Doctoral Handbook

Ed.D.C.T.
Doctor of Education in College Teaching

Program in Music and Music Education

Teachers College, Columbia University

January 2007
**About the Handbook**

This handbook has been written specifically for students preparing for doctoral level study in Music and Music Education at Teachers College. The handbook provides an overview of the doctoral program in the College Teaching of Music and guides students through each phase of completing the program. It sets out degree requirements and establishes a suggested timeline for the completion of courses, certification and dissertation. Students are urged to read the handbook carefully and apprise themselves in advance of all requirements, documentation, and procedures that accompany doctoral level study.

This handbook refers readers to the general procedures of Teachers College and, more specifically, to the requirements and expectations of the Music and Music Education Program. Students should also read very carefully the materials accompanying their application sent from the Admissions Office; they should also be familiar with the information contained in the annual Teachers College Catalog. When the time comes, students should fully understand the requirements for the degree of Doctor of Education found in the handbook prepared by the Office of Doctoral Studies. The present handbook will make reference to these additional sources where appropriate in the text.

If students are unclear about expectations and procedures, they should contact their major advisor or the Program Coordinator as soon as possible to avoid any possible delay in fulfilling requirements for their program. While advisors are available to help with the many intricacies of program planning, students are reminded that the final responsibility for meeting deadlines and completing documentation is their own.
Program in Music and Music Education
Updated Spring 2007

Program Coordinator:
Professor Harold F. Abeles

Doctoral Advisors:
Professor Harold F. Abeles
Professor Randall Everett Allsup
Professor Lori Custodero (Sabbatical leave)
Professor Lenore Pogonowski
Professor Jeanne Goffi-Fynn*

*Cohort Advisor

Visit the Music and Music Education Program on-line:
http://www.tc.edu/a&h/MusicEd/

About Teachers College

Teachers College is the world's largest, most comprehensive graduate school of education. Through its programs, faculty, and students the College is concerned with teaching, learning, and the promotion of mental and physical well-being across the life-span. The College prepares men and women for careers of professional service in schools, colleges, universities, museums, clinics, business organizations, community agencies, government bureaus and research facilities. The College also provides opportunities for continuing professional development and training in all these fields.

The Department of Arts and Humanities

The Program in Music and Music Education forms part of the Department of the Arts and Humanities. The Department consists of academic and professional specializations in philosophy, historical, cultural, critical and social studies, language studies and the arts. The Department promotes scholarly inquiry into the processes, purposes and practices of education within specialist domains and across interdisciplinary frameworks. While the separate programs of the Department maintain disciplinary integrity, they also represent modes of inquiry, discovery and creation which share a concern with the production and interpretation of societies and cultures. The Department is committed to an understanding of culture as a broad and diverse process, a constitutive human activity involving the various modes of representation and ways of thinking within which meaning is constructed and historically transmitted.

Program in Music and Music Education

The Program in Music and Music Education offers the M.A., Ed.M., Ed.D. in Music Education, and Ed.D. in College Teaching of Music degrees. The Program embraces a conception of music ranging from the traditions of western art music to the popular music of mass culture. Within this context, courses in music education examine the different environments and populations in which the various art forms reach their audiences: public and private schools, colleges, performing arts centers, and
other special settings. The Program seeks to encourage flexible and informed habits of mind in students such that they can enter leadership positions in the profession. Faculty of the program are seasoned practitioners, who embrace a comprehensive range of expertise in music performance, music theory, music history and music education. They are national leaders in music education.

The five degree programs in Music and Music Education are each built around a core of courses considered central to exemplary music education. Beyond the core, students have flexibility to plan with their advisor individual programs designed to meet particular needs and goals. In addition to courses in music education, students are expected to select courses from other offerings at Teachers College and Columbia University in order to fulfill degree requirements.

Weekend institutes, colloquia, mini-courses, opportunities for involvement in professional development workshops, and summer study provide additional richness to student experiences. Suitably qualified students may also apply for apprenticeships in the Center for Arts Education Research to assist on funded projects studying the artistic development or assessment of the relationships between schools and cultural organizations. Qualified students may also apply to intern with the Creative Arts Laboratory (CAL), a professional development program that integrates and contextualizes music and the arts into the curriculum. The vast cultural resources of New York City offer students myriad opportunities to enrich their conceptions of art and its diverse practices.

**Doctoral Program Overview**

The Ed.D.C.T. program in Music and Music Education prepares candidates for research, administration and teaching in universities and colleges and for related work in music education. In addition to core courses within the Program, doctoral candidates take courses from other programs in the College to support the development of individual specializations. Ordinarily candidates will spend time in advancing their studio performance work and will attend seminars designed to integrate course work with respect to developing individual research interests.

The program leading to the degree of Doctor of Education in College Teaching of Music, while emphasizing a broad music and scholarly base requires students to focus more narrowly on one area of interest. Designed primarily for students who teach, or who wish to teach, in a studio performance area or undertake administration at the University/College level, this course of study focuses on advanced understanding in performance pedagogy. Students are expected to carry out individual research projects within their own performance area; possibilities exist for internships in college teaching in an array of different settings. Candidates for admission to this degree should have a Master’s degree in music and/or music education with clear evidence of strong academic ability as well as an exceptionally strong performing ability and experience. Additionally, student’s personal statements should show serious interest in University/College level teaching.

**Preparation for Careers**

Alumni of the Program in Music and Music Education at Teachers College have found employment in many and diverse settings. Graduates assume positions in private and public schools, post-secondary institutions, performing arts centers, state and federal arts and education agencies; they work in research and consulting firms, administration, development and consulting in the public, private and international sectors. In addition, the Program has prepared students who have made distinguished careers as performers, college teachers, and researchers. The field of music education
in the United States and overseas numbers many leading practitioners and writers of seminal influence whose formative backgrounds include degrees from Teachers College.

The career paths of graduates of the Program in Music and Music Education are becoming ever more eclectic and responsive to major educational trends. Teachers College offers students extensive career counseling services and the Program itself receives many requests from individuals and from organizations seeking highly qualified personnel for leadership positions. Indeed, there has evolved a natural tendency to turn to graduates of the Program in Music and Music Education at Teachers College when job opportunities arise.

**The Students of the Program**

The student body exemplifies a diverse mix of ages, races, background, and experience, and draws from a demographically and ethnically varied range of individuals. Most students entering the degree programs in Music Education bring with them high-level professional experience gained from work in the United States and overseas. Many students have been teachers, or school or university administrators; some students have had careers in performance, while others have worked in government, community, social service and the corporate sector. This diversity in background, experience, and expertise adds richness and range to everyone's course of study. Frequently students visit each others' homelands and often act as conduits to new career openings and jobs.

The various student service offices at Teachers College offer an array of activities, opportunities, counseling, financial aid assistance and other support systems that complement those offered by the Program in Music and Music Education itself. On-campus activities, for example, include social occasions and special events designed to augment professional interests. Off-campus activities include discount tickets and reservations for theaters, opera, concerts, dance, and other special events in the city. In addition, sports activities are available to students, staff, and faculty including use of the swimming pool, gymnasium, fitness center, and squash courts. Information about any of these activities is available through the Student Activities Office, lobby level, Thorndike Hall; Telephone: (212) 678-3406. Columbia University's Dodge Fitness Center is also available, including swimming pool, tennis and racquetball courts, weight rooms, and gymnasium.
Things to Consider As a New Doctoral Student

Being a graduate student involves more than completing coursework and other academic requirements. Becoming a graduate student means you:

Need to be self-directed – pillar of adult learning

In order to be successful as a graduate student it is fundamental that one embrace one of the tenets or hallmarks of adult education – that is that one be or become increasingly self-directed. In the role of graduate student developing self-direction is not simply a goal or outcome. Rather, self-directedness must be an accepted or welcomed predisposition – where the student can function and take primary responsibility or ownership for their own learning and development. As a graduate student you will find that some of your most valued and significant learning will be achieved through self-defined projects, peer networking and ensuring that your time, energies and resources are well channeled.

Develop professional identity (what the profession is)

Our students come with a diversity of experience in Music and Music Education. They may practice in diverse settings. Whatever the setting the shared concern is optimizing learning for children and adults with conscious and conscientious recognition of the implications and repercussions for constituents and their organization or the learning communities to which they belong. Whether your interests are primarily on individual development or are on challenging the existing social order our cardinal focus is the facilitation of contextual awareness, critical reflection and collaborative learning.

Develop a support system of peers (learning community, network)

Our program will encourage you to develop your own cohort based either on your interests or your incoming class. A peer group will encourage you to stay on-track with the program, certification projects, and most of all, the dissertation process. Our most successful students have often had a peer group throughout the program and we strongly encourage this community.

Taking ownership and responsibility for your program

Consistent with the work of Wenger, in Communities of Practice, (Cambridge Press, 1998) the program sees graduate study and student development as a process of: engaging, belonging, identifying, and practicing. Taking ownership for one’s learning is a matter of engaging with the material and with others. Once accepted as a graduate student you belong to a program and a discipline. The vitality or meaning of this depends on your investment. The extent to which you can identity with the discipline and its practices also affords you the ability to help shape future practice. Finally through sharing your expertise and experiences and through participation and volunteerism in the instructional setting you will also gain leadership and reflective skills through your practice of the many techniques advocated.

College and Professional Organizations

Students may stand for election to the Teachers College Student Senate. The Student Senate works to promote the best interests of members of the student body through its engagement in college-wide decision-making, facilitating communication, and identifying problems and implementing solutions.
Beyond the College and Program organizations, students are urged to join the Music and Music Education faculty in membership in the various professional organizations in the field, such as the Music Educators National Conference and the College Music Society. As future leaders in Music Education, students are encouraged to participate in national and local conferences, symposia and meetings, and to keep abreast of contemporary research, issues and practices through reading the journals published by the professional organizations. Announcements about conferences and calls for proposals are routinely brought to student attention by faculty and through the Program bulletin boards. Information about membership is also available from faculty advisors and from the Student Activities Office.

The Faculty

As befits one of the top schools of education in the United States, Teachers College has a proud history of prestigious faculty both college-wide and in Music and Music Education specifically. Given the Program requirement to take courses from other areas within the College, students can expect to meet faculty drawn from a variety of academic and artistic fields. Included in the present faculty of Music and Music Education are five full-time professors in addition to adjunct professors of Music and Music Education. In addition, faculty from across the Department of Arts and Humanities offer courses to music education students and may serve on dissertation advisory committees. For the most part, the faculty combine teaching with research, writing and performance; faculty also serve in administrative capacities within the college and as consultants to arts agencies in the U.S. and throughout the world. Faculty members are active in the field of music education; they publish, and speak frequently at conferences, symposia and meetings nationally as well as internationally. From time to time, visiting faculty join the program while on sabbatical or to teach specific courses.

Dr. Harold Abeles, Professor of Music and Music Education, is the Coordinator of the Program in Music and Music Education. In addition, he serves as the Co-director of the Center for Arts Education Research at Teachers College. He has been at Teachers College for 24 years. Prior to coming to Teachers College, he served on the faculties of the School of Music at Indiana University, and the University of North Carolina at Greensboro, and Oklahoma State University. He also served as a general and instrumental music teacher in Ashford, Connecticut, and in Prince Georges County, Maryland. At Teachers College, Professor Abeles has previously served as the Chair of the Arts in Education Department, and the Director of the Division of Instruction.

He received his Bachelors and Masters degrees in Music Education from the University of Connecticut and his Ph.D. from the University of Maryland.

