *The Chronicle of Higher Education*, Mary Churchill refers to the tenure process of college faculty members as "academic hazing." [27] Churchill expresses her discontent with the lack of transparency within academic departments. She writes, "Doctoral students rarely know the requirements for comprehensive exams and dissertations at the time of application and acceptance. Sure, they

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[23] Ibid., 216.

[24] Hank Nuwer, *Wrong Rites of Passage.* (Bloomington, IN: Indiana University Press., 1999).

[25] Nadine Hoover, "National Survey: Initiation Rites and Athletics for NCAA Sport Teams," Alfred University Library (1999), http://www.alfred.edu/sports_hazing/docs/hazing.pdf (accessed March 15, 2013).

[26] Cimino, 241-267.

[27] Mary Churchill, "Tenure as Academic Hazing," *The Chronicle of Higher Education* (online), (May 2011) http://chronicle.com/blogs/old-new/tenure-as-academic-hazing/362 (accessed on March 15, 2013).

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know they will have to do their comprehensive examinations and write a dissertation, but they

don't always know the details."[28] Churchill believes this lack of transparency continues on into

the tenure process during which senior faculty members commonly treat junior faculty members

like children. She does not advocate the elimination of tenure, but she calls for a radical

overhaul of the process.[29]

In biology, Pat Meyer examines college students' understanding of key concepts that will

support future organic chemistry success. Meyer claims that over the years "organic chemistry

has gained a fearsome reputation among college students as an 'academic hazing,' a 'right of

passage,' and a 'weed-out' course." [30] In other words, the organic chemistry course is seen as a

"make-it-or-break-it" moment in the undergraduate curriculum of the prospective pre-med,

health science, chemical engineering, science education, or chemistry major.[31]

Clifford K. Madsen, Coordinator of Music Education/Music Therapy at Florida State

University and Robert O. Lawton Distinguished Professor in the Center of Music Research,

precisely articulates his definition of "academic hazing." Madsen states that procedures for

selecting and nurturing graduate students are presented as entrance exams, curricular

requirements, and differentiations for various levels of masters' students including teacher

certification.[32] Madsen explains that several underlying principles ought to be in place

throughout the research development of all graduate students:

> (1) Faculty providing this training and supervision ought to be discerning music
> specialists as well as participating researchers and have the necessary institutional

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[28] Churchill, (online).

[29] Ibid.

[30] Pat Meyer, "A Study of How Precursor Key Concepts for Organic Chemistry Success Are Understood By General Chemistry Students," PhD diss., Western Michigan University, 2005.

[31] Ibid.

[32] Madsen, 72-79.

resources to provide this training and supervision. (2) Regardless of where they 'live academically' within their respective institutions, faculty ought to include the critical mass necessary for giving advanced training. (3) Each student should develop a genuine 'love affair' with a special area of scholarship and the necessary methodological skills for continuing research. (4) Any historical remnants of what I call 'academic hazing' should be abolished.[33]

Madsen continues by stating, "there are far too many graduate assistants who actually are tied to indentured servitude masquerading as financial support, but actually representing misuse of the students' time and abilities."[34] He points out that the most important aspect of required courses and examinations should be based upon "establishing an independent scholar" who is both knowledgeable about scholarship and "loves to do it."[35]

Regarding the origins of academic hazing, Madsen explains that many faculty members insist that their students replicate the rigor and standards of their own training even if it does not make sense apart from having the student suffer needlessly. This includes requiring students to take classes because it is "tradition," "good for them," "contribution to their scholarship," "necessary to be included among the community of scholars," and so on.[36] Madsen acknowledges that academic hazing still exists today concerning any number of 'rites of passage,' whether these rites concern a mandatory high score on a music theory examination, music history examination, statistics exam or any other impediment to real scholarship and developing a passion for learning and research.[37]

To this end, Madsen argues that all forms of academic hazing should be abolished and replaced by a genuine respect for knowledge, people, and research. Madsen suggests that the faculty should promote the integration of research and teaching at every opportunity.

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[33] Ibid., 72.
[34] Ibid., 76.
[35] Ibid., 76.
[36] Ibid., 77.
[37] Madsen, 77.

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Recognizing this, graduate students should become both good researchers and teachers; they should sharpen their skills by doing research projects, not only in class but also on their own. In reality, some students will graduate having survived severe 'academic intimidation' but will never develop a love for the institution or for research.[38]

<center>Academic Bullying</center>

Despite the rapidly growing body of work documenting bullying in primary and secondary schools, and the many harmful consequences associated with being bullied in school, studies investigating bullying at the college level are few in number. Several studies have found that bullying occurs frequently among adults in the workplace, suggesting that bullying does continue beyond high school.[39] Chapell et al. found that 40% of the 1,025 college students surveyed indicated that they have seen a teacher bullying a student. This finding indicates that bullying continues in college. Based on this study, it seems that teachers are abusing their power and bullying students at all levels of education.[40]

According to Cleary et al., bullying acts involve unwanted and persistent psychological or physical abuse directed at one person, generally across a time frame of six or more months. Bullying is a serious issue that may not initially be recognized for what it is, as the processes drawn upon can be subtle and insidious. Therefore, bullying behaviors can be difficult to identify and tackle, particularly if individual acts are viewed in isolation.[41] Over time, these negative behaviors can become more open and direct, which slowly causes legitimate and

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[38] Ibid., 77-79.

[39] Mark Chapell, Diane Casey, Carmen De la Cruz, Jennifer Ferrel, Jennifer Forman, Randi Lipkin, Megan Newsham, Michael Sterling, and Suzanne Wittaker, "Bullying in College by Students and Teachers," *Adolescence* 39:153 (Spring 2004): 53-64.

[40] Chapell et al., 61.

[41] Michelle Cleary, Gary Walter, Jan Horsfall, and Debra Jackson, "Promoting Integrity in the Workplace: A Priority for all Academic Health Professionals," *Contemporary Nurse* 45:2 (October 2013): 264-268.

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noticeable damage to the morale of those being mistreated.[42] Behaviors under the rubric of

bullying can also take the form of "mobbing." This involves a group dynamic in which a lead or

dominate bully initiates and coordinates harassment through the bully's various networks within

an organization that tolerates such behavior. In the university, students, academics and

professional staff may participate in or be recipients of these interpersonal processes of

intimidation.[43]

In higher education, Nelson and Lambert found that social institutions, such as the

university, provide shields for bullying behavior in a number of ways. First, like factories and

offices, universities furnish segregated areas of activity that routinely rest upon internally

generated systems of controls. Second, the specific culture of an organization may contain or

allow for the cultivation of certain formulas of mitigation and extenuation. In consequence,

these types of environments shield, support, and create "academic bullies."[44]

Lynne McDougall declares that colleges of further (higher) education are not required to

produce any anti-bullying policies or strategies. While some colleges have codes of conduct that

focus on the students' responsibility to display acceptable behaviors at all times, the word

"bullying" is not always presented within the text, therefore the colleges' stand against bullying

is not conveyed. The absence of an anti-bullying policy often gives the issue of bullying a low

profile. Nonetheless, research has shown that bullying is widespread and takes place in every

type of school and occurs among all classes and cultures.[45]

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[42] Ibid., 266.

[43] Ibid., 265-266.

[44] E. D. Nelson and R. D. Lambert, "Sticks, Stones and Semantics: The Ivory Tower Bully's Vocabulary of Motives," *Qualitative Sociology* 24:1 (2001): 83-106.

[45] Lynne McDougall, "A Study of Bullying in Further Education," *National Association for Pastoral Care in Education Journal* (June 1999): 31-37.

Academic Integrity

Cleary et al. defines academic integrity as "a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility."[46] From these values flow principles of behavior that enable academic communities to translate ideals to action. More specifically, integrity relates closely to "good governance," which addresses the "values, principles and norms of an organization's daily operations and the requirements for a workplace to have integrity, standards, guidance and monitoring."[47]

With an increased emphasis on the topic of ethics, more attention has been focused on the college campus and how students are introduced to ethical issues. Martha C. Spears, an associate dean and Professor of Management at Winthrop University, believes that the public solution regarding ethics is for universities to educate students to act responsibly when faced with future ethical issues in the workplace. Spears warns that this solution is problematic given that faculty ethics have long been a concern on campuses and many research studies have focused on ethics in higher education.[48]

It is easy for faculty members to establish a mindset of their perception of what college students are, not considering the vastly different experiences students bring with them to college. Spears argues that a common ground must be established to start a dialogue on ethics.[49] Julianne East and Lisa Donnelly discovered that when a university moves to an academic integrity approach from that of focusing on academic misconduct, it reduces risks for its stakeholders and enables teaching and learning opportunities.

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[46] Cleary et al., p. 264.
[47] Ibid., p. 265.
[48] Martha C. Spears, "Academic Ethics," *Organization Management Journal* 5:1 (2008): 57-64.
[49] Ibid., p. 62.

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University stakeholders benefit from the development of appropriate academic integrity teaching and learning practices, and quantifiable actions that enable quality assurance. From an institutional perspective, reputation is at stake if the university fails to demonstrate academic integrity. Moreover, a university can have an excellent policy, which extols the virtues of academic integrity, and it can have teaching and learning resources that are extended to provide vital education, but if these are not communicated to the entire university community they will have limited impact.[50]

Code of Ethics

Lloyd J. Feldmann points out that policies need to be in place to establish rules of conduct and provide procedural guidelines for addressing uncivil behaviors when they occur.[51] It is important to consider the contributions faculty make to incivility in the academic environment. Kolanko et al. findings indicate that students expressed anger, frustration, and a sense of powerlessness about various levels of disrespect, mentioning that it is often the little things that faculty members do that provoke bullying behaviors. In addition, students felt inferior to faculty and described being caught in a no-win power struggle with little possibility for successful resolution. They felt strongly that they had too much to lose by confronting faculty on what they perceived as uncivil behavior and clear violations of the code of ethics in fear of failing a course or, even worse, being expelled from the program.[52]

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[50] Julianne East and Lisa Donnelly, "Taking Responsibility for Academic Integrity: A Collaborative Teaching and Learning Design," *Journal of University Teaching & Learning Practice* 9:3 (2012): 1-10.

[51] Lloyd J. Feldmann, "Classroom Civility Is Another of Our Instructor Responsibilities," *College Teaching* 49: 4 (Fall, 2001): p. 137-140.

[52] Kathrine M. Kolanko, Cynthia Clark, Kathleen T. Heinrich, Dana Olive, Joanne F. Serembus, and K. Susan Sfford, "Academic Dishonesty, Bullying, Incivility, and Violence: Difficult Challenges Facing Nurse Educators," *Nursing Education Perspectives* 27:1 (January/February 2006): 34-43.

Since there are limited formal controls over detecting and preventing faculty member misconduct, one of the most common ways in which misconduct is discovered is through student reports. Yet, students often do not report for fear of retaliation and/or the belief that the administration will not act upon their reports.[53]

Anna Remišová defines code of ethics as a representation of the sum of ethical principles and norms, which are obligatory for every employee of an organization independently from his for her position in the organizational hierarchy. Similarly, to other spheres, the code of ethics fulfills mostly the regulatory function. It means that all members of the organization have the obligation to promote in their action certain ethical standards, and at the same time they have the right to require those standards from other members of a particular organization.[54] Student whistleblowing, which Jones et al. defines as student reporting of misconduct in a university setting, is a subject that involves both the misconduct of the faculty member and the protection of the student that reports the wrongdoing(s).[55]

The spine of an academic working environment is composed of university teachers with variously differentiated pedagogical and scientific degrees. In addition, the work habits of this key group of employees differ greatly from routines of other university personnel. To this end, Remišová argues that successful application of the code of ethics in the academic environment needs support of the whole university management from the very first step until the last phase of the process of a student's experience at the university. Remišová also warns that the code of

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[53] Joanne C. Jones, Gray Spraakman, and Cristóbal Sánchez-Rodríguez, "What's in it for Me? An Examination of Accouting Students' Likeihood to Report Faculty Misconduct," *Journal of Business Ethics* (January 2014): 1-22.
[54] Anna Remišová, "On the Risk of Implementations of Codes of Ethics in Academic Environments," *Societal Studies* 4:1 (2012): 61-74.
[55] Jones et al., p. 4.

ethics has not a chance to function successfully and longitudinally if the whole university management does not support it.[56]

Graduate Research in Music Education

The demand for academic standing beyond the baccalaureate degree began in the 1920s. Until World War II, the master's degree was generally considered to be the terminal degree for music teachers, even for college and/or university professors.[57] Today's educational landscape is completely different. In an essay titled "Is College the New High School?" Richard Smelter writes, "In a few years, having a bachelor's degree will be the rough equivalent of having today's high school diploma."[58] Today, students enroll in graduate music education programs for various reasons including obtaining a terminal degree.

According to the *National Association of Schools of Music (NASM) Handbook 2013-2014*, each institution is responsible for developing and defining the specific purposes of its overall graduate program in music and of each graduate degree program it offers.[59] In section VII "Preparation for the Professions," the *NASM Handbook* declares that most of those who are in graduate degrees in music are or will be engaged in music teaching of some type during the course of their professional careers. Institutions are therefore strongly encouraged to give attention to the preparation of graduate students as teachers.[60]

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[56] Ibid., p. 68.

[57] Rodger P. Phelps, Ronald H. Sadoff, Edward C. Warburton, Lawrence Ferrara, *A Guide to Research in Music Education* (Lanham, Maryland: Scarecrow Press, 2005).

[58] Richard Smelter, "Is College the New High School?" *Phi Delta Kappan* 90:2 (2009): 456.

[59] National Association of Schools of Music (NASM) *Handbook 2013-2014*, Approved at the November 2013 Annual Meeting, Published 6 December 2013, accessed online 26 March 2014 http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2013-14.pdf

[60] Ibid., p. 124.

Regarding coursework, the *NASM Handbook* explains that each institution should determine coursework requirements for each graduate program. Requirements for the master's degree are usually stated in terms of specific credits. Whatever the structure of these requirements, there should be a logical relationship between studies and experiences that develop knowledge and skills, and those that evaluate progress.[61]

The *NASM Handbook 2013-2014* list the four general aims of the Master's degree in Music Education as the following:

> (1) Students demonstrate advanced competencies in music education. Studies in this area comprise as much as two-thirds or at least one-third of the total curriculum. (2) Students gain knowledge and skills in one or more fields of music outside the major such as performance, conducting, theory and analysis, and history and literature. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum. (3) Students develop graduate-level perspectives on contemporary issues and problems in music education. This may include a review of curriculum development, teaching methodology, innovations, and multidisciplinary concepts in advanced seminars or by other means. (4) Some institutions make distinctions between practice-oriented and research oriented programs. If an institution makes a distinction: (a) a practice-oriented program emphasizes the extension of specialized performance and pedagogy competencies for music teachers. (b) a research-oriented program emphasizes theoretical studies and research projects in music education. Normally, a research project or thesis is required.[62]

Everett L. Worthington, Jr., a psychologist, states that students are "trained" in most graduate schools to think about research projects, a master's thesis or a doctoral dissertation. Worthington believes that research is a passionate activity and "if a person does not have passion for the research he or she is doing, little will be done."[63] In today's "Research 1 Universities," the premium is on doing research that has an impact. This means publishing in research journals,

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[61] Ibid., p. 125.
[62] Ibid., p. 133.
[63] Everett L. Worthington, Jr., "Think Strategically: Some Advice for Being a Great Mentor with a Great Research Program," *Journal of Psychology and Christianity* 31:4 (2012): 334-344.

obtaining government grants, and making an important contribution to the general population

and the profession. Worthington indicates that many skills are necessary for success in research

today.[64]

Suzanne L. Burton argues that music educators frequently graduate from music teacher

education programs and acquire teaching positions having had little contact with research

methodologies and materials.[65] Often there isn't time in an undergraduate program to deal

effectively with myriad issues[66] involved in teaching and research. Gordon indicates that courses

in research methods and materials are traditionally not offered until the graduate level.[67] Thus,

one reason students enter masters programs to is become a better music teachers and learn more

about research from experts in the profession. In the words of Zoltán Kodály, "Make friends

with those who know more than you."[68]

Research in music education and other fields represents the search for new knowledge.

Current scholars in the profession call research a key to progress in music education.[69] In 1976,

the President of MENC, Robert Klotman, along with President-elect James Mason, appointed a

commission to make a study of recommended directions for graduate music teacher education.

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[64] Ibid., 336.

[65] Suzanne Burton, "Where Do We Begin with Inquiry-Based Degree Programs?" *Journal of Music Teacher Education* 28:1 (2004): 27-33.

[66] William E. Fredrickson and J. Bryan Burton, "Where Will the Supply of New Teachers Come From, Where Shall We Recruit, and Who Will Teach These Prospective Teachers?" *Journal of Music Teacher Education* 14 (2005): 34.