Dr. Abeles has contributed more than 50 articles, chapters and books to the field of music education. The Foundations of Music Education is now in its second edition. Recent chapters by him have appeared in the Handbook of Music Psychology and the Handbook of Research on Music Teaching and Learning. He is the founding editor of The Music Researchers Exchange, an international music research newsletter founded in 1974. He is currently a member of the Executive Committee of the Society for Research in Music Education. He serves or has served on the editorial boards of several journals including the Journal of Research in Music Education, Psychomusicology, Dialogue in Instrumental Music Education, and Update.

His research has focused on a variety of topics including, the assessment of instrumental instruction, the sex-stereotyping of music instruments, the evaluation of applied music instructors, the evaluation of ensemble directors, and the verbal communication that takes place in applied lessons. He recently
completed a study with Professor Judy Burton and Dr. Rob Horowitz on Learning in and Through the Arts.

**Dr. Randall Everett Allsup** is a graduate of Teachers College Columbia University where his 2002 dissertation, Crossing Over: Mutual Learning and Democratic Action in Instrumental Music Education was awarded “Outstanding Dissertation of the Year” by the Council on Research in Music Education. Prior to returning to Teachers College as assistant professor, Prof. Allsup was coordinator of music education and director of bands at Hartwick College, Oneonta, NY and taught courses in creativity and music education and instrumental conducting at the Chinese Culture University, Taiwan.

Randall Allsup grew up in central Illinois, outside of Kankakee, and was the first in his family to graduate from college. A Pell grant recipient at Northwestern University, Allsup received a Bachelor of Music in saxophone performance, studying with Frederick L. Hemke. After graduation, he continued his training with Jean-Marie Londeix at the Bordeaux Conservatory, France. At Bordeaux, Allsup was awarded the prestigious prix d’or.

Dr. Allsup became interested in issues surrounding social justice and democracy from his work in schools in neglected neighborhoods of New York City. First at Hayes High School in the South Bronx and then at the Our Children’s Foundation in Harlem, Allsup has written about the challenges of reconceptualizing music pedagogy. His teaching is influenced by thinkers like Maxine Greene, Paulo Freire, and John Dewey.


**Dr. Lori Custodero,** Associate Professor of Music and Music Education, has established an Early Childhood Music concentration at Teachers College that integrates pedagogy and research through both theory and practice. Her background includes degrees in piano performance and music theory: her doctorate in music education is from the University of Southern California.

Prof. Custodero’s research has focused on children from infancy through preadolescence, and adults as musicians, teachers, and parents. She has presented and published on issues of musical challenge, engagement, and meaning in classrooms, playgrounds, and family settings; recent titles include “Singing Practices in Ten Families” and “Passing the Cultural Torch: Musical Experience and Musical Parenting of Infants” (*Journal for Research in Music Education*); "Observational Indicators of Flow Experience: A Developmental Perspective of Musical Engagement in Young Children from Infancy to School Age" (*Music Education Research*); and "'Being With': The Resonant Legacy of Childhood's Creative Aesthetic" (*Journal of Aesthetic Education*).

A guest editor for a 2002 issue of the *Journal of Zero to Three* entitled “The Musical Lives of Babies and Families,” Prof. Custodero has served in various professional leadership roles including Co-Chair of the Music Educators National Conference's Special Research Interest Group for Early Childhood. She recently finished a 6-year term as North American representative on the International Society for Music Education’s Early Childhood Commission during which time she chaired seminars in Barcelona and Taipei. Interested in international issues of music education, she currently is involved in two projects, one involving flow experience and music teachers in Greece, and the other, a multi-national study on the spontaneous musical behaviors of young children. In
addition to regular presentations at international conferences, Prof. Custodero has accepted invitations to speak in Australia, Greece, Crete, Portugal, England, Finland, and Taiwan.

In addition to the international work, Prof. Custodero has developed music programs with many local institutions in New York City, including Jazz at Lincoln Center, the New York Philharmonic, the Midori Foundation, and Columbia Head Start.

**Dr. Lenore Pogonowski**, Associate Professor of Music Education, is in her 23rd year at Teachers College. She is Director of the Creative Arts Laboratory (CAL) which was established at Teachers College in 1994 as a result of a three-year grant from the U.S. Department of Education: Fund for Innovative Education. CAL’s purpose is to provide experiential sessions in dance/movement, music, story-telling, videography and visual arts to enable students to design and enact arts experiences that facilitate development of critical and creative thinking skills in core curriculums.

Prior to coming to Teachers College, she served on the faculties of the School of Music at North Texas State University, College of Music Temple University in Philadelphia, and Western Connecticut State University. Dr. Pogonowski started her teaching career in the Greenwich Public Schools Department of Music when she was privileged by an invitation to join a federally funded curriculum project, the Manhattanville Music Curriculum Program. Curriculum development and implementation were the foci of the project and included composers, musicologists, performers, educational psychologists, and musician educators from all levels of the music educational continuum.

At Teachers College, Professor Pogonowski served as Chair of the Arts in Education Department and Coordinator of the Music Program each for seven years. She has written numerous articles and chapters on issues of teaching and learning music. She is currently working on a book with the working title *Creativity and Problem Solving in Music Education*. She has served on the editorial boards of the Music Educators Journal and General Music Today. Dr. Pogonowski was national chair of the special research group in creativity for eight years. Among her teaching responsibilities are courses in musical creativity and problem solving, comprehensive musicianship, and interdisciplinary studies that relate to the Creative Arts Laboratory. Throughout her career, she has appeared as a clinician for professional development workshops nationally and abroad. She is the first person in her field to define metacognition as a dimension of musical thinking.

**Dr. Jeanne Goffi-Fynn**, Soprano, is active both as a performer and teacher in the New York City area. Dr. Goffi-Fynn received her Doctorate from Columbia University, Teachers College where she was recently appointed as director of the Doctoral Cohort Program in the Program of Music and Music Education. Her particular area of interest at Columbia is the applied music studio and she is currently investigating factors for a student-centered learning environment. Previously, she was on the faculty of New York University, the New School Actor’s Studio M.F.A. Program, William Paterson University, and The American Musical and Dramatic Academy. She credits the beginning of her vocal teaching career to Dr. Barbara Doscher (author of *The Functional Unity of the Singing Voice*) with whom she studied voice and pedagogy in at the University of Colorado at Boulder. She continues working in the area of Vocology, specifically in the retraining of singers, after completing internships at the Grabscheid Voice Center, Mount Sinai Hospital in New York City with Dr. Linda Carroll, Ph.D. and Dr. Peak Woo, M.D. and at St. Luke’s-Roosevelt Hospital with Dr. Anat Keidar, Ph.D. in the diagnosis and treatment of singing voice disorders. She has presented workshops and masterclasses in vocal issues with NATS (National Association of Teachers of Singing), The Voice Foundation, and the New York Singing Teachers Association (NYSTA) in addition to pedagogical presentations at CMS (College Music Society) and NYSSMA (New York State Schools of Music).
Dr. Goffi-Fynn also remains active as a performer in the New York City area. She is most active as a recitalist, singing a variety of programs often with newly commissioned repertoire. Operatic roles sung most recently include Marie in Daughter of the Regiment (updated version), Susanna (Le Nozze di Figaro) and Olympia (Les Contes d’Hoffmann). Concert and oratorio performances include the Cantata Singers (NYC), and Temple Enmanu-El (NYC) while performances in Europe include the Lugano Radio Orchestra (Switzerland) and the Rumanian Radio Orchestra in a tour of Northern Italy. She has also studied and performed at the Zurich Opera Studio and with the American Institute of Musical Studies (A.I.M.S.) in Graz, Austria.

Faculty Advisement and Office Locations

Listed below are faculty office locations and phone numbers. Office hours are determined during the first few weeks of each term. For matters of program and course advisement, it is best to schedule appointments with faculty members at least two weeks prior to the desired date of meeting.

Professor Abeles – 212-678-3288  
HM 516  
abeles@tc.edu

Professor Pogonowski – 212-678-3896  
HM 518  
pogonowski@tc.edu

Professor Randall Everett Allsup – 212-678-3189  
HM 520  
allsup@tc.edu

Professor Custodero – 212-678-3467  
HM 517  
custodero@tc.edu

Professor Goffi-Fynn - 678-3450  
HM 520B  
jcg21@columbia.edu

General Procedures

Admission to the Program

If you have any questions regarding these admissions procedures, please contact an Associate Director in the Office of Admissions, at (212) 678-3710.

Students seeking admission to the Program in Music and Music Education must complete application forms supplied by the Admissions office. The Teachers College general application form, transcripts, personal statement, and letters of reference, must be submitted to the Teachers College Admissions Office for preliminary review. Following this procedure, all general application materials are forwarded from the Admissions Office to the Program and reviewed by the Music and Music Education Review Committee. Results of the review procedure at the Program level are sent in writing to the Admissions Office, which then informs candidates directly, by mail. Applicants are encouraged to arrange interviews, in person or by phone, with one or more of the Program’s faculty.

All applicants for admission to the Program in Music and Music Education receive consideration without regard to race, color, sexual orientation, creed or religion, gender, national origin, age or handicap. Once they have familiarized themselves with all necessary procedures, it is the responsibility of all candidates to insure that their application package is complete. **No action can be taken by the college or the program until the application is complete.**
Applicants are strongly encouraged to make an appointment for a personal interview with one of the faculty. A telephone interview may be substituted in special circumstances. Applicants for the Ed.D.C.T. are encouraged to have several years of professional experience as an educator or performing musician prior to beginning the doctoral program. The doctoral program is very selective with only a few students being admitted each year.

**Special Application Requirements**

Applicants for the Ed.D.C.T. must submit a recent audiotape of their performance or arrange for an audition.

Applicants personal statements’ should thoughtfully consider the following questions below and write a 750-1000 word response.

1. What are your professional career goals? How do you envision your future? Where do you expect to be in five or ten years? What do you expect to be doing?

2. What are your plans for the completion of the degree? How do you anticipate your enrollment status? How long do you expect it will take? How many credits do anticipate taking each semester?

3. What are your scholarly interests?

Applications are reviewed once each year, in the spring. The priority application deadline is January 2. The final deadline is March 1. To be considered for a scholarship, applications must be received by the priority deadline. An applicant to the Program in Music and Music Education who has been previously enrolled as a degree candidate in another Teachers College Program, must submit a Change of Status form to the Office of Admissions with the appropriate change of status fee. Before admitting a candidate who has studied in another department or program in Teachers College, the Office of Admissions will obtain an evaluation of their past performance and qualifications for advanced study. Concurrent degree candidacy in two Teachers College departments or in Teachers College and another University is not permitted.

To assist in the preparation of application materials, in the ongoing documentation of progress and in meeting requirements for the degree, students are reminded that they should obtain and follow very carefully the specifications of:

- Admissions Requirements as set forth by the Admissions Office
- Teachers College Catalog
- Music and Music Education Program Materials

All materials contain detailed information about requirements, dates and deadlines; this information is revised annually and often includes changes, revisions or new program announcements. Further information and assistance will be provided by students' major advisors or the Program Coordinator.

**Admission of International Students**

The Program welcomes students from other countries. We have a long history of participation in international education, from which we have developed an understanding of the differing needs of
students from abroad. We can help you to plan a program of study which will be rewarding while you are in the United States and useful to you when you return to your own country. Because considerable time is required for sending credentials, making admission decisions, and arranging for passports and visas, you should write to the Admission Office well in advance of your planned attendance at the College.

**English language proficiency** - The Test of English as a Foreign Language (TOEFL) is required of all applicants whose native language is not English. Students in New York City area may substitute the English Placement Test (EPT) administered by the Columbia University American Language Program. Call (212) 854-3584 for an appointment. The scores must be 600 on TOEFL (or computer-based equivalent) or level 10 on Columbia's EPT. If you cannot obtain a TOEFL Bulletin in your country, you should write, as soon as possible, to: TOEFL, Box 899, Princeton, NJ 08540.

**Documents** - Be certain that any official form not issued in English is accompanied by a notarized English translation. In addition, be sure that copies of original documents are certified true copies. Your international bachelor's, diploma, license, etc. must be equivalent, minimally, to a U.S. bachelor's degree and must be accompanied by as complete a record as possible of the subjects you studied, the examinations you took, and the results you attained.

**Immunization requirements** - New York State law requires college students to be immunized against measles, rubella, and mumps. The law applies to all students born on or after January 1, 1957. Beginning in the autumn term of 1991, graduate students will have to show proof of immunity. Proof of immunity consists of:

- For measles -- two doses of live measles vaccine administered after 12 months of age, physician documentation of measles disease, or a blood test showing immunity;

- For rubella (German measles) -- one dose of live rubella vaccine administered after 12 months of age or a blood test showing immunity;

- For mumps -- one dose of live mumps vaccine administered after 12 months of age, physician documentation of mumps disease, or a blood test showing immunity.

Check your immunization record with your health care provider to be certain you meet these requirements. For further information, contact your local health department or the Director of Student Life, Box 308, Teachers College, Columbia University, New York, N.Y. 10027; telephone (212) 678-3482.

**Degree Requirements**

The minimum requirements for the degree of Doctor of Education in College Teaching of Music are: satisfactory completion of a planned program of 90 points of course work beyond the Bachelors degree, of which at least 54 points must be taken through Teachers College registration; satisfactory completion of the Program certification examination and the preparation and defense of a dissertation.

While a maximum of 36 points of prior graduate level credit may be transferred towards the doctoral degree, students are cautioned that not all prior graduate level credit may meet Program degree requirements. Decisions about awarding credit for prior work are made conjointly between the Admissions Office and the Program Review Committee (See ASR, included with forms in
appendix). On some occasions, applicants for the doctoral degrees may be asked to complete pre-
requisite courses before they are admitted to the Program.

Doctoral students must complete a minimum of 15 points of coursework in areas other than those in
the Music Program. For the Ed.D. in College Teaching program, two of these courses must be in the
area of higher education. Initially the student is admitted to a program of study leading toward
becoming a certified doctoral candidate when the following has been achieved: 1) successful
completion of at least 15 points of coursework at the college and 2) passing the departmental
certification examination.

The preparation and the defense of a dissertation is required for the doctoral degree. When writing
the dissertation, each candidate has a sponsor and an additional committee member. Most often the
sponsor is a faculty member of the Program in Music and Music Education. Committee members
may be chosen from among the music faculty or from faculty in other departments at Teachers
College or Columbia University. Topics are selected and approved on the basis of personal relevance
and on the original nature of their contributions to the field of music education. For more details,
consult the dissertation proposal bulletins and the Program Policies section of this handbook.

Once accepted to the Program, high standards of scholarly and artistic work are expected of all
students both within their chosen specializations and outside; all students must maintain a grade
point average of B or better.

Students must satisfactorily complete all course and certification examination requirements and the
dissertation proposal. Starting with the term following the awarding of certification, students are
required to be in continuous enrollment for a minimum of three points of Teachers College course
credit, or of advisement, until all degree requirements are met.

For detailed information about degree requirements, documentation and deadlines, students should
consult the current Teachers College Catalogue, and Requirements for the Degree of Doctor of
Education (from the Office of Doctoral Studies), and Section 3, Programs Profiles and Policies, in
this handbook.

**Financial Aid and Assistantships**

Teachers College makes available financial help to students in need and who meet the various
criteria established for the awarding of aid. Students wishing to apply for loans, scholarships,
incentive awards, work study, etc., should make contact directly, and as early as possible in the
academic year, with the Student Aid Office which administers all New York City, Federal
Government and Teachers College aid programs. Telephone: (212) 678-3714.

At the Program level, students may be eligible for several different kinds of support. A certain
number of scholarship points are made available each year and are awarded on the basis of academic
and artistic excellence. Scholarship requests from incoming international students are reviewed at
the Program level; the final decision is made by the International Student Aid Committee.

The Program also makes available a number of assistantships in program administration, applied
studio teaching and research to suitably qualified students. Many assistantships carry with them a
salary, and Teachers College course points. Assistantships are awarded on the basis of merit and
expertise, and all applications are considered by the Music and Music Education Review Committee.
It is the expressed goal of the Student Aid Office and, within their allocated means, the Program in Music and Music Education, to ensure that no student is denied the opportunity to attend Teachers College due to financial hardship. Thus, students are urged to apply for aid, scholarships and assistantships as early in the academic year as possible. Most types of aid require application to the Student Aid Office and GAPSFAS by February 1 preceding the semester of enrollment. Students requesting aid are urged to make note of deadline dates since they are strictly enforced. The Office of Music and Music Education and major advisors will give help as needed in the completion of the appropriate forms.

**Instructional Resources**

The Gottesman Libraries at Teachers College contain the world's largest and richest collection of materials on the educating professions. The contemporary collections are continuously enhanced by an active acquisition program jointly planned by departmental librarians, faculty, and students. Traditional print and non-print publications are supplemented by a rapidly growing number of visual and electronic formats. Many of the historical and archival collections are unavailable elsewhere and represent in balance, breadth, and depth an archive of American intellectual and social history. Elements of these collections are being made more accessible through ongoing digitization projects. There are currently 430,432 printed volumes and 237,935 items in the substantial non-print collections.

**Coordinated Collection Development**

The library of Teachers College has long served as the education library for the entire Columbia University community. Today, the Gottesman Libraries cooperate with Columbia University Libraries in developing and providing reciprocal access to research resources. Faculty, students, and staff at Teachers College may use or borrow materials held in Columbia University Libraries, while patrons from Columbia may use or borrow materials held in Gottesman. Cooperation includes joint access to printed and audiovisual materials, as well as to a vast array of electronic information sources, including all bibliographic databases, full text journals, document delivery options, and other resources available through Columbia Library Web. Such reciprocal arrangements allow the Gottesman Libraries to concentrate collecting efforts in subjects represented in the educational programs of Teachers College and to avoid the duplication of collections in other areas.

The Gottesman Libraries participate in an annual coordinated collection development program with the New York Metropolitan Reference and Research Library Agency. This program allows the Libraries to build selectively upon collecting strengths in education, psychology, and the health sciences and to share resources through interlibrary loan and/or on site reading privileges with participating members of METRO and the larger community of researchers and scholars, including member institutions of the Research Libraries Group. The Gottesman Libraries also participate in online offerings of New York State, providing access to relevant research tools.

**Electronic Resources**

The Gottesman Libraries provide an institutional digital repository, named PocketKnowledge, that support the needs of academic offerings at the College. They comprise exemplary, and/or frequently consulted materials, including: publications by or about Teachers College faculty and students (book chapters, dissertations, journal articles, syllabi, and un-published papers); selective scholarly books; and web resources, including key journals, organizations, professional resources, research databases, and Teachers College collections and projects.
In close coordination with Columbia University Libraries, the Gottesman Libraries continue to develop collections of electronic resources in support of research and curriculum needs of Teachers College faculty, students, and staff. Full access to the most germane research resources in education, psychology, and the health sciences is available directly from the Library’s home page, as well as through the library catalog, EDUCAT. These resources include databases and a substantial number of full text journals.

Collaborative arrangements with Columbia embrace access to over 600 online subscription databases in almost every academic area, including catalogs, journal indices, books, full-text sources, statistical and data sites, and image files. Users can access most of these resources from both on and off campus with a valid university network identification number and password, making research more effective then ever.

The sharing of electronic resources reflects a history of reciprocal service. Many librarians at Teachers College serve as Electronic Resource Coordinators for titles available through Columbia's Library Web.

**Curriculum Materials Collection**

The Gottesman Libraries maintain substantial collections representing the use of elementary and secondary school textbooks and other teaching materials in the development of education. Notable collections include American textbooks published before 1900; a collection of international education textbooks and documents, often proven unobtainable in their country of origin; the complete set of textbooks published by Ginn; and the David E. Smith Collection of writings on mathematics education. Textbooks from the 20th century represent a selective variety of publishing houses and a wide variety of subjects. Printed curriculum courses of study date primarily from the 20th century and reflect teaching practice in all disciplines across the country, with newer materials available online and older materials on microfilm. Non-print curriculum collections include audiovisual materials, three dimensional objects, printed games, children’s artwork, exemplary software and multimedia, and numerous other resources used in teaching and learning.

**Columbia and New York City**

Students at Teachers College also have access to the 25 libraries of Columbia University and it’s affiliates, including the Gabe M. Wiener Music & Arts Library. Additionally, students may make use of The New York Public Library of Performing Arts, located at Lincoln Center.

**Computing and Information Services (CIS)**

CIS provides a newly renovated Student Computing Support Center in 242 Horace Mann with 70 PCs and Macs, scanners and printers, three micro-computer-equipped classrooms (234 Horace Mann Laptop lab, 345 Macy Mac lab and 345 Macy PC lab), and the Instructional Media Lab (IML), located in 265 Macy, with video and sound recording and editing, DVD burning and other multimedia development resources. The CIS staff is available to assist you with routine tasks and problems; problems requiring special attention are addressed by appointment. You can find more
information about these facilities by going to the TC homepage, rolling over “Computing and Technology” on the left side of the page.

**Workshops**
CIS holds a series of technology training workshops each semester. Information regarding schedules, fees and orientation materials is available by going to the TC homepage and selecting the “Support and Training” option from the “Computing and Technology” section. You can also obtain this information in 234 Horace Mann or the Student Computing Support Center in 242 Horace Mann.

**Internet Access**
Access to the Internet is available from ubiquitous wireless network coverage as well as public workstations, in labs, classrooms, the library, Everett Lounge, and kiosks around the College. Columbia University provides dial-up access from home (the modem access number is 212-854-3100), but we strongly recommend broadband (DSL or cable-modem) because students have reported dissatisfaction with slower access when using resources such as TC ClassWeb. Network software for home dial-up can be downloaded from MyTC Portal (see below). Click on the “Software and Tools” tab. On this page, you will also find other site-licensed software available to you without charge such as McAfee virus protection and the Endnote bibliographic database program. Users of the campus wireless network are asked to register their computers by filling out a web form found by navigating from the TC homepage to “Computing and Technology”, selecting “Email and Network access” and then “Wireless Networking” and “Register for Wireless Access”. Fall registrations are due by September 17th; the spring deadline is February 4th. (Please see the “Computing and Technology” website.)

**Email Accounts and Web Pages**
All students need to activate the free Columbia University Network ID (UNI) and email account to receive official College notices, and for access to your courses via MyTCPortal and ClassWeb as well as access to library resources such as bibliographic searching and other University assets. Columbia email accounts with space for publishing web pages are free of charge. They are referred to as CUNIX accounts.