[67] Edwin E. Gordon, *Designing Objective Research in Music Education: Fundamental Considerations* (Chicago: GIA Publications, 1986).

[68] Zoltán Kodály, *The Selected Writings of Zoltán Kodály* (pp. 185-200). Translated by Lili Halafy and Fred MacNicol. (New York: Boosy and Hawkes, 1974) Out of Print.

[69] Harold F. Abeles, Charles R. Hoffer, and Robert H. Klotman, *Foundations of Music Education* (New York: Simon & Schuster Macmillan, 1995).

Their recommendations appeared in the *Music Educators Journal* of October 1980, and the complete document in the *Graduated Music Teacher Education Report*, was published in 1982.[70]

Among several recommendations, this report states, "graduate study at both the masters and the doctoral levels in music education should function to provide development of research competence."[71] More specifically, it mentions "graduates of masters programs in music education should possess a functional acquaintance with research in music education, with emphasis on the guided, critical interpretation of research reports and the practical application of valid research findings."[72]

Colwell and Wing point out that music education is constantly growing, improving, and seeking to enlist the best potential teachers. They assert that music educators conduct research to improve the teaching and learning process. Graduate research in music education can range from large-scale studies to in-depth studies of a few students in a particular situation.[73] In most cases, graduate level research projects are monitored and guided by a college or university faculty member. A graduate faculty should be made up of individuals who are experts and scholars in the history and philosophy of music education, in research techniques, in learning theories and the psychology of music, and in advanced methodology.[74] The role of the professor in ensuring success in graduate students is not inconsequential. The professor tries to establish

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[70] Ibid., 384.

[71] Charles Ball (Chair), et al., *Graduated Music Teacher Education Report* (Reston, VA: Music Educators National Conference, 1982, p. 4).

[72] Ibid., 5.

[73] Richard J. Colwell and Lizabeth B. Wing, *An Orientation to Music Education* (Upper Saddle River, New Jersey: Prentice Hall, 2004).

[74] Abeles et al., 385.

an environment of mutual self-help and self-sacrifice among all graduate students, post-docs, and faculty members within the research team.[75]

<div align="center">Academic Advisor</div>

In the President's Address at the 1991 National Academic Advising Association (*NACADA*) National Conference in Louisville, Kentucky, Carol C. Ryan stated that faculty should consider academic advising as an extension of their teaching roll. Ryan explained student's expectations of academic advising and listed four (4) major factors students identified as most important to them including accessibility, specific and accurate information, advice and counsel, and a personal and caring relationship with the advisor. Ryan argues that students should be enabled to actively participate in the advising meeting as they would in the classroom, working with their advisors to develop educational and personal objectives and to explore new ideas and options. As students progress, the advisor should provide timely feedback, reinforce some of the learning that has taken place, and applaud student successes.[76]

The role of faculty members in academic advising dates to 1841, when Kenyon College stipulated that each student must select a faculty member to be an adviser.[77] Faculty provided students with information about courses needed to graduate, and transmitted or translated information found in the college catalogue. Advisors play a significant role in students' development and in their academic success, making effective advising a significant investment in students and the intuitions they attend.[78]

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[75] Worthington, 339.

[76] Carol C. Ryan, "Advising as Teaching," *President's Address at the 1991 NACADA National Conference,* Published in *NACADA Journal* 12:1 (Spring 1992).

[77] Elizabeth Harrison, "Faculty Perceptions of Academic Advising," *Nursing Education Research* 30:4 (July/August 2009): 229.

[78] Ibid., 232.

Dillon and Fisher investigated faculty viewpoints on advising to the exclusion of comparisons with student perceptions. Using a combination of survey questionnaires and focus groups, faculty participants were asked to identify characteristics they thought students looked for in the advising relationship. They found that seventy-seven percent of respondents thought that students look for advisers who are knowledgeable and have a clear understanding of the requirements for graduation.[79]

In the university setting, Terenzini and Pascarella found that students' interactions with faculty could have a positive effect on students' intellectual growth. Moreover, students' "in-class" and "out-of-class" interactions with professors can increase the intrinsic value that students place on learning.[80] More specifically, contact with students can be especially critical in the early stages of their postsecondary studies, because this contact can help with adjustment to the university.[81]

Hemwall and Trachte explain that academic advising should incorporate knowledge about how the individual student learns.[82] The advisor should direct their attention to questionable patterns of thinking and organization of items of various kinds. Suggestions by advisors of research projects should be practical, relevant, and within the framework of the research proposal.[83] Thomas writes that passionate teachers convey their passion to their

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[79] R. K. Dillon and B. J. Fisher, "Faculty as Part of the Advising Equation: An Inquiry into Faculty Viewpoint on Advising," *NACADA Journal* 20:1 (2000): 16-23.

[80] P. T. Terenzini and E. T. Pascarella, "Student/Faculty Relationships and Freshman Year Educational outcomes: A Further Investigation," *Journal of College Students Personnel* 21 (1980): 521-528.

[81] Louise R. Alexitch, "The Role of Help-Seeking Attitudes and Tendencies in Students' Preferences for Academic Advising," *Journal of College Student Development* 43:1 (January/February 2002): 5-19.

[82] Martha K. Hemwall and Kent C. Trachte, "Academic Advising as Learning: 10 Organizing Principles," *NACADA Journal* 25:2 (Fall 2005): 74-83.

students by acting as partners in learning, rather than as "expert in the field." As partners, they invite less-experienced learners to search for knowledge and insightful experiences. They build confidence and active competence in students who might otherwise sit back and watch the teacher do and say interesting things.[84]

Thomas's definition of a passionate teacher is a key characteristic that academic advisors should portray. Jerry O'Banion believes that academic advising is a central and important activity in the process of education. O'Banion suggests that colleges should encourage instructors to interact with students outside of the classroom primarily through an instructor advising system.[85] Frost surmises that students who engage in such advising activities will develop useful skills as they move through college and plan their futures.[86]

Developing Independent Researchers

In defining the process of educating, David J. Elliot states, "education seeks to develop students as *people* rather than as mere *job-fillers*."[87] Elliot argues that the future of music education lies in inducting new music teachers into our practice.[88] Linehan declares, "One of the greatest gifts you can give students is to help them learn how to learn."[89] In *First Time in the College Classroom: A Guide for Teaching Assistants, Instructors, and New Professors at All Colleges and Universities,* Mary C. Clement writes, "As college instructors, we want our

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[83] Phelps et al., 22.

[84] Jerelyn Thomas, "Teaching with Passion," *The Education Digest* (November 2007): 64.

[85] Terry O'Banion, "An Academic Advising Model," *NACADA Journal* 14:2 (Fall 1994): 10-16.

[86] Susan H. Frost, "Developmental Advising: Practices and Attitudes of Faculty Advisors," *NACADA Journal* 13:2 (Fall 1993): 19.

[87] David J. Elliot, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995). 306.

[88] Ibid., 310.

[89] Patricia Linehan, *Win Them Over: Techniques for College Adjuncts and New Faculty* (Madison, WI: Atwood Publishing, 2007). 92.

students to complete assignments, write papers, produce projects, do lab work, practice skills, and study independently."[90]

Bennett Reimer believes that in the systems of education for the masses, individual instruction remains a viable aim for music education.[91] Ultimately, it is the teacher's responsibility as an educator to provide an ideal context for individuality to be cultivated. Reimer believes that improvement in this dimension of music education is one of the most critical issues the profession faces. A primary objective of music education should be to help individuals achieve whatever potentials they have, and achieving such a vision will require serious reexamination of present music education beliefs and practices.[92]

In *Teaching Music in the Secondary Schools*, Charles R. Hoffer explains that teaching can take on many different forms including "guiding students in how and where to find information"[93] Hoffer warns that in the teaching profession, growth will be largely self-directed. Hoffer also asserts, "In a very real sense, it's up to you to determine how good a music teacher you will be."[94] This passion for "self-directed growth" is nurtured in the process of graduate students becoming independent researchers. Students should investigate a research topic that they can claim as "their own."[95]

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[90] Mary C. Clement, *First Time in the College Classroom: A Guide for Teaching Assistants, Instructors, and New Professors at All Colleges and Universities* (Lanham, Maryland: Rowman & Littlefield, 2010). 108.

[91] Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision* (Upper Saddle River, New Jersey: Prentice Hall, 2003).

[92] Ibid., 199.