Several days after you have paid your tuition deposit, you will be able to activate your UNI. To find out what your UNI is and to start using your email account you need to ACTIVATE your new account and choose a password between 6 and 8 characters. Select MyTC & Email from the TC homepage then “MyTC & ClassWeb” from the dropdown list. On the login screen, click on the “help” link, then click on “Need a UNI or a Password to Login?” Click on “Activate new account,” accept the policies, and type the information requested in the field boxes, leaving the PIN field BLANK. Students may elect to redirect (auto-forward) email sent to their University email address to some other (e.g. hotmail or yahoo) email address. This can be done from the Columbia University homepage by selecting “E-mail and Computing” then “Manage UNI/Email ID” and choosing “Mail Forwarding”.

CUNIX email can be accessed through the web client CubMAIL or by using supported programs such as Netscape Messenger, Outlook Express, or Mulberry. Information on configuring these programs is available from the Columbia homepage by selecting “E-mail and Computing” then “E-mail Info”, and at the top of the resulting page, select “PC Mail”.

Workshops on HTML, Web design and using email are available (see above under Workshops).

**MyTC Portal**
MyTC Portal acts as the “door” to a set of resources that will be important for you at Teachers College. The portal comes with a variety of “information channels” such as links to courses, research groups, college and course announcements, news, personal profile and downloadable site licensed software. To access MyTC Portal, select “MyTC & Email” from the TC homepage, then “MyTC &ClassWeb” from the dropdown list. MyTC Portal requires a University Network ID or UNI and a password. This password can only be obtained by activating your CUNIX account (see Email Accounts above.)

**TC ClassWeb**

ClassWeb is a course management system where you can find information about your courses including syllabi, announcements, and course material. You may also use ClassWeb to participate in on-line discussions and chat sessions. To help you determine which courses are of interest, many faculty members post their syllabi online. To access these, click on “Students” from the top menubar on the TC homepage, then click on “Class Schedule.” After choosing a semester and other search criteria, you will see a listing of courses with a highlighted Course Number, or CRN, to the left of each listing. Click on the CRN to open the syllabus page. Once registered for a course, you will find a link directly to its ClassWeb pages from your MyTC Portal page.

The **Music and Music Education Program Web Site**

Information about the Music and Music Education Program can be accessed on line at our Web site: http://www.tc.edu/a%26h/MusicEd/.

**Research Activities**

Teachers College is home to numerous research and service activities, which are available to student participation from the Program in Music and Music Education. Doctoral students are encouraged to become involved with the research activities of the faculty. Often students identify dissertation topics through work with the various research activities at the College.

Current activities span a spectrum of projects, centers and institutes such as the Centers for Arts Education Research; Creative Arts Laboratory; Life Skills and Human Resource Development; Study and Education of the Gifted; The Council on Scholarship on Women and Gender; and Institutes for: Learning and Technology; Urban and Minority Education; and International Studies. Full details of research activities are updated each year in the Teachers College Catalog.

The Center for Arts Education Research at Teachers College is an interdisciplinary arts group founded to stimulate and support basic and applied research in the arts in human development, music education and the arts in education. Founded in 1993 by Professors Hal Abeles from the Program in Music and Judith M. Burton from the Program in Visual Arts, the Center calls upon expertise from professionals in the arts: visual, music, dance, theater and media, and also from philosophy, cognitive and developmental psychology, curriculum, education and technology. A variety of emphases characterize the Center's work to date. Some studies explore the role and potential of the arts in diverse educational settings from the vantage points of school reform, curriculum development, arts integration and assessment. Of particular interest is the role of the arts as they interweave in urban culture and education. Other studies deal directly with aspects of artistic-aesthetic thinking, perception and action both within and across multiple domains of the arts; data from these studies have already offered critical theoretical insights for educational practice.
The Center takes for its mission the study of those aspects of human functioning that are central to an interweaving of both applied (practical) or basic (theoretical) issues: we seek to know more about human development in and across the arts as this occurs within schooling and the culture.

The Creative Arts Laboratory (CAL) was established at Teachers College in 1994 by Professor Lenore Pogonowski as a result of a three-year grant from the U.S. Department of Education: Fund for Innovative Education. As a professional development model, CAL is based on the premise that integrating the arts into the school curriculum facilitates teachers capacities to help students make connections across subject matter areas. CAL believes that critical thinking skills and positive attitudes about learning enhance students repertoires of problem-solving abilities. These problem-solving abilities provide the impetus for students to formulate their own ideas and to engage in meaning-making activities from the perspective of the arts (dance, drama, music, visual arts), in conjunction with core academic disciplines (e.g., math, science, language arts, social studies). A number of doctoral dissertations have grown out of students work with CAL.

Students interested in early childhood music are encouraged to participate in ongoing research with young children ages six months to five years at the Rita Gold Early Childhood Center. Much of the work is based on Professor Custodero’s investigations of flow experience in music making contexts. Current projects include case studies of individual children and their families, as well as inquiry concerning the effects of specific activities on the musical, cognitive, and social behaviors of young children.
Program Profiles and Policies

Overview and Prerequisites

The degree of Doctor of Education in College Teaching of Music, while emphasizing a broad artistic and scholarly foundation, requires students to focus more narrowly on one area of interest. The requirements for the two degrees are comparable but the work is differentiated to meet the needs of candidates with varying kinds of interests and expertise. Prospective doctoral candidates should consult a faculty advisor about which degree route is the most appropriate.

The doctoral degree forms part of the offerings of the Program in Music and Music Education at Teachers College. The Program itself offers an array of unique features and fundamental principles. Essentially, the Program is committed to the integration of insights derived from practical as well as theoretical learning. It is deeply committed to helping students acquire full and rich insights into artistic developmental capacities across the life span. Drawing from offerings of other departments in Teachers College and Columbia University, the Program seeks to help students marshal a range of scholarly content and methodologies to inform their concepts of the music and music education. The development of close working relationships with schools, colleges, museums and other arts agencies in New York offers students the possibility of testing theoretical ideas and research findings by translating them into practical forms of instruction. Finally, international ties with former students, faculty and administrators in other countries have opened up myriad possibilities for cross-cultural research, study and teaching abroad.

The overall aim of doctoral study is to promote and make possible high levels of accomplishment in scholarship and musicianship. Towards this end, both program routes allow for considerable flexibility; in consultation with their advisor, students may select and sequence those experiences which best meet their personal, artistic and professional needs and interests. At all stages students work closely with their advisors evaluating abilities and accomplishments, selecting courses, and designing independent studies and fieldwork experiences that foster the mastery required for the degrees.

Goal Statement - Ed. D. in College Teaching of Music

The program goal is to prepare informed, thoughtful scholars, musicians, educators, administrators, researchers and program developers such that they are equipped to assume leadership positions in music and music education.

Program Profile

Once accepted to the Program, students work with their advisor to complete the Curriculum Guide. The guide fulfills two purposes: it allows for the charting of points available to be transferred into the Program and it provides a clear picture of points remaining for the degree such that students can make informed choices about the courses they will need to take. The Curriculum Guide may be reviewed and updated at any time, and will form the basis from which the final Program Plan will be developed for submission to the Office of Doctoral Studies.

Teachers College requires that all candidates for the doctoral degree successfully complete points both within and outside the Program in which they are enrolled. This policy is designed to help
students acquire a fully comprehensive professional background and spectrum of intellectual insights, which can be applied to their chosen field of specialization. The Music and Music Education Curriculum Guide, thus, sets forth an "optimum" pattern of points within the various categories of study required for the degree. The Major Categories of Study included in the checklist afford considerable flexibility in terms of content and courses. When planning their program, candidates for the degree should include course work that will be essential to their anticipated dissertation. Students are reminded that depending on the distribution of points transferred into the Program in different areas of study, individual profiles may look rather different.
Curriculum Guide

Curriculum guides are based on the following curriculum profile:

Curriculum Profile: Ed.D. in the College Teaching of Music (90 points minimum)

*Denotes required course

Music in Higher Education (9 points)
(Required Areas of Study)

*College teaching and administration of music (A&HM 6001) – 3 points
*Teaching applied music (A&HM 6023) – 3 points
*College teaching internship (A&HM 6481) – 3 points

Music and Music Education (30-36 points)
(Required Areas of Study)

*Comprehensive Musicianship (A&HM 5032, 5033) – 3 points each (at least 1)
*Foundations of Music Education (A&HM 5020) – 3 points
*Creative Strategies (A&HM 5025, 5026, 5047) – 3 points each (at least 1)
*New Technology (A&HM 4029, 5029, 4048) (at least 1) or demonstrated proficiency.

(Suggested Areas of Study)
other TC Pedagogy classes including Vocal Pedagogy, Designing Musical Experiences for Young Children, etc. (see Catalogue for a complete listing of other classes) including: Performance Pedagogy, Music Analysis, Music History, and other.

Major Research Area (10-12 points)
(Required areas of study)

*Synthesizing Research in Music Education (A&HM 5031) – 2 points
*Doctoral & Dissertation seminar (A&HM 6501, 7501) – 2 or 3 points each
*Research Methods in Arts Education (A&H 5001) – 3 points

(Suggested Areas of Study)
Music perception and cognition (A&HM 5003) – 3 points
Assessment Strategies for the Arts (A&H 5002) – 0 or 3 points

Total out of department classes – total of 15 points required

Non Major Research (Minimum of 3 points)
(Suggested Areas of Study)

Historical Methods (Philosophy and Education A&HF 6041)
Introduction to Qualitative Research in Curriculum & Teaching (C&T 5502)
Qualitative Research and Evaluation in International Education (Comparative & International Education - ITSF 4092)
Methods of Inquiry: Ethnography and Participant Observation (Comparative & International
Education - ITSF 5000)
Ethnography and Participant Observation: Structural and Interpretive Analysis (Comparative &
International Education – ITSF 5001)
Ethnography and Participant Observation: Comparative and Qualitative Analysis (Comparative &
International Education – ITSF 5002)
Research Methods in Social Psychology (Organizational Psychology – ORLJ 5040)
Qualitative Research Methods on Organizations: Design and Data Collection (Organization and
Leadership – ORL 6500)
Qualitative Research Methods on Organizations: Data Analysis and Reporting (Organization and
Leadership – ORL 6501)
Methods of Empirical Research (Human Development – HUD 4021)
Basic Concepts in Statistics (Human Development – HUD 4120)
Methods of Social Research: Survey Methods (Sociology & Education – HUDF 5020)
Instrument Design and Validation (Measurement and Evaluation – HUDM 5053)

Non-Major and Higher Education (9-12) – at least 6 in Adult Education and
Higher Education (ORLD)

Transformative Learning (ORLD 4827) – 3 points
Introduction Adult/Continuing Education (ORLD 4050) – 3 points
Workshop on Evaluation (ORLD 4800)
Discussion as Teaching (ORLD 4850)-1 point
Helping Adults Learn (ORLD 4844) – 1 point
Discussion as Ways of Teacher (ORLD 4850) – 1 point
College teaching and learning (ORLH 5011) – 3 points
The American College Student (ORLH 4040) – 3 points
How Adults Learn (ORLD 4051) - 3 points

Applied Music (24-36 points)
(Suggested areas of study)

Applied major
Ensemble
Chamber music
Performance literature
Conducting
Music and Music Education
Program Courses May Include:

**Pedagogy**

A&HM 4020 Music for the world's children
A&HM 4021 Designing musical experiences for young children
A&HM 4022 The artistic lives of young children
A&HM 4023 Choral methods, procedures, and materials
A&HM 4029 Introduction to new technologies in music education
A&HM 4030 Integrating Music in the Classroom
A&HM 4701 Supervised teaching in music education
A&HM 5020 Foundations of music education
A&HM 5021 Instrumental instruction for children
A&HM 5025 Creativity and problem-solving in music education
A&HM 5026 Music skills and the creative strategy
A&HM 5029 Intermediate and advanced applications of new technologies in music education
A&HM 5047 Creative strategies for teaching music literature
A&HM 5141 Special Topics in Music: Research
A&HM 5142 Special topics in music: Pedagogy
A&HM 5143 Special topics in music: Comprehensive Musicianship
A&HM 6001 Teaching and administration of music in college
A&HM 6023 The teaching of applied music in college*
A&HM 6421 Internship in the supervision and administration of music education

**Comprehensive Musicianship**

A&HM 5032 Comprehensive musicianship I
A&HM 5033 Comprehensive musicianship II

**Music Performance**

A&HM 4045 Popular and youth music in the curriculum
A&HM 4050 Conducting and score reading
A&HM 4056 Chamber music
A&HM 4059 Jazz Improvisation
A&HM 4060 Jazz Improvisation II
A&HM 4150 Instrumental music instruction I
A&HM 4351 Harpsichord Instruction I
A&HM 4352 Voice instruction for non-majors
A&HM 4357 Ensemble performance: music - Instrumental
A&HM 4358 Ensemble performance: music - Vocal
A&HM 5001 Research in arts education*
A&HM 5002 Assessment strategies for the arts
A&HM 5003 Introduction to music perception and cognition
A&HM 5022 Young children's musical development
A&HM 5023 Vocal pedagogy I
A&HM 5024 Vocal pedagogy II
A&HM 5040 Interpretation Of Piano Literature
A&HM 5041 Interpretation Of Piano Literature II
A&HM 5042 Choral literature survey
A&HM 5050 Advanced conducting and interpretation
A&HM 5052 Vocal literature and interpretation
A&HM 5058 Recital I
A&HM 5150 Instrumental music instruction II: Violin
A&HM 5151 Instrumental music instruction II: Trumpet
A&HM 5152 Instrumental music instruction II: Harp
A&HM 5153 Instrumental music instruction II: Cello
A&HM 5154 Instrumental music instruction II: Viola
A&HM 5155 Instrumental music instruction II: String bass
A&HM 5156 Instrumental music instruction II: Percussion
A&HM 5157 Instrumental music instruction II: French horn
A&HM 5158 Instrumental music instruction II: Trombone, Baritone
A&HM 5159 Instrumental music instruction II: Tuba
A&HM 5160 Instrumental music instruction II: Oboe
A&HM 5161 Instrumental music instruction II: Saxophone
A&HM 5162 Instrumental music instruction II: Flute
A&HM 5163 Instrumental music instruction II: Clarinet
A&HM 5164 Instrumental music instruction II: Bassoon
A&HM 5165 Instrumental music instruction II: Recorder
A&HM 5166 Instrumental music instruction II: Guitar
A&HM 5167 Instrumental music instruction II: Synthesizer
A&HM 5168 Instrumental music instruction II: Strings
A&HM 5169 Instrumental music instruction II: Woodwinds
A&HM 5170 Instrumental music instruction II: Brass
A&HM 5171 Instrumental music instruction II: Renaissance Instruments
A&HM 5350 Piano instruction for music majors
A&HM 5351 Harpsichord instruction II
A&HM 5352 Voice instruction for music majors
A&HM 5353 Organ instruction for music majors
A&HM 6058 Recital II

Fieldwork, Internships, and Research/Independent Study
Permission required from advisor and sign-up in the music office is also required.

A&HM 4201 Fieldwork in music education
A&HM 4901 Research and independent study in music education
A&HM 5201 Fieldwork in music education
A&HM 5901 Research and independent study in music education
A&HM 6201 Advanced fieldwork in music education
A&HM 6421 Internship in the supervision and administration of music education
A&HM 6481 Internship in the teaching of college music*
A&HM 6501 Doctoral seminar in music education*
A&HM 6901 Advanced study in Music Education

002: Advanced study in composition. Prerequisites: A&HM 5032 and A&HM 5033 or equivalent.
003: Advanced study in conducting. Prerequisites: A&HM 4050 and A&HM 5050.
004: Advanced study in early childhood music. Prerequisites: A&HM 4021.
005: Advanced study in jazz. Prerequisites: A&HM 4059 and A&HM 4060.
006: Advanced study in music analysis. Prerequisites: A&HM 5032 and A&HM 5033 or equivalent.
007: Advanced study in music technology. Prerequisites: A&HM 4029 and A&HM 5029 or equivalent.
008: Advanced study in repertoire.
009: Advanced study in applied music pedagogy.
010: Advanced study in harpsichord pedagogy.
011: Advanced study in organ pedagogy.
012: Advanced study in piano pedagogy.
013: Advanced study in voice pedagogy.

A&HM 6971 Research and independent study in music education
A&HM 7501 Dissertation seminar in music education*
A&HM 8900 Dissertation advisement in music education

Higher and Adult Education (ORLD)

4050 ORLD Introduction to adult and continuing education
4051 ORLD How adults learn
4052 ORLD Program development: Assessing learning needs and evaluating outcomes
4053 ORLD Facilitating adult learning
4054 ORLD Adult literacy: Critiquing theory and practice
4500 ORLD Special topics in higher and adult education.
4800 ORLD Workshop in higher and adult education
4815 ORLD Developing critical thinkers
4827 ORLD Fostering transformative learning
4828 ORLD Facilitating authenticity and individuation in transformative learning
4844 ORLD Helping adults learn
4900 ORLD Research and independent study in higher and adult education
5053 ORLD Developing and managing adult learning programs
5054 ORLD Strategy development as a learning process in organizations
5055 ORLD Staff development and training
5056 ORLD Adult education social action
5057 ORLD Adult learning and education: theory and practice
5061 ORLD The learning organization
5062 ORLD Human resource development in organizations
5065 ORLD The Learning Society
5550 ORLD Research on organizational learning
5819 ORLD Workplace learning institute
5900 ORLD Research in higher and adult education
Course Requirements and Academic Policies

Excellent scholarship is expected of every doctoral student, both in and outside their specialization. Certification for the doctoral degree is necessarily selective and high grades in courses are among the most meaningful criteria for apprising scholarly excellence. In computing grade averages, the Ed.D. Committee uses decides, that is, scores which range from 1 (low) to 10 (high). A sheet describing how decides are calculated can be obtained from the Office of Doctoral Studies. A doctoral student is expected to achieve a composite grade of 6 or above in work taken before certification.

Before the Ed.D. Committee can consider a candidate for certification; at least six courses in Teachers College (subsequent to the first year of graduate study) must be completed for which evaluative grades have been earned. Grades at Teachers College are recorded as evaluative, pass/fail, or as attendance. Students electing to be graded on any other basis than the one announced by the course instructor must obtain approval no later than the close of the third class meeting and file the appropriate form in the Registrar's Office. The Doctoral Presence (DP) grade option allows for doctoral candidates (post certification) to seek new information, content and skills without undue dependence on evaluative course grades. Definition of the various grade options may be found in the current Teachers College Catalog.

Certification: Procedures and Requirements

Before beginning the certification process, please be certain you are fully admitted to either the Ed. D. C. T. degree program. Please do not submit any projects unless you have confirmation of your doctoral admission. The certification process in Music Education requires that students complete the 4 certification projects described below.

Doctoral students will be certified upon the successful completion of all four projects. It is expected that the students will complete the projects in a timely manner.

Projects should be submitted to the Music Program Secretary, not to an advisor. As with all graduate work, projects should be carefully edited for grammar, spelling, punctuation, and sentence structure.
and submitted in a double-spaced, typed format (when appropriate). Projects submitted to the Program Secretary should be dated and identified by version, that is, indicate whether it is a first-time submission, a revision, or a second effort at submission.

Certification Projects submitted to the Music Program Secretary by the Fall or Spring midterm date, Certification Projects submitted by the Fall or Spring midterm (refer to the "Academic Calendar") will be evaluated before the beginning of the next Fall or Spring Semester. No projects will be evaluated during the summer sessions. Any questions regarding the certification process should be discussed with your advisor.
The following projects comprise the Doctoral Certification Examination.

**Musicianship**

1. Perform a recital and record it on videotape. The recital must be scheduled and performed during the period that you are enrolled in the doctoral program. It may be performed at Teachers College or in another venue. Ed.D/CT students are expected to perform a "full recital" (minimum of 40 minutes of music). Your adviser and your applied music teacher should approve the program for the recital before being performed. Video is to be submitted in DVD format.

**Review of Music Literature**

2. Aural Comprehension. The exam will be given generally each semester, including once during the summer term. Six compositions representing various periods, styles, and performing media will be played for you. Each composition will be presented twice. You will be given three minutes time between the first and second presentation of each composition and five minutes after the second presentation has been played, to write your responses. You should give an aural analysis of what you have heard. Consider the categories of: 1) medium (type of ensemble); 2) meter, tempo and rhythm; 3) melody; 4) harmony; 5) tonality; 6) texture; and 7) form. Indicate the salient features, such as homophonic or polyphonic texture, diatonic or chromatic tonality, or any unusual harmonic treatment, unusual melodic treatment, range, setting of words, use of certain combinations of instruments, or voices, technical demands, etc. Then use your analysis to deduce in what period the piece was probably written and a likely composer.

**Publication**

3. Write an article appropriate for publication on a topic of your choice. Your article should be approximately 1200-1500 words in length. You should submit your article for publication in a national, state, or local professional journal such as the *Music Educators Journal* or the *School Music News*. A copy of the manuscript should be submitted in English to the Music Program Secretary. Your article should include your own ideas as well as the documented ideas of others in the field. Be sure to use an acceptable style manual (check your target journal) to prepare the article. This project will be considered complete upon the receipt of a letter from the journal’s editorial staff stating that your article has been accepted for publication.

**Advanced Report**

4. Submit an Advanced Report that has been approved by your Dissertation Committee (A&HG 6501, A&HG 7501). The preliminary may be developed during 6501 and the advanced during 7501. It must be presented formally to the faculty and students during doctoral seminar. Below is a general format:
Advanced Report Format

Acknowledging that each dissertation should be an original document, reflective of its topic and author, the following format provides a template for the Advanced report. The final product should be planned and written in consultation with your Dissertation Sponsor, with feedback from other faculty and peers. Length of each major section will vary; number of pages are offered only to give an idea of departmental expectations.

Cover Sheet
Table of Contents (with page numbers)

I. Introduction (approximately 7-10 pages)
   Background/ Problem Statement
   Purpose Statement
   Rational or Need for the Study (optional)
   Theoretical Framework including Graphic representation
   Plan of Research (for data collection study)
      Includes major research questions and brief overview of method
   OR ALTERNATIVELY
   Outline of Method (for curricular development study)
      Including plan for formative and summative evaluation
   Delimitations (optional)
   Definition of Terms (optional)
   Plan for remaining chapters

II. Literature Review (approximately 15-25 pages)
   Brief Overview
   Remainder of Review should be organized by headings. Think about linking theoretical framework and/or research questions to Lit Review headings
   Note: There will be changes needed in the Literature Review as the design (and possibly, results) of your study unfold.

III. Methodology (approximately 7-10 pages)
   Overview
   Research Approach (optional if addressed in Overview)
   Pilot Study (optional, recommended)
   Participants and Setting
   Instrumentation
   Data Collection/Procedures
   Plan of Analysis: List research questions and describe what data and analytical techniques you will use to answer each question.