[93] Charles R. Hoffer, *Teaching Music in the Secondary Schools (5th ed.)* (Belmont, CA: Wadsworth/Thomson Learning, 2001). 3.

[94] Ibid., 16.

[95] Phelps et al., 22.

Worthington suggests that graduate school is the entry into professionalism and students are encouraged to suggest topics for their independent research.[96] Patricia Shand writes, "I think it's the teacher's responsibility to empower the children (students) to teach themselves and to take responsibility for their own education, in partnership with the teacher."[97] Kate L. Turabian proclaims, "Your best research will begin with a question that *you* want to answer."[98]

In the *Phi Delta Kappan,* Chambers declares that graduate students should:

> (1) Avoid asking their advisors for "assigned" topics, but rather seek those that are in accord with their own interests and initiative. (2) Select subjects that are in harmony with their interests and background instead of those that are suited to the "predilections" of the advisers. (3) Manifest erudition by not expecting their advisers to serve as "intellectual nursemaids." (4) Define their problems (research question) clearly. (5) Become familiar with the literature in the field to ascertain what has or has not been done. (6) Determine what methods, techniques, or instruments will be needed. (7) Find out whether field trips or visits to museums, libraries, private archives, and other repositories of information are necessary.[99]

Students should be encouraged to express themselves in a manner that is in accord with their own initiative and creativity. Since the choice of a research topic is one of the most important decisions to make in one's educational career, it should pertain to the intense interest of the researcher. All too prevalent are research projects in a "series," usually at the master's level, which are "assigned" by advisers to certain of their students.[100]

<div align="center">Mentorship in Music Education</div>

John W. Scheib argues that curriculum is influenced through the need for a truly student-centered course of study based on the prior and present knowledge and experience of the student,

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[96] Worthington, 340.

[97] Patricia Shand, "An Innovative Approach to Music Teacher Education," *Journal of Music Teacher Education* (Spring 1996): 16.

[98] Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations* (Chicago: University of Chicago Press, 2007). 3.

[99] M.M. Chambers, "Selection, Definition, and Delimitation of a Doctoral Research Problem," *Phi Delta Kappan* 42:2 (November 1960): 71-73.

[100] Phelps et al., 21.

with hands-on problem solving at the core. In this type of experience, the teacher acts as facilitator and mentor, guiding students toward developing strong connections between course content and personal meaning. Students then form understanding through their perception of the world and the assumptions they make in support of these understandings.[101]

Regarding the significance of mentoring new music teachers Krueger explains, "Collaboration with peers and experienced teachers nurtures intellectual and reflective abilities in new teachers."[102] In addition, Krueger found that schools in which successful mentoring programs are in place new teachers reported several types of sources and support are believed to be effective.[103]

DeLorenzo found that when experienced music teachers were available, they were perceived to provide the most significant mentor support during the first year of teaching; and he concluded that music teachers often need help with very discipline-specific concerns and problems.[104] DeLorenzo suggests that many needs are specific to music education and that regular interaction with experienced music teachers is beneficial, desired, and needed.[105]

In an environment often criticized for not providing coherent connecting points for students, advising and mentorship establishes a "one-on-one" relationship between a student and a faculty member or other official representative of the college or university.[106] Frost views the advising alliances among faculty and students as the gateway to mentorship. In response to its

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[101] John W. Scheib, "Empowering Preservice Music Teachers Through the Dialogue-Centered Methods Class," *Journal of Music Teacher Education* 22:1 (2012): 103-112.

[102] Patti J. Krueger, "New Music Teachers Speak Out on Mentoring," *Journal of Music Teacher Education* 8:2 (Spring 1999): 7-12.

[103] Ibid.

[104] Lisa DeLorenzo, "Perceived Problems of Beginning Music Teachers," *Bulletin of the Council for Research in Music Education* 113 (1992): 9-25.

[105] Ibid.

[106] Susan H. Frost, "Advising Alliances: Sharing Responsibility for Student Success," *NACADA Journal* 12:2 (Fall 1994): 54-58.

benefits, Frost declares, "Investing in the advising alliance makes even more sense because returns include learning for students, professional development for faculty, and eventually satisfied alumni.[107]

Students as Customer

Since the 1980's, American institutions have experienced a major problem retaining students, particularly under-represented minorities.[108] Student retention has become a challenging problem for the academic community; therefore, effective measures for student retention must be implemented in order to increase the retention of qualified students at institutions of higher learning. Lua believes that students leave for reasons that may be beyond institutional control, such as lack of finances, poor student-institution fit, changing academic or career goals, or unrelated personal circumstances. Moreover, students who lack the basic and fundamental skills, especially in mathematics and writing, are finding it difficult to cope with the normal course workload.[109]

It is extremely important for institutional administrators to ensure that students are viewed as a valuable part of the institution's survival. Frank J. Spicuzza explains how the customer service-marketing model provides an organizing strategy for advising in higher education. The university contributes resources for an advising process that addresses the needs and expectations of students as consumers and faculty as providers. Spicuzza argues, "Students, the customers, have expectations regarding their educational experiences. If these expectations go unmet, withdrawal is a possible consequence."[110]

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[107] Ibid., 58.
[108] Linda K. Lau, "Institutional Factors Affecting Students Retention," *Education* 124:1 (2003): 126-136.
[109] Ibid., 127.

Spicuzza suggests that implementation of the customer service model involves six key ingredients: customer needs, employee attitude, administrative commitment, training and resources, recognition, and evaluation. In response to criticism of advising, higher education can learn from the customer service model with its focus on building relationships and meeting expectations. Concern for a student's growth and development promotes a supportive environment and this caring attitude has been identified as the "most potent retention force on campus."[111]

Spicuzza calls retention a by-product of student satisfaction. He submits that faculty should make a conscious effort to demonstrate that students are important. Thus, fundamental factors to customer service advising are commitment, availability, continuity, and accurate information and ongoing professional development.[112] With a customer service approach to advising, everyone benefits: the university, the program, the faculty, and the students. Spicuzza also mentions that students and alumni indicated that when their expectations for academic and career advising have been met, they tell others about their positive experiences. The university and the academic program benefit from these endorsements in terms of academic reputation, future admissions, reduced attrition, and financial support.[113]

Pursuing a graduate degree program requires a major commitment of a student's time, energy, and financial resources.[114] Propp and Rhodes believe that compared to earlier generations of students, new student customers expect and demand more service from the

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[110] Frank J. Spicuzza, "A Customer Service Approach to Advising: Theory and Application," *NACADA Journal* 12:2 (Fall 1992): 49-58.
[111] Ibid., 50.
[112] Ibid., 53.
[113] Spicuzza, 56.
[114] Wendy L. Sims, Kenneth C. Jeffs, and Lloyd H. Barrow, "Help Wanted: Music Education Positions in Higher Education, 2007-2008," *Journal of Music Teacher Education* 20:1 (2010): 66-67.

universities they choose to attend.[115] They state that although the characteristics of students may have changed over time, with current students bringing a vast array of concerns and needs to their advisors, the basic purpose of advising continues to be to assist students. From the student-as-customer perspective, college and university personnel have an obligation to meet students' expectations and to provide student customers with the best education possible. Timely support services constitute a critical component of the effort.[116]

The subject of academic hazing in music education has many layers with occurrences varying from extreme to mild infractions. As fore stated, other academic areas disciplines including the filed of nursing, accounting, and chemistry have explored the treatment of graduate students and the importance of creating an learning environment that fosters research, mentorship, and academic ethics. The present study examines the perspectives of faculty and students regarding unethical behaviors, initiation practices, and "rites of passage" procedures that facilitate academic hazing in music education.

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[115] Kathleen M. Propp and Steven C. Rhodes, "Informing, Apprising, Guiding, and Mentoring: Constructs Underlying Upperclassmen Expectations for Advising," *NACADA Journal* 26:1 (2006): 46-55.
[116] Ibid., 47.

CHAPTER 3

METHODOLOGY

The purpose of this study was to analyze and summarize characteristics of academic

hazing in graduate music education programs. To discover what sort of "academic hazing" or

"rites of passage" are in effect the research employed two separate questionnaires. First, faculty

members of twelve different four-year comprehensive universities were interviewed. The

interviewees serve as Directors of Music Education at their perspective graduate programs.

Interviewees represent graduate music education programs in eight states. Interactive interviews,

guided by the following questions, were used to gather data:

1. Does your master's level program in music education require students to take diagnostic/entrance exams in music theory and music history?

2. If students receive a low score on the diagnostic/entrance exam in music theory and music history, are they required to take remedial courses?