   OR ALTERNATIVELY
   III. Curriculum Prototype
      Overview (include scope of curriculum)
      Curricular Approach
      Curricular Content
      Prototype
If your research includes subjects, you will need approval from IRB (Institutional Review Board). You must be complete a certificate of approval and then you must file an IRB proposal.

Planning, preparing and scheduling your dissertation oral defense:

The Dissertation Oral Defense is the culminating activity of your doctoral study, and must be carefully planned with your dissertation sponsor. During the semester you expect to defend, it is important to allow for sufficient time for preparation of the final document. In addition, it is critical to provide enough time for your sponsor and other committee members to read and respond to final drafts of the document. While it is acknowledged that each dissertation writer and sponsor will develop unique ways of collaborating, the following is a realistic schedule for the semester you expect to schedule your dissertation defense.

1. At the beginning of the semester, you should have a draft of all of the chapters of the dissertation. Several of these chapters are likely to be similar to material in your advanced report. Other chapters will be new and some may have already been read by your dissertation sponsor and the second member of your dissertation committee.
2. You should immediately seek feedback from your sponsor for chapters that have not been previously reviewed.
3. No later than October 15\textsuperscript{th} in the fall semester and March 1\textsuperscript{st} in the spring semester, you should submit a complete penultimate draft of the complete dissertation to your sponsor. Failure to meet this deadline will prohibit you from scheduling a defense during that semester. This draft should represent your best work and should be carefully edited and follow APA guidelines. Your sponsor may request at this time that you also submit this draft to your second committee member for review.
4. You should expect your sponsor (and committee member) to review the draft and return it to you within three weeks, or not later than November 10\textsuperscript{th} in the fall semester or March 25\textsuperscript{th} in the spring semester.
5. If your sponsor and committee member agree that your document is ready to be defended, you should make any revisions suggested by your sponsor and committee member and, with your sponsor’s approval, distribute the dissertation “defense draft” to your defense committee. Your entire committee must have the document at least three weeks prior to the date of your defense.

Scheduling your defense with the Office of Doctoral Studies (ODS).

All dissertation defenses must be scheduled through ODS and it is important that you develop a good working relationship with that office at the College. Prior to the semester you are planning to defend you should be certified. Once you have completed the required courses and four certification projects, you should make sure that the Coordinator of the Music Program completes the Certification Documents and forwards them to ODS.

At the beginning of the semester you plan to defend you must submit the Notification of “Intention to Defend the Ed.D. Dissertation” form to ODS. Typically, you will list only your sponsor and
the second committee member on this form. This form is signed by your sponsor and submitted during the registration period of that semester.

You should work closely with ODS and your sponsor to make sure that your defense is scheduled. As the semester proceeds you and your sponsor should identify and nominate two additional dissertation defense committee members for your committee. One of the four dissertation defense committee members must be a faculty member from outside the Music Program. All dissertation defense committees must be approved by the Dean’s office, so identifying the two additional committee members should be done early in the semester. Often, it is challenging to schedule a two-hour time period for the four dissertation defense committee members to meet for the defense. Once the defense committee is appointed scheduling a defense should be done as soon as possible.
Continuous Registration

Students who were fully admitted to the degree program after September 1, 1982 are required to be in continuous enrollment for a minimum of three points in a Teachers College course, or for the dissertation advisement course (Dept. Code & 8900), in each Autumn and Spring Term, starting with the term following successful completion of the certification examination or following the term in which the dissertation proposal was approved in a departmental hearing, whichever occurs first, and continuing until all requirements for the degree are met. Enrollment is also required during a Summer Term or periods of time when the College is not in session, when permission has been granted to schedule the oral defense on the dissertation. Certification examinations for students who take the examination in the Summer Term are not usually evaluated by departments and programs until the Autumn Term. Consequently, these students will not be obligated for continuous enrollment until the following Spring Term.

The obligation for continuous registration ends after the dissertation has received final approval by the Office of Doctoral Studies. Students have until one month into the term after the date of the oral examination to deposit in the Office of Doctoral Studies the final copies without reregistration. Anyone depositing after this date resumes obligation for continuous registration until the final deposit is made. The fee for the dissertation advisement course (Dept. Code & 8900) is equivalent to three points of the current tuition rate for each Autumn Term and Spring Term or for a Summer Term when special permission has been given to schedule an oral examination. It is payable during the registration period. Dissertation advisement does not carry points of course credit. The fee is necessary in order that the student may pay an equitable portion of the costs of the expensive process of advisement.

Faculty Advisor and Sponsor

When you first arrive at the College, you will be assigned a faculty advisor based on your stated interests and goals. This is the person at the College who will help you select courses and plan your doctoral program. Your advisor will help you decide which credits from your previous graduate work will transfer into your doctoral program at TC. If after taking some courses at the College, you find that you have developed an interest in another faculty members’ work, you may switch advisors. You should approach your new potential advisor and request that you join his or her doctoral advisee group. If the faculty member is agreeable, you should be sure to inform both the Music Office and your former advisor of the change.

Your dissertation sponsor is the faculty member who will be your primary guide for your dissertation work. It may be the faculty member who is your advisor, or it may be another faculty member whose work and area of interest is more closely related to your dissertation. Sponsors are usually a music faculty member. You should approach a faculty member and formally request that they serve as your dissertation sponsor. This is generally done while you are preparing the preliminary proposal for your dissertation, which is usually completed while you are enrolled in Doctoral Seminar (A&HM 6501).
Enrollment Status

Once you begin your doctoral work in the Music Program at Teachers College, you are expected to be engaged in that work as a matriculated student during the academic year (both Fall and Spring semesters) until you have finished your degree. This continuous enrollment policy, is in effect except for semesters when you are working on your dissertation and your dissertation sponsor is on sabbatical. The progress of each doctoral student is reviewed by the music faculty each year. Failure to make satisfactory progress toward your degree may result in being asked to leave the Program.

Early in your doctoral study, the continuous enrollment requirement is usually met by enrolling in courses. As you progress and focus more on your dissertation, you are expected to enroll in a minimum of two points each semester that you are seeking support from your dissertation sponsor, or other faculty member, to develop your dissertation proposal and proceed with your dissertation project. This minimum enrollment requirement may be met by taking a course at the College, enrolling in Doctoral/Dissertation Seminar (A&HM6501/7501), or registering for an Independent Study with your sponsor.

Should it be necessary to take a hiatus from your dissertation work, you are expected to enroll for zero points in IND 6000, Doctoral Candidate. The decision to take a hiatus must be approved by your dissertation sponsor. During a semester that you are enrolled in IND 6000, you will be able to maintain you status as a doctoral student and have access to the College’s computer resources and library resources. While enrolled in IND 6000 students are able to have only minimal contact with a dissertation sponsor. IND 6000 students should not expect to receive guidance from their dissertation sponsor or other faculty members.

You should note that once a doctoral student is certified (passes all four sections of the doctoral certification examination), College policy requires doctoral students to be registered for a minimum of three points each fall and spring semester. Enrolling in Dissertation Advisement (A&HM 8900) fulfills this requirement.

Developing an effective working relationship with your Sponsor

During your doctoral work, particularly the dissertation phrase, it is important to develop a good working relationship with your faculty sponsor. Ultimately, that relationship will be unique with each faculty member and student. Faculty members are interested in supporting your dissertation work and have chosen to work at a place like Teachers College because they are committed to assisting students earn advanced degrees. The following guidelines are provided to assist you in understanding and developing effective strategies to use when working with your dissertation sponsor:

1. During the academic year, faculty members serving as dissertation sponsors are available to work with you closely on your project. The one exception to this guideline is when a faculty member is on sabbatical. During sabbatical leaves faculty are not available to work with their dissertation students and students are not required to register during the period of their sponsor’s sabbatical.
2. During the summer, faculty members may be available. If a dissertation sponsor is teaching courses during the summer, he or she may be available to provide some guidance for dissertation students, but because of the intensity of summer teaching schedules this is not an
ideal time to expect intensive support from your dissertation sponsor. One way to insure a faculty member’s support in the summer is to enroll in Doctoral or Dissertation Seminar. Remember that the faculty member assigned to teach the Seminars in the summer might not be your dissertation sponsor. It may be that your sponsor will agree to work with you during the summer. If you have arranged to work with your sponsor during the summer, you should be registered for a minimum of two points.

3. You should not expect faculty members to be available when they are not teaching. If a faculty member is not teaching in the summer or in part of the summer, you should not expect the faculty member to work with you on your dissertation. You should not expect faculty members to work with you on your dissertation during periods when the College is not offering instruction, such as between the fall and spring semesters and during most of August. (“Working with you on your dissertation”, includes reading drafts of proposals or chapters, as well as responding to emails, phone calls, or meeting with you).

4. You need to develop reasonable expectations about how quickly faculty and review materials that you submit to them. Faculty members have a variety of responsibilities including teaching, their own scholarship, and service to the College and professional community.
   a. Turnaround time is minimally one week for documents of three pages or less, two weeks for anything over three pages.
   b. Before you turn in paper for a faculty member to read, have a friend or an editor read it through to make sure your ideas are clearly articulated.
   c. Drafts should be dated and include pages numbers. They should be double-spaced.
   d. Consult the APA manual and ODS guidelines (for doctoral dissertations – they are online under “Student Resources/ Office of Doctoral Studies / Forms and Brochures”) for rules concerning formatting issues such as Headings.
   e. It is helpful for you to indicate any specific questions or aspects of the work on which you would like the faculty member to focus.
   f. Dissertation and project advisement should occur during scheduled appointments with your advisor/sponsor. Providing a faculty member with a document you wish to discuss a week or more in advance of a meeting will help make meetings more productive.
   g. Doctoral students should submit a final version of your preliminary proposal to your dissertation sponsor at least one week before your scheduled presentation in Doctoral/Dissertation seminar.
   h. Advanced Proposals must be ready for final review by your dissertation sponsor several weeks before your scheduled presentation in Doctoral/Dissertation seminar. Advanced Proposals must be approved by your dissertation sponsor before they are distributed to other faculty members. All faculty members attending your Advanced Proposal Presentation must have a final copy of the Advanced Proposal at least one week before the presentation in the Doctoral/Dissertation seminar.

Dissertation Advisory Committee

Each dissertation is guided and supervised by a committee of two or more faculty members, one of whom serves as Sponsor and another as the Committee Member (also referred to as "Second Reader"). The Sponsor is often the candidate's major advisor but may be another professor. Additional members of the faculty may serve as consultants and may be asked to attend the dissertation conferences even though they are not members of the committee. In addition, outside consultants may be invited to serve in an honorary-advisory position in conferences, and attend the final hearing. A petition must be made to the Office of Doctoral Studies justifying the selection of the outside reader and showing their competency to serve in this capacity. Under the guidance of
A proposal hearing is held with the student and members of the Dissertation Committee present; hearings most often are conducted during the doctoral seminar. The Dissertation Committee comes into existence officially when the Music Program's approval of the dissertation proposal is reported to the Office of Doctoral Studies. It is the candidate's responsibility to keep committee members informed of progress and to consult them on problems that arise.

**Post-Certification**

Having passed the Certification examination, students are required to be in continuous enrollment for a minimum of three points in a Teachers College Course or the Dissertation Advisement Course, A&HG 8900, during the fall and spring Semesters. Enrollment is also required in a Summer Term or periods of time when the College is not in session if permission has been given to schedule an oral defense of the dissertation.

While working on their dissertations students are advised to establish regular meeting times with their major advisor or sponsor when work can be reviewed, critiqued and discussed. This kind of ongoing review process is not only intellectually healthy, but it allows work to be produced in a timely way and problems to be addressed before they become serious.

**The Dissertation**

The dissertation offered in partial fulfillment of the requirements for the Ed.D. in the College Teaching of Music may take one of several forms. It may be a research study, a scholarly compilation of resources for teaching, or the application of a scholarly, artistic, scientific or professional analysis, research or experimentation. It may also be the creation or preparation of materials of educational or other significance, or the design and application of a policy or program in an education setting. In addition, candidates for the doctoral degree in College Teaching of Music may choose to offer a body of work or performance accompanied by a substantive written document giving a full description and scholarly rationale for the work submitted. In all cases, the dissertation must demonstrate the candidate's competence in their academic-artistic discipline, competence in scholarly method and analysis, capacity for rigorous and original thought, and the ability to carry forward and sustain ideas and express them with clarity.

A Doctoral Candidate, who plans to distribute a questionnaire, or use a similar instrument in connection with their dissertation, must first secure permission from their advisor and then official permission from the Institutional Review Board (IRB). In addition, students intending to use statistics as part of their research must demonstrate their competence in statistics by passing one or more of the following courses: HUDM 4122 Probability and Statistics Inference, HUDM 5123 Experimental Design, or HUDM5122 Applied Regression Analysis, or by passing the statistics examination.

**Final Oral Defense**

After candidates have received consent from their Dissertation Committee that their work is ready for defense, they must complete the form Notification of Intention to Defend the Ed.D. Dissertation. This form must be returned to the Office of Doctoral Studies prior to the end of the late registration period for the term in which the final oral defense is scheduled.
Usually, oral examinations are held in the autumn and spring terms and only in very exceptional circumstances during the summer. Students and Sponsor must secure two additional members whose specializations are related to the subject of the dissertation to serve as readers. One member of the Examination Committee must be outside the student's department. The Office of Doctoral Studies will appoint one of the readers as the Chair of the Examination Committee. The candidate must submit copies of the draft of the dissertation to each member of the Examination Committee at least three weeks before the date set for the oral defense. The committee consists of: sponsor, 2nd reader, 3rd reader and one person outside of department.

The purpose of the defense is to determine the overall acceptability of the dissertation and to assess the need for revisions prior to the preparation of the final copy. If the Examination Committee agrees by majority vote that the dissertation is acceptable, or acceptable with minor changes approved by the Sponsor, the candidate may proceed with the final copy. Major revisions need the approval of the Sponsor and one other member of the Examination Committee designated at the time of the oral examination. If the dissertation is judged unsatisfactory, the candidate may, with the permission of the Ed.D. Committee, request another examination.

**Award of the Degree**

When all degree requirements have been met, including course certification and continuous registration, and when three copies of the final form of the dissertation and five copies of the abstract have been deposited with the Office of Doctoral Studies, the candidate must then arrange for microfilming of the dissertation and also make certain that all records are complete and in good order. The Ed.D. Committee will only recommend to the registrar that the degree of doctor of education in music education or in college teaching of music be conferred if it finds that the candidate has met all academic requirements satisfactorily. The Registrar makes the final review of all College and University requirements and authorizes the issuance of the degree. Degrees are awarded by the University in October, February, January, and May.
Timeline for Completion of Program

Admission

Secure admission through the Teachers College Admissions Office to the Music and Music Education program leading towards the Ed.D.C.T.

**Major Advisor.** Before you arrive on campus, if possible, secure the approval of a professor to work with you in your particular area of specialization.

First Year

Complete ASR (See attached)

**Checklist.** With your advisor complete the Checklist Review, so you can plan which areas of study or courses you need to take at the outset of your program.

**Minimum Course Work.** Complete at least three courses with evaluative grades, taken at Teachers College beyond the first level in order to be considered for the Doctoral Seminar.

By the Completion of 60 – 70 Points

**Program Plan.** Using the form available in the Office of Doctoral Studies (ODS), prepare a program plan in accordance with the requirements of the Music and Music Education Doctoral Degree Program. Obtain your advisor's written approval. This plan must be submitted to the Office of Doctoral Studies.

**Statement of Total Program.** State your plan for meeting the residency requirements on the appropriate departmental form, ask your advisor to indicate approval by signing it, then file in the Office of Doctoral Studies.

By the Completion of 75 Points

**Departmental Dissertation Conference.** To review and accept the proposal or suggest revisions.

Fifteen points should remain following awarding of the certification to support your dissertation work.

Upon Completion of Coursework

**Continuous Registration.** This must be for a minimum of three points each Fall/Spring semester until the dissertation is completed.

To Complete the Dissertation Process

**Oral Defense.** Collect and complete application forms from the O.D.S., set date for the defense with all faculty on committee, confirm, and submit to O.D.S.
Make revisions as required by committee

Final Oral Defense copies of dissertation and abstract delivered to the O.D.S.

Copies of dissertation and abstract delivered to O.D.S.

Final corrected copies of dissertation submitted to O.D.S.

Graduation

All degrees and certificates are awarded in October, February and May. Degrees are conferred by the President of the University at the annual commencement in May.
Teachers College, Columbia University  
Program Plan for Doctor of Education in College Teaching of An Academic Subject - Ed.D. - CTAS

Submit the Original Gold Forms(s) to the Office of Doctoral Studies

Candidate’s Name______________________________________ SS# No.________________________
Adviser________________________________

Address ____________________________________________________ Department________________________ Area of Specialization________________________

Courses Registered Through Teachers College (Completed, Current, and Proposed)

<table>
<thead>
<tr>
<th>Institution &amp; Dates</th>
<th>(2) Major</th>
<th>(3) Research</th>
<th>(4) Non-Major</th>
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|                     | Specialization Course(s) | Higher & Ad. Ed. Course(s) |)

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<tr>
<th>Foreign Language(s)</th>
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<tr>
<td>2.</td>
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<tr>
<td>Total</td>
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</tbody>
</table>

Candidate’s Name_______________________________________________

Graduate Credit(s) Officially Transferred (including transferred from Columbia)

<table>
<thead>
<tr>
<th>Institution &amp; Dates</th>
<th>(2) Major</th>
<th>(3) Research</th>
<th>(4) Non-Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sample Univ. of Texas 1990-91</td>
<td>SL Teaching Methods 3</td>
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</tbody>
</table>
Credits Officially Transferred, **Maximum 45**... Candidate’s Signature ________

Date

Credits In Teachers College..............................

Adviser’s Signature ________________

Total of Credits............................................... Adviser’s Signature ________________

Date

Certification Examination Date.......................... Ed.D. Committee Approval:

Date

*When the Committee Approves your Ed.D. - CTAS Program Plan, you and your Adviser will receive a copy.*

**Advanced Standing Review**

1. Student requests transfer credit through the office of Admission
2. Office of Admission sends the ASR to the Program Office (Advisor)
3. The Secretary sends an email to the student, that the paperwork has arrived, then places it in the student’s file.
4. The student makes an appointment with the Advisor for ASR
5. Student and Advisor meet, Advisor completes ASR
6. Secretary copies completed ASR and returns to Admissions (copies stay in student file)
7. Admissions forwards to registrar.
8. Registrar sends confirmation to Student, Program, (and ODS if applicable)
“Plan for Meeting Total Program Objectives”

A doctoral program entails more than simply taking courses and completing a dissertation. It can be pursued effectively only when substantial provision is made for periods of freedom from other activities, so as to ensure the fulfillment of such aims as the following:

1. To work closely with a large number of Teachers College faculty members and get to know them well and be known well by them,

2. To establish close personal and professional relationships with other students at Teachers College,

3. To make extensive use of the College’s resources such as the library and the computer center,

4. To attend or participate in special meetings and programs which are available to the students at the College,

5. To participate in special seminars and meetings planned by or for students,

6. To work closely with a dissertation adviser and/or committee in connection with dissertation plans and development.

The development of criteria and procedures for developing the “Plan for Meeting Total Program Objectives” is the responsibility of the individual departments. Each student in consultation with an adviser is required to develop a plan for meeting these objectives, and to prepare a written statement of this plan, which is to be approved by the adviser and submitted to the Office of Doctoral Studies along with the Program Plan.

The Statement of Total Program should be signed by the adviser and the student when approved.
Office of Doctoral Studies

Report of a Departmental Dissertation Conference (Proposal Hearing Form) Instructions and Procedures

[The Proposal Form from The Office of Doctoral Studies requires different information and instructions from the IRB application you obtain from the Teachers College Website.] When depositing your approved proposal in the Office of Doctoral Studies please submit the following:

- The completed proposal form signed by two of the committee members with a copy of the proposal and if required an IRB letter signed by the Dean indicating approval for the use of Human Subjects.
- Candidate completes [PART I] of the proposal form
- Dissertation Sponsor completes [PART II, III, IV]
- The Office of Doctoral Studies will not accept an incomplete document

The Office of Sponsor Programs, Box 151, 422K Thompson Hall, (212) 678-4105

Handles the Instructions and Procedures for the Use of Human Subjects

The Office of Sponsored Programs (OSP) has the information on Institutional Review Board (IRB). The Teachers College Website has the instructions and procedures for the IRB application. IRB approval for the dissertation research in Teachers College, Columbia University is obtained after the candidate has successfully defended the proposal. In certain departments, a candidate can not be a certified doctoral candidate until the proposal has been approved. Check with your Adviser for the certification requirements in your Program. The IRB application is processed by The Office of Sponsored Programs (OSP). If you require additional information and assistance on IRB issues for the use on human subjects please contact:

The Office of Sponsor Program
Institutional Review Board (IRB)
Box 151, 422K Thompson Hall, (212) 678-4105
Teachers College Website IRB Homepage http://www.tc.edu/irb
The Teachers College Website has links to IRB forms and guidelines (Including NYC Board of Ed. Guidelines); information on how to satisfy the Human Subjects’ Protection requirement; and a quick reference of review categories and other IRB issues.

Other Sites

The Office of Human Research Protections (OHRP) [http://ohrp.osophs.dhhs.gov/](http://ohrp.osophs.dhhs.gov/)

Office of Human Research Protections (OHRP) is the agency within the Department of Health and Human Services (DHHS) that has oversight of research involving human subjects and enforces the federal regulations governing such research.
Office of Doctoral Studies

Report of a Departmental Dissertation Conference (Proposal Hearing Form)

Date Held

MONTH        DAY        YR

The Office of Sponsor Programs handles Institutional Review Board (IRB) approval for the Use of Human Subjects - Box 151, 422K Thompson Hall, (212) 678-4105, http://www.tc.edu/irb

*If your study required IRB approval a copy of the IRB Letter must accompany the proposal & form when submitting the document to the Office of Doctoral Studies.*

[ ] YES

[ ] NO

[ ] IRB Not Applicable

Check Your Degree Program:

- Doctor of Education Ed.D.
- College Teaching of an Academic Subject Ed.D-CTAS
- Doctor of Philosophy Ph.D.