3. In your opinion, are the music history and music theory diagnostic/entrance exams too difficult?

4. Does your master's level program in music education require students to take diagnostic/entrance exams in music education research concepts and techniques?

5. Does your master's level program in music education offer assistantships?

6. In your opinion, does having a graduate assistantship obstruct students' development as a music education researcher?

7. Does your program offer academic advising to master's level students?

8. Does your program view its graduate students as "customers," paying for a service (education)?

9. In your program, does your faculty attempt to "match the rigor" of their own graduate training with that of the current master's level curriculum?

10. What would you label as the HIGHEST objective of your master's level music education program? *Identify Only One* **(1).**

1	2	3	4	5
Competence in music theory	Developing a music performer	Developing an independent researcher	Competence in music history	Developing a music teacher

Secondly, current graduate students in music education were interviewed to gain their perspectives of "academic hazing." These graduate students were all full-time students at three different flagship universities located in the southern United States region. Interactive interviews, guided by the following questions, were used to gather data:

1. Are you currently a graduate student in music education enrolled at a four-year comprehensive university?
2. Were you required to take any form of entrance exams before entering your graduate program?
3. In your opinion, were your entrance exam scores a fair representation of your ability and content knowledge?
4. Are you currently fulfilling a graduate assistantship?
5. If yes, does the time you spend fulfilling your assistantship affect the quality of work in your graduate courses?

6. As a graduate student, do you view yourself as a "customer" of the university paying for a service (education)?

7. Does your university provide you with an Academic Advisor to assist you in course selection?

8. To your knowledge, does your university or department have a policy in place that prevents academic bullying?

9. In your opinion, have you taken any course that does not facilitate the purpose of your degree?

10. What would you label as the HIGHEST objective of your graduate music education program? *Circle Only One* **(1).**

1	2	3	4	5
Competence in music theory	Developing a better music performer	Developing an independent researcher	Competence in music history	Developing a better music teacher

CHAPTER 4

RESULTS

Results were tabulated by calculating all responses from the open interviews of twelve

(N=12) faculty academic advisors and fourteen (N=14) master's level graduate students in

graduate music education. The total number of respondents was 58% of the number of

questionnaires sent to faculty members serving as Director of Music Education and 52% of the

number of questionnaires sent to master's level graduate students. The results of the

questionnaires sent to faculty members will be reported first.

Analysis of the question "Does your master's level program in music education require

students to take diagnostic/entrance exams in music theory and music history?" yielded these

results: "Yes" (83%), "No" (17%). University 8 clarified by stating the following, "Yes, we

require an entrance exam in music theory but not in music history." In contrast, University 2

mentioned, "Not currently, but we are discussing the idea of implementing such."

Analysis of the question "If students receive a low score on the diagnostic/entrance exam

in music theory and music history, are they required to take remedial courses?" yielded these

results: "Yes" (75%), "No" (25%). University 5 added, "In the past, yes, but now the results are

simply used in the advising of which courses to take." University 3 declared, "Yes. In the case

of music theory we have one remedial course combining written and aural theory. In the case of

music history/literature they must take one music history course (any course) if they do poorly

on the exam and if they do extremely poorly they are required to take two extra music history

courses (any course)." University 8 clarified that, "Remedial theory is required. Remedial theory addresses only those portions of the exam that identifies weaknesses in particular students."

The question "In your opinion, are the music history and music theory diagnostic/entrance exams too difficult?" yielded the following results: "No" (50%), "Yes" (34%), "N/A" (16%). University 3 stated the following:

"The music history/literature exam is just a test of the favorite subjects of the faculty members who made the test. It is too difficult and does not really measure the knowledge of standard music history concepts. Additionally, the remedial courses do not really remediate problems with music history knowledge…It's my opinion that remedial courses should address the specific shortcomings in knowledge found in the test results" (University 3).

University 5 agreed by adding:

"I'm not sure the tests were too difficult, but I do know that they lacked demonstrated predictive validity…Coming from an undergraduate program in music education with only two years of theory, and entering a master's program in performance based on an assumption of four years, I took all six courses…for a time the music history comprehensive exams for music education were so difficult that people with master's degrees in music history couldn't pass them" (University 5).

Moreover, University 11 explained that, "I wouldn't say they were too difficult, but I would say that they are designed to ask very specific questions rather than assess a students' general knowledge. They do not give the student a chance to demonstrate what he/she knows." University 12 questioned diagnostic aspects of entrance exams by declaring, "They were *too difficult*, which is why we "rebelled" and no longer required them. Students all get good grades in their master's level courses even when they fail these tests, so they were not functioning as diagnosing their ability to be successful in master's level coursework."

Analysis of the question "Does your master's level program in music education require students to take diagnostic/entrance exams in music education research concepts and techniques?" yielded the following: "No" (100%). University 11 elaborated, "No we do not

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require that. We assume that it is our job to teach them that skill/information once they are in our classes." The question "Does your master's level program in music education offer assistantships?" yielded the following results: "Yes" (83%), "No" (17%). University 7 stated, "Yes… although the assistantships are not teaching assistantships since our faculty teaches every undergraduate class. Our assistantships are in areas such as monitoring and being of aid in our curriculum lab, etc." University 11 commented, "Yes, but they are competitive and PhD students take priority."

The question "In your opinion, does having a graduate assistantship obstruct students' development as a music education researcher?" yielded the following results: "No" (91%), "Yes" (9%). University 5 believed that "the ideal would be research assistantships, which I never had in the 26+ years I've been here. Some places do." University 11 declared, "On the contrary, I believe assistantships enhance his/her development as a researcher. It all depends on how research is taught."

The question "Does your program offer academic advising to master's level students?" yielded the following: "Yes" (100%). The question "Does your program view its graduate students as "customers," paying for a service (education)?" yielded the following results: "No" (66%), "Partially" (25%), "Yes" (9%). University 5 believed that "the program for past several years exists to serve the interests of the faculty, school, and university. Students are "used" to make the faculty/department, school, and university look good. There is little attempt to treat the students even as well as we might treat customers." University 7 carefully articulated, "They are customers, and as such receive great customer service from us."

The question "In your program, does your faculty attempt to "match the rigor" of their own graduate training with that of the current master's level curriculum?" yielded the following:

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"Yes" (41%), "No" (41%), "Sometimes" (17%). University 1 declared, "Personally speaking from my own experience, I would say yes." University 4 echoed by saying, "Yes, we try to match the rigor of our respective "master-level" training." University 11 also noted, "Certainly our own training influences how we teach and what our expectations for graduate students might be. Our own experiences help us collectively "set the bar" for our graduate students…. we communicate frequently about standards and students to make this system work well."

In contrast, University 8 believed that "No, we try to make it better on several levels by offering individual help and formatting content to address identified needs." University 3 added, "Sometimes, yes. Depends upon the teacher." In addition, University 12 reassured that "We think we are appropriately challenging and stimulating without making them 'jump through hoops just for the sake of it.' We do not hold them to higher than master's level standards."

Analysis of the question "What would you label as the HIGHEST objective of your master's level music education program? Identify Only One (1) yielded the following results: (1) Competence in music theory (0%), (2) Developing a better music performer (0%), (3) Developing an independent researcher (0%), (4) Competence in music history (0%), (5) Developing a better music teacher (100%).

University 6 declared, "Developing a better music teacher is the main objective, which of course requires some of the other categories." In addition, University 11 explained, "I believe that developing a music teacher and developing an independent researcher are about equal (first tier). And I believe that developing a better performer, and competence in music theory and music history is about equal (second tier). Since I'm forced to identify one, I would say that it is developing as a music teacher followed closely by independent researcher."

University 3 described the most important objective by stating, "Developing a music

teacher is the highest objective. Our second highest objective, though you said only one, is to develop an independent researcher." University 8 clarified that "developing a better music teacher, with this objective subsuming all the others." University 5 believed that, "The music education masters degree is aimed toward music teachers, not music theory, performance, music history, or research."

Graduate Students' Questionnaire

Analysis of the question "Are you currently a graduate student in music education enrolled at a four-year comprehensive university?" yielded the following: "Yes" (100%). The question "Were you required to take any form of entrance exams before entering your graduate program?" yielded the following: "Yes" (100%). The question "In your opinion, were your entrance exam scores a fair representation of your ability and content knowledge?" yielded the following: "Yes" (41%), "No" (41%), "Somewhat" (17%).

The question "Are you currently fulfilling a graduate assistantship?" yielded the following: "Yes" (92%), "No" (8%). The question "If yes, does the time you spend fulfilling your assistantship affect the quality of work in your graduate courses?" yielded the following: "Yes" (57%), "No" (35%), "N/A" (8%).   The question "As a graduate student, do you view yourself as a "customer" of the university paying for a service (education)?" yielded the following results: "Yes" (57%), "No" (35%), and "Somewhat" (8%). The question "Does your university provide you with an Academic Advisor to assist you in course selection?" yielded the following: "Yes" (100%). The question "To your knowledge, does your university or department have a policy in place that prevents academic bullying?" yielded the following: "No" (72%), "N/A" (28%). The question "In your opinion, have you taken any course that does not facilitate the purpose of your degree?" yielded the following: "No" (57%), "Yes" (43%).

Analysis of the question "What would you label as the HIGHEST objective of your master's level music education program? Identify Only One (1) yielded the following results: (1) Competence in music theory (0%), (2) Developing a better music performer (8%), (3) Developing an independent researcher (24%), (4) Competence in music history (0%), (5) Developing a better music teacher (64%).

CHAPTER 5

DISCUSSION

The present investigation is an under researched subject in many disciplines including

music education. The investigation of academic hazing in music education is complex because it

involves multiple perspectives, individual cases of psychological mistreatment, and the abuse of

power among other things. Moreover, one of the major boundaries in this investigation is that

little research has taken place to examine graduate level music education programs. There are a

few studies that address graduate school curriculum and the structure of graduate music

programs. Clifford K. Madsen was the first researcher in music education to employ the term

"academic hazing."[117] Madsen's study provides opportunity for more research to be conducted

to confirm if an atmosphere exists for academic hazing, what constitutes academic hazing, and

recommendations of prevention.

Reflecting on the research question of this study: Does academic hazing occur at four-

year comprehensive universities in music education? Data analysis indicated the answer to this

question is "maybe." More specifically, this study has confirmed that an atmosphere exits in

music education in which graduate students undergo various measures of "rites of passages"

practices. The degree to which academic hazing is prevalent varies with each unique situation.

For example, two graduate students at the flagship institution can complete the graduate program

in music education with two contrasting experiences.   One graduate student was given

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[117] Madsen, 72-79.

opportunities to conduct independent research, earn a graduate assistantship with reasonable duties, and develop as a better music teacher. Another student experiences elements of academic bullying, demands to perform the research duties of a faculty member, and requests to complete tasks that are not in harmony with the university's code of ethics.

The open interview questionnaire allowed for a common structure and expectations of graduate music education programs to be explored. The majority of programs surveyed, require graduate students to score high on entrance exams in music theory and music history. Surprisingly, all of the respondents indicated that graduate students are not required to take entrance exams to test their knowledge of research concepts and techniques. One respondent suggested that research exams are not given because undergraduates have such varied experiences in music education research.

This statement is also true for music history and music theory. Graduate students have varied experiences in music theory that will greatly determine the outcome of their entrance exam scores. For example, a theory professor at a particular undergraduate music education program may overlook the importance of using combinatoriality in composing to focus more attention on counterpoint. If the theory entrance exam has a majority of its questions addressing tone rows and the twelve-tone technique, this graduate student is at a disadvantage because of his/her undergraduate professor's teaching objectives.

With this in mind, it brings to question the purpose of graduate music education entrance exams. Are they given solely to identify areas needing remediation in music theory and music history? Are they given to make an assessment of the graduate student's strengths in hopes of building a curriculum that is hinged upon his/her strengths? Are they given because of tradition? Are they given to fill classes? Is this a fair assessment of the student's competence in music

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theory and/or music history, or rather a reflection of their undergraduate experience? The

purpose of this study is not to find the answer to these questions; however, the data yields

suspicion of the intent of entrance exams as suggested by Madsen.[118]

From the perspective of the student, the entrance/diagnostic exams are not a true

representation of their ability and content knowledge. To this end, one university has previously

recognized the error of these exams to diagnose the success of a student in master's level courses

and they have elected to discard their entrance/diagnostic exams. If these exams "misdiagnose"

content knowledge and ability to learn at the master's level, why are they still used as the

clearance check of most graduate programs? Are these exams helpful, or do they only reflect the

liberties and/or limitation of previous undergraduate training.

The most important finding in this project is that many graduate music education

programs rank "developing a better music teacher" as the highest object of master's level music

education. If this is true, why are requirements added to the curriculum that do not aid in this

effort? Why are unnecessary courses, mandates, and/or "rites of passage" practices added to

graduate students in music education? Madsen points out that these extremes hinder graduate

students in music education from developing a personal passion for research and becoming a

more skilled educator. Further research is needed to better understand and clarify the objectives

of a masters degree in music education and a masters degree in other music emphases including:

performance, musicology, ethnomusicology, music history, music theory, conducting, and

composition.

The perspective of more current graduate students and recent alumni of various

universities is needed to fully understand the prevalence of academic hazing in music education.

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[118] Ibid.

Since the data in this study was taken from universities in eight different states, it is hard to precisely speak for music education in general. In addition, this data might be disconcerting to those who would prefer to believe that the academic setting is exempt from investigation of hazing and "rites of passage" practices.

While this study only represents the perspectives of twelve (N=12) Directors of Music Education and fourteen (N=14) current graduate students in music education, it is important in that it confirms Madsen's thesis that there is academic hazing in graduate music education program. Perhaps more research can generate solutions of preventing instances of academic hazing in music education from reoccurring.[119] This researcher identifies the academic advisors as a common ground for solution. The academic advisor needs to be made aware of any occurrences of academic hazing. After an academic advisor has been notified of any mistreatment, both physical and/or philological, he/she should respond appropriately to protect the integrity of the intuition and the program.

Regarding the matching curriculum rigor, each graduate music education program should balance the challenge of assignments within reasonable circumstances. At the graduate level, coursework should be demanding without professors presenting assignments that are extremely overbearing. For example, a professor giving students one day to complete a twenty-page report. In this context, the assigned report is viewed as overbearing, extreme, and an abuse of power. Yet, if the assignment was given across the timeline of the semester; then, the workload of the curriculum is reasonability challenging.

Sadly, most graduate students were not aware of their university's anti-bullying policy. It is important for students to know their rights and how to report unethical behavior when it

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[119] Greene, 3-23.

occurs. This research also revealed that graduate assistantships are likely the most common vehicle of academic hazing. Graduate students should not be required to pick up dry cleaning, provide free babysitting services, participate in construction projects, or any task that is not within the guidelines of the assistantship. Any offence contrary to the program's highest object of producing a better music educator is viewed as an abuse of power and academic hazing. These occurrences are a threat to the future of graduate music education programs, which create an uncomfortable learning environment.   Without preventive measures, this cycle will continue to spread from one generation of music educators to the next.

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LIST OF APPENDICES

APPENDIX A: INFORMATION STATISTICS

INFORMATION SHEET

Title: Academic Hazing In Music Education

Investigator
Cameron W. Jenkins, BME
Department of Music
122 Music Bldg
The University of Mississippi
(662) 915-7268

Advisor
Alan L. Spurgeon, Ph.D.
Department of Music
164 Music Bldg
The University of Mississippi
(662) 915-5170

By completing this questionnaire, I certify that I am 18 years of age or older.

Description
The purpose of this research project is to determine if academic hazing occurs at four-year comprehensive universities in music education. Clifford K. Madsen coined the term "academic hazing" to describe the academic misuse of new or prospective graduate students in music education (2003). Limited research has been explored to further investigate the landscape of academic hazing or misue of graduate students. We would like to ask you a few questions about your music education program. You will not be asked for your name or any other identifying information.

Cost and Payments
It will take you approximately ten minutes to complete this questionnaire.

Confidentiality
No identifiable information will be recorded, therefore we do not think you can be identified from this study. All data will be recorded as "University 1, University 2, University 3, etc."

Right to Withdraw
You do not have to take part in this study and you may stop participation at any time. If you start the study and decide that you do not want to finish, all you have to do is to tell Mr. Jenkins or Dr. Spurgeon in person, by letter, by email, or by telephone. You may skip any questions you prefer not to answer.

IRB Approval

This study has been reviewed by The University of Mississippi's Institutional Review Board (IRB). If you have any questions, concerns, or reports regarding your rights as a participant of research, please contact the IRB at (662) 915-7482 or irb@olemiss.edu.