**PART-I Candidate’s Statement**

Candidate’s Name __________________________ SS #. ____________

________________________________________ Last Name  First Name  Middle Initial

Address __________________________________________

________________________________________ City  State  Zip Code

Day Phone No.# __________________________________________ Email __________

Department________________________ Program________________________

Title of Proposed Dissertation________________________________________

________________________________________

Dissertation Sponsor________________________________________
Dissertation Committee Member Other than Sponsor ____________________________

Dissertation Consultant(s) ________________________________________________

PART-II  Sponsor’s Statement Concerning the Use of Statistical Methods

1. This dissertation proposal requires the use of statistical methods and / or the interpretation of the results of statistical analyses. YES  NO

2. If the answer is YES, the sponsor must check one of the following:
   The student has successfully completed one or more √ check of the following courses at Teachers College:
   a) HUDM 4122 Probability & Statistical Inference,
   b) HUDM 5122 Probability & Statistical Inference,
   c) HUDM 5123 Linear Models & Experimental Models

3. The student has passed an examination given by the Statistics Faculty of the program in Measurement and Evaluation at Teachers College that exempts him/her from taking one or more of the above courses.

Sponsor’s Signature ____________________________ Date ______________

PART-III  Certification by Dissertation Conference Faculty

The Dissertation Conference, agreeing that the proposal is practicable and acceptable, that its plan and prospectus are satisfactory, and that the candidate is competent in the knowledge and techniques required, approves the proposal and recommends that the candidate proceed according to the prospectus and under the supervision of the dissertation committee.

The Professors present and voting YES sign here: The Sponsor and Second Committee Member signature are required.

1. ____________________________ ____________________________
   Signature Print Name

2. ____________________________ ____________________________
   Signature Print Name

3. ____________________________ ____________________________
   (If Applicable) Signature Print Name

Professors present and voting NO sign here:

1. ____________________________ ____________________________
   Signature Print Name
PART-IV  To Be Signed by the Dissertation Sponsor and Chairperson of the Department

Dissertation Sponsor Print Name

Dissertation Sponsor’s Signature

Date

Department Chairperson Print Name

Department Chairperson’s Signature

Date

(Rev. 5/05)
Notification of Intention to Defend: Ed.D. Dissertation

Instructions:
To the Applicant:

• **PART – I** The candidate completes this section. Incomplete forms cause delays.

• **RETURN** Submit the Notification of Intention to defend to the Office of Doctoral Studies in 153 Horace Mann. The Office of Doctoral Studies will review your doctoral records to check if you are a certified doctoral student, and you have an approved proposal on file. The fourth examiner is selected by the Dean’s Office.

• Students who are not certified and do not have an approved dissertation proposal on file will not be assigned a fourth examiner by the Dean’s Office and run the risk of not defending in the current term.

• If your records are in order your form will be submitted to the Dean’s Office where the selection for the fourth is processed; a letter will be sent to you with the assigned fourth and the Ed.D. Final Oral Defense Application for scheduling your defense.

• Submit a complete dissertation to all the committee members at least three (3) weeks prior to the defense date.

• **Summer Defenses:** Inquire in the Office of Doctoral Studies for the Teachers College Policy & Procedures for a summer defense “Summer Criteria”. The Committee Members on the student’s committee must all agree to be available for the Summer Defense.

• **PART – II** Your sponsor’s signature will verify you are ready to defend during the current term.

PART – I
Print Clearly All Entries.

Candidate: ___________________________ SS No. #: ___________________________

Last Name ___________________________ First Name ___________________________ M.I. ___________

Department: ___________________________ Program: ___________________________

Address: ___________________________ ___________________________ ___________________________

Street No. # ___________________________ City ___________________________ State ___________ Zip Code ___________

Telephone Day No.#: ___________________________ Home: ___________________________ Email: ___________________________

Print Full Name ___________________________ TC Ext. ___________________________

Dissertation Sponsor: ___________________________

Dissertation 2nd Member: ___________________________

Examiner: ___________________________
Proposed Dissertation
Title: ____________________________________________________________

Topic of Dissertation: _____________________________________________

Methodology Used (Circle one):  [Qualitative] [Quantitative]

PART – II
Certification by the Sponsor: The above candidate is ready to defend his/her dissertation before the end of the current term. The sponsor’s signature is required in order to process this form.

__________________________________________  __________________________
Sponsor’s Signature                          DATE (REV. 6/05)
INSTRUCTIONS:

1. Sections I-VII of this application must be typed or printed legibly.

2. The protocol description in the TC manual on website (starting on page 6) must be typed or word-processed. Please number your pages. Protocol descriptions that exceed five pages or are written in highly technical language will be returned.

3. Assemble your application in the following order: (1) Sections I-VII (three pages); (2) five page research description (3) research description and rights of subjects pages, customized to your project; (4) append assent for minors, survey forms, interview scripts, and/or recruitment materials as appropriate. All assembled packages must be collated or they will be returned. Please do not used staples, only binder clips or paper clips.

4. As of April 30, 2002, the IRB will no longer review applications from investigators who have not fulfilled the TC Human Subjects Protections Training Requirement. See the TC web at http://www.tc.edu/irb for more information.

5. Obtain all original signatures and deliver application to OSP, Room 422K Thompson Hall, Box 151.

SECTION I: INVESTIGATOR: Check one: [ ] Student [ ] Faculty [ ] Staff [ ] Other __________

Principal Investigator’s Name: (Last) ______________________________ (First)

________________________________________

Department: ______________________________ (Students: Faculty Sponsor Name):

________________________________________

Address: (where you want notification sent) _______________________________________

____________________________________________________________________________

Telephone #s: Home: _____________________ Campus: ______________________

E-mail: ________________________________ ODS Hearing Date: _____/_____/____ (if applicable)

If the project has additional investigators, complete SECTION VII: ADDITIONAL INVESTIGATORS.

SECTION II: PROJECT/STUDY INFORMATION

Title:

_____________________________________________________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

• Anticipated Start & End Dates: ______/_____/______ - ______/_____/______

Please note: No work with subjects may begin prior to approval by the IRB
SECTION III: SUBJECT POPULATION: Indicate the subject population(s) that will be involved in the research project.

[ ] Adults (competent to consent) [ ] Adults (not competent to consent) [ ] Minors (under 18 years old)

[ ] Prisoners [ ] Pregnant Women [ ] Developmentally Disabled [ ] Non-English speaking
SECTION IV: FUNDED PROJECTS

Has this project been submitted for external funding? [ ] Yes [ ] No -- If yes, complete below:

What kind of funding will this project receive? [ ] None [ ] Grant /Contract [ ] Fellowship

Principal Investigator on Project: ___________________________________________ Ext.________________

Funding source: ___________________________________________ TC Index # if applicable ___________

Project Title: ___________________________________________________________________

Are the contents of this protocol identical to those described in the funded proposal application? [ ] Yes [ ] No

SECTION V: REQUEST FOR PROTOCOL REVIEW

Indicate the type review you are requesting, exempt, expedited or standard. If you select either exempt or expedited, circle the number of the exempt or expedited review category that best fits your research. Final decisions about the appropriate level of review rest with the IRB. Explain your choice by referring to the enclosed PROTOCOL REVIEW CATEGORIES section of the instructions in the TC manual on-line for a detailed explanation of the types of review and circle the corresponding number for your selection.

____ I am requesting an EXEMPT REVIEW under category: 1 2 3 4 5 6

SUBMIT ORIGINAL AND TWO (2) COPIES OF YOUR APPLICATION TO THE IRB.

____ I am requesting an EXPEDITED REVIEW under category: 4 5 6 7 8 9

SUBMIT ORIGINAL AND THREE (3) COPIES OF YOUR APPLICATION TO THE IRB.

____ I am requesting a STANDARD REVIEW because my research does not precisely apply to any of the categories specified in the EXEMPT or EXPEDITED review categories.

SUBMIT ORIGINAL AND FIFTEEN (15) COPIES OF YOUR APPLICATION TO THE IRB.

PLEASE NOTE: Applications that qualify for Exempt or Expedited Review are reviewed on a rolling basis. Applications that qualify for a Standard Review must be received at least 10 working days before the IRB Committee meeting date. Check the IRB web site for a listing of IRB Committee dates and application receipt deadlines.

SECTION VI: SIGNATURES

INVESTIGATOR: I accept responsibility for the research protocol described herein. I am aware of all the procedures to be followed & I will monitor the research & notify the IRB of any CHANGES or significant problems. Further, I certify that I have undergone training in basic human subjects protections.

Principal Investigator’s Signature: ___________________________ Date: __________/______/_____

I have completed the required training in Human Subjects research: ____on-line ____workshop ____other

FACULTY SPONSOR (Required for student research): I accept responsibility for the research protocol described herein by the student/investigator working under my direction. I further attest that I am aware of all procedures to be followed, will monitor research & will notify the IRB of any CHANGES or significant problems. I certify that I have undergone training in basic human subjects protections.
DEPARTMENT CHAIR (Required for all research): I have reviewed the research protocol described herein and am aware of the procedures to be followed. [ ] I agree with the determination of the review category indicated above. [ ] I disagree with the determination of the review category indicated above and recommend that it be changed to (circle one) Exempt/Expedited/Standard.

SECTION VII: ADDITIONAL INVESTIGATORS AND KEY PERSONNEL

Fill out this section if additional investigators or research assistants will work on this project. Attach additional pages if necessary.

1. ADDITIONAL INVESTIGATOR Check one:

[ ] Student [ ] Faculty [ ] Staff [ ] Other _____________

Name: (Last) ___________________________ (First) _____________________________

Department: ______________________________________________

Telephone#: ___________ E-mail: ________________

   • Signature_________________________________ Date: ______/_____/______

2. ADDITIONAL INVESTIGATOR Check one:

[ ] Student [ ] Faculty [ ] Staff [ ] Other _____________

Name: (Last) ___________________________ (First) ______________________

Department: ________________________________________

Telephone#: ____________

E-mail: ________________

   • Signature_____________________________________ Date: ______/_____/______

By signing above, I certify that I have undergone training in basic human subjects protections and will conduct my work on this project according to established ethical principals and the protocol contained in this application.

ATTACH THESE PAGES TO THE OTHER REQUIRED APPLICATION MATERIALS:

Protocol Description (See TC Manual on our website under Forms and Guidelines starting at page 6)

Informed Consent including Research Description and Participant’s Rights Surveys, Questionnaires, Letters of Permission, Recruiting Materials as they apply
IRB APPLICATION CHECKLIST

DESCRIPTION OF HUMAN SUBJECT POPULATION, TIME INVOLVEMENT & CONFIDENTIALITY

• Provide detailed descriptions of your subjects, selection methodology, amount of time and type of involvement procedures for recruitment and plans for ensuring confidentiality.
• Include in your submission copies of recruitment fliers, letters, scripts, etc. as applicable.
• Describe and discuss potential risks & benefits to your subjects.

RESEARCH DESCRIPTION /INFORMED CONSENT

• Discuss how you will describe your research to potential subjects.
• Describe your procedures for obtaining subject's consent to participate in the research.
• Include copies of all consent forms? Reminder: Each consent form should be appropriately titled for its respective population. Refer to the enclosed Consent Instructions & Sample Consent.
• Include all research tools (questionnaires, surveys, scripts, etc.) that you will be using in your study.

RESEARCH SITE(S)

• Include all approval letters from school administrators or appropriate representatives from institutions where you will be conducting your research or recruiting subjects.

SUBMISSION REQUIREMENTS

• Submit your protocol to your faculty sponsor and Department Chair for review and signature.
• Sign & date the application.
• Organize the Protocol Description (Section VIII) in the order indicated in the Instructions..
• Review copies for legibility.
• Make the appropriate # of copies for the Review Category you selected.

Exempt Review: Original Application + 2 Copies

Expedited Review: Original Application + 2 Copies

Standard Review: Original Application + 15 Copies

Continuing Reviews: Number of copies must correspond with review category (see above)

Please Do Not include this Page with your Application.