Statement of Consent
I have read and understand the above information. By completing the questionnaire I consent to participate in the study.
Subject: Music Education

APPENDIX B: FACULTY EMAIL

Good Afternoon,

Please, take a few moments and help me complete my research of master's level music education programs. My academic advisor, Dr. Alan L. Spurgeon, recommend that I send this email to gain your perspective.

The purpose of this research project is to determine if academic hazing occurs at four-year comprehensive universities in music education. Clifford K. Madsen coined the term "academic hazing" to describe the misuse of new and/or current graduate students in music education (2003). Limited research has been explored to further investigate the topic of academic hazing or misue of graduate students. We would like to ask you a few questions about your music education program.

No identifiable information will be recorded; therefore, you cannot be identified in the reporting of this study. You will not be asked for your name or any other identifying information. All data will be recorded as "University 1, University 2, University 3, etc."

You do not have to take part in this study and you may stop participation at any time. If you start the study and decide that you do not want to finish, all you have to do is to tell Mr. Jenkins or Dr. Spurgeon in person, by letter, by email, or by telephone. You may skip any questions you prefer not to answer.

This study has been reviewed by The University of Mississippi's Institutional Review Board (IRB). If you have any questions, concerns, or reports regarding your rights as a participant of research, please contact the IRB at (662) 915-7482 or irb@olemiss.edu.

I have read and understand the above information. By completing the questionnaire I consent to participate in the study and *I certify that I am 18 years of age or older.*

Please, respond to the follow questions:

1. Does your master's level program in music education require students to take diagnostic/entrance exams in music theory and music history?

2. If students receive a low score on the diagnostic/entrance exam in music theory and music history, are they required to take remedial courses?

3. In your opinion, are the music history and music theory diagnostic/entrance exams too difficult?

4. Does your master's level program in music education require students to take diagnostic/entrance exams in music education research concepts and techniques?

5. Does your master's level program in music education offer assistantships?

6. In your opinion, does having a graduate assistantship obstruct students' development as a music education researcher?

7. Does your program offer academic advising to master's level students?

8. Does your program view its graduate students as "customers," paying for a service (education)?

9. In your program, does your faculty attempt to "match the rigor" of their own graduate training with that of the current master's level curriculum?

10. What would you label as the HIGHEST objective of your master's level music education program? *Identify Only One* **(1).**

1	2	3	4	5
Competence in music theory	Developing a better music performer	Developing an independent researcher	Competence in music history	Developing a better music teacher

Feel free to "Copy and Paste" these questions into your reply email and provide your response for each item. Your perspective and comments are critical to the accurate reporting of the research regarding master's level music education programs in the United States.

Sincerely,

Cameron W. Jenkins
Graduate Student/Assistant
University of Mississippi
cwjenkin@go.olemiss.edu
cwjenkins2012@yahoo.com

APPENDIX C: STUENT EMAIL

Current Graduate Students

Please answer the following ten (10) questions.

1. Are you currently a graduate student in music education enrolled at a four-year comprehensive university?

2. Were you required to take any form of entrance exams before entering your graduate program?

3. In your opinion, were your entrance exam scores a fair representation of your ability and content knowledge?

4. Are you currently fulfilling a graduate assistantship?

5. If yes, does the time you spend fulfilling your assistantship affect the quality of work in your graduate courses?

6. As a graduate student, do you view yourself as a "customer" of the university paying for a service (education)?

7. Does your university provide you with an Academic Advisor to assist you in course selection?

8. To your knowledge, does your university or department have a policy in place that prevents academic bullying?

9. In your opinion, have you taken any course that does not facilitate the purpose of your degree?

10. What would you label as the HIGHEST objective of your graduate music education program? *Circle Only One* **(1).**

1	2	3	4	5
Competence in music theory	Developing a better music performer	Developing an independent researcher	Competence in music history	Developing a better music teacher

APPENDIX D: FACULTY COMMENTS

Comments Charts of Faculty Members

Question:	1. Does your master's level program in music education require students to take diagnostic/entrance exams in music theory and music history?
University 1	Yes
University 2	Not currently, but we are discussing the idea of implementing such.
University 3	Yes
University 4	Yes
University 5	Yes
University 6	Yes, this is a NASM institution.
University 7	Yes… in both.
University 8	Theory but not music history.
University 9	Yes
University 10	Yes
University 11	Yes. Both history and theory.
University 12	No

Question:	2. If students receive a low score on the diagnostic/entrance exam in music theory and music history, are they required to take remedial courses?
University 1	Yes, and the units do not apply to the MA.
University 2	-No Exams
University 3	Yes. In the case of music theory we have one remedial course combining written and aural theory. In the case of music history/literature they must take one music history course (any course) if they do poorly on the exam and if they do extremely poor they are required to take two extra music history courses (any course)

University 4	Yes
University 5	In the past, yes, but now the results are simply used in the advising of which courses to take.
University 6	Yes (following NASM requirements)
University 7	Yes… they need to achieve a level equal to our undergraduate level of Theory and History if they are not at that level.
University 8	Remedial theory is required. Remedial theory addresses only those portions of the exam that identifies weaknesses in particular students.
University 9	Yes
University 10	Yes
University 11	Yes. Both history and theory remedial courses.
University 12	NA

Question:	3. In your opinion, are the music history and music theory diagnostic/entrance exams too difficult?
University 1	I have no idea. Never taken them.
University 2	-No Exams
University 3	The theory exam now seems to be about right (newly revised). The music history/literature exam is just a test of the favorite subjects of the faculty members who made the test. It is too difficult and does not really measure a knowledge of standard music history concepts. Additionally, the remedial courses do not really remediate problems with music history knowledge since any music history course can be chosen. These include such genre courses as Hymnody, African American Music as well as any World Music Course. It's my opinion that remedial courses should address the specific shortcomings in knowledge found in the test results.
University 4	No
University 5	As a project in my introductory research class years ago a student ran separate correlations between the four history and two theory tests and the year the student received his/her undergraduate degree. The correlations were all significant and moderately strong, and we concluded that this meant the tests were based more on recall of information than anything else. I'm not sure the tests were too difficult, but I do know that they lacked

	demonstrated predictive validity. Florida State, during my master's work there in the mid-1970s, had the best system I've seen: each of six (quarterly) theory (junior and senior level) were represented by one test each. Coming from an undergraduate program in music education with only two years of theory, and entering a master's program in performance based on an assumption of four years, I took all six courses. We were allowed to audit for no fee or credit, and had only to get a note from the professors that we had taken and absorbed enough material from each particular class. That ties the tests to the required courses. At Michigan, on the other hand, for a time the music history comprehensive exams for music education were so difficult that people with master's degrees in music history from Michigan couldn't pass them. Fortunately, we had choices, so nearly everyone took something else.
University 6	No
University 7	No… The tests truly only make sure that those graduate students have the same foundation as our undergraduates.
University 8	No.
University 9	No
University 10	No
University 11	I wouldn't say they were too difficult, but I would say that they are designed to ask very specific questions rather than assess a students' general knowledge. They do not give the student a chance to demonstrate what he does know. This is particularly true of the musicology exam.
University 12	They were, which is why we "rebelled" and no longer require them. Students all get good grades in their master's level courses even when they failed these tests, so they were not functioning as diagnosing their ability to be successful in master's level coursework.

Question:	4. Does your master's level program in music education require students to take diagnostic/entrance exams in music education research concepts and techniques?
University 1	No, prospective students present a writing sample responding to a prompt question, and submit a videotape of their teaching.
University 2	-No Exams. We require performance skills on the primary instrument, piano, and sight singing.
University 3	No
University 4	No

University 5	No.
University 6	No
University 7	NO.
University 8	No, and I would not advise doing that.
University 9	No
University 10	No
University 11	No we do not require that. We assume that it is our job to teach them that skill/information once they are in our classes.
University 12	No

Question:	5. Does your master's level program in music education offer assistantships?
University 1	No
University 2	Yes.
University 3	Yes
University 4	No
University 5	On paper yes, but in practice most or all of them go to doctoral students.
University 6	Sometimes
University 7	Yes… although the assistantships are not teaching assistantships since our faculty teaches every undergraduate class. Our assistantships are in areas such as monitoring and being of aid in our curriculum lab, etc.
University 8	Yes, very small.
University 9	Yes
University 10	Yes
University 11	Yes. But they are competitive and PhD students take priority.
University 12	Yes, sometimes. Doctoral students receive preference, though.

Question:	6. In your opinion, does having a graduate assistantship obstruct students' development as a music education researcher?
University 1	Not at all.
University 2	No.
University 3	Sometimes- depends upon the assistantship. The band assistants at our school are merely low-paid equipment movers. They benefit in no way I can see from their assistantships. They do not get to conduct ensembles or in any way use their expertise or gain further expertise.
University 4	NO
University 5	No, not necessarily, but the ideal would be research assistantships, which I never had as a student and my department (even the entire School of Music) has never had in the 26+ years I've been here. Some places do.
University 6	No
University 7	I have never heard about any complaints from any of our assistantship carriers. They can mostly study themselves while they are monitoring the equipment.
University 8	No
University 9	No
University 10	No
University 11	On the contrary, I believe assistantships enhance his/her development as a researcher. It all depends on how research is taught.
University 12	NO

Question:	7. Does your program offer academic advising to master's level students?
University 1	Yes, there is a graduate advisor for the music department, as well as an individual mentor for each degree program.
University 2	Yes.
University 3	Yes and I think the graduate advising her is good- I try to do it well since I advise most of the graduate students in music.
University 4	YES

University 5	Yes.
University 6	Yes
University 7	Yes, the faculty members serve advisors. Others are also available any time a student needs help with many different kinds of questions within an academic focus.
University 8	Definitely.
University 9	Yes
University 10	Yes
University 11	Yes, advisors are available. Typically they see the person in charge of the School of Music Graduate Program and then they visit me as Chair of Music Education for advising. We also have a staff member for School of Music Graduate Programs who assists with advising questions and application/registration issues.
University 12	Yes

Question:	8. Does your program view its graduate students as "customers," paying for a service (education)?
University 1	I don't believe so. They are here to become better teachers, and my job is to facilitate that.
University 2	No.
University 3	Not always.
University 4	Yes
University 5	I would say that the program for past several years exists to serve the interests of the faculty, school, and university. Students are "used" to make the faculty/department, school, and university look good. There is little attempt to treat the students even as well as we might treat customers, if we had such.
University 6	No
University 7	No, we view that as the future of music education. They are customers, and as such receive great customer service from us.
University 8	Partially.
University 9	No

University 10	No
University 11	No. I don't. And I don't believe any of my colleagues do either. The registration/admission people may be instructed to think along those lines, but I'm not sure of that.
University 12	NO!!

Question:	9. In your program, does your faculty attempt to "match the rigor" of their own graduate training with that of the current master's level curriculum?
University 1	Personally speaking from my own experience, I would say yes.
University 2	Probably.
University 3	Sometimes, yes. Depends upon the teacher.
University 4	Yes, we try to match the rigor of our respective "master-level" training.
University 5	I don't see any evidence of rigor in graduate training among the current faculty, or in the current master's program. It's more about ideology.
University 6	Not sure what this means.
University 7	I suppose so. I guess I am assuming that a standard rigor is what the Maters curriculum becomes.
University 8	No, we try to make it better on several levels by offering individual help and formatting content to address identified needs.
University 9	No
University 10	Somewhat
University 11	Certainly our own training influences how we teach and what our expectations for graduate students might be. Our own experiences help us collectively "set the bar" for our graduate students. The fact that we enjoy a faculty member in each music education area (band, orchestra, choir, early childhood, elementary, research) and that we communicate together frequently about standards and students makes this system work well. At least that is my opinion.
University 12	If you mean hold them to higher than master's level standards, then no. We think we are appropriately challenging and stimulating without making them "jump through hoops just for the sake of it"

Question:	10. What would you label as the HIGHEST objective of your master's level music education program? Identify Only One (1).
University 1	Number five
University 2	Developing a music teacher
University 3	1- Developing a music teacher. (Our second highest objective, though you said only one, is to develop an independent researcher.)
University 4	5- Developing a music teacher
University 5	The music education master's degree is aimed toward music teachers, not music theory, performance, music history, or research.
University 6	5, which of course requires some of the other categories
University 7	Developing a music teacher #5.
University 8	5, with 5 subsuming all the others.
University 9	No. 5 Developing a Music Teacher
University 10	No. 5 Developing a Music Teacher
University 11	I believe that (1) Music Teacher & (2) Independent Researcher are about equal (first tier). And I believe that Performer, Theory & History are about equal (second tier). Since I'm forced to identify one, I would say that it is "developing as a music teacher" followed closely by "independent researcher."
University 12	5 – Developing a music teacher

APPENDIX E: STUDENT COMMENTS

Comments Charts of Graduate Students

Question:	1. Are you currently a graduate student in music education enrolled at a four-year comprehensive university?
Student 1	Yes
Student 2	Yes
Student 3	Yes
Student 4	Yes
Student 5	Yes
Student 6	Yes
Student 7	Yes
Student 8	Yes
Student 9	Yes
Student 10	Yes
Student 11	Yes
Student 12	Yes
Student 13	Yes
Student 14	Yes

Question:	2. Were you required to take any form of entrance exams before entering your graduate program?
Student 1	Yes
Student 2	Yes
Student 3	Yes
Student 4	Yes
Student 5	Yes
Student 6	Yes
Student 7	Yes
Student 8	Yes
Student 9	Yes
Student 10	Yes
Student 11	Yes
Student 12	Yes
Student 13	Yes
Student 14	Yes

Question:	3. In your opinion, were your entrance exam scores a fair representation of your ability and content knowledge?

Student 1	Yes
Student 2	Yes
Student 3	Somewhat
Student 4	No
Student 5	No
Student 6	Yes
Student 7	Yes
Student 8	No
Student 9	Yes
Student 10	No
Student 11	Both yes and no
Student 12	No
Student 13	Yes
Student 14	Yes

Question:	4. Are you currently fulfilling a graduate assistantship?
Student 1	Yes
Student 2	Yes
Student 3	Yes
Student 4	Yes
Student 5	Yes
Student 6	Yes
Student 7	Yes
Student 8	No
Student 9	Yes
Student 10	Yes
Student 11	Yes
Student 12	Yes
Student 13	Yes
Student 14	Yes

Question:	5. If yes, does the time you spend fulfilling your assistantship affect the quality of work in your graduate courses?
Student 1	Yes
Student 2	No
Student 3	Yes, it takes time away from my best work.
Student 4	Yes
Student 5	No
Student 6	Yes
Student 7	No
Student 8	N/A

Student 9	Yes
Student 10	Occasionally
Student 11	Yes
Student 12	No
Student 13	No
Student 14	Yes

Question:	6. As a graduate student, do you view yourself as a "customer" of the university paying for a service (education)?
Student 1	Somewhat
Student 2	No
Student 3	Yes
Student 4	No
Student 5	Yes
Student 6	No
Student 7	Yes
Student 8	Yes
Student 9	No
Student 10	Yes
Student 11	No
Student 12	Yes
Student 13	Yes
Student 14	Yes

Question:	7. Does your university provide you with an Academic Advisor to assist you in course selection?
Student 1	Yes
Student 2	Yes
Student 3	Yes
Student 4	Yes
Student 5	Yes
Student 6	Yes
Student 7	Yes
Student 8	Yes
Student 9	Yes
Student 10	Yes
Student 11	Yes
Student 12	Yes
Student 13	Yes
Student 14	Yes

Question:	8. To your knowledge, does your university or department have a policy in place that prevents academic bullying?
Student 1	N/A Unknown
Student 2	I would assume
Student 3	N/A
Student 4	No
Student 5	No
Student 6	No
Student 7	No
Student 8	No
Student 9	No
Student 10	No
Student 11	No
Student 12	No- Unknown
Student 13	No
Student 14	No

Question:	9. In your opinion, have you taken any course that does not facilitate the purpose of your degree?
Student 1	No
Student 2	No
Student 3	Yes, theory
Student 4	Yes
Student 5	No
Student 6	No
Student 7	No
Student 8	No
Student 9	Yes
Student 10	Yes
Student 11	Yes
Student 12	No
Student 13	No
Student 14	Yes

Question:	10. What would you label as the HIGHEST objective of your graduate music education program? *Circle Only One* (1).
Student 1	5- Developing a better music teacher
Student 2	5- Developing a better music teacher
Student 3	5- Developing a better music teacher
Student 4	5- Developing a better music teacher
Student 5	3- Developing an independent researcher

Student 6	5- Developing a better music teacher
Student 7	2- Developing a better music performer
Student 8	5- Developing a better music teacher
Student 9	5- Developing a better music teacher
Student 10	3- Developing an independent researcher
Student 11	3- Developing an independent researcher
Student 12	3- Developing an independent researcher
Student 13	5- Developing a better music teacher
Student 14	5- Developing a better music teacher

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