

**FORM 8**

**SIGNATURE SHEET FOR EVALUATIVE CRITERIA  
APPROVED CRITERIA SHALL HAVE ALL REQUIRED SIGNATURES**

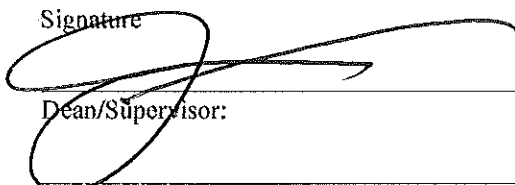
Department/Office: Music

Department Chair/Head: Rick Dammers  
Print

  
Signature

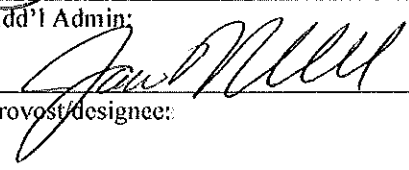
Academic Year (circle):            15-16            16-17            17-18            18-19            19-20

Date Sent to Dean/Supervisor: 10/16/18

Signature   
\_\_\_\_\_  
Dean/Supervisor:

Date  
10/19/16

Approved  
 Y / P / N

Add'l Admin:  
  
\_\_\_\_\_  
Provost/designee:

3/14/17

Y / P / N

\_\_\_\_\_  
President/designee:

Y / P / N

Y = Approved	P = Approved pending modifications	N = Not approved
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For P or N decisions, the departmental committee should be provided with the reasons for non-approval, as well as suggested changes to the criteria within a reasonable time to ensure timely approval for first year candidates.

**DIRECTIONS:** Sign each line and print or stamp name below the line. This signature page must accompany the evaluative standards throughout the entire approval process, and serves as a record that all levels have contributed to the approval process. After all levels have approved the evaluative standards, this cover page and the criteria shall be duplicated, and a copy sent to the Senate office for archiving. The original criteria packet is returned to the Department/Office.

<b>SUGGESTED TIMETABLE:</b>	<b>DATE</b>
Departmental approval, sent to Dean/Supervisor:	September 25 (earlier if possible)
Dean provides feedback regarding criteria	October 9
Final administrative approval and forwarding to Senate, Department, and Dean	November 1

## **Weighing of Criteria-Tenure and Recontracting Department of Music**

The Music Department utilizes the following criteria, drawn from the Tenure and Recontracting Memorandum of Agreement, in the following order of importance: teaching effectiveness, creative and scholarly activity/professional development, contributions to the university community, contributions to the wider and professional community.

### **1. Teaching Effectiveness**

Facilitating and leading student learning is of central importance to the Music Department's mission. Criteria for the evaluation of a candidate's teaching effectiveness *includes but is not limited to:*

- planning and preparation
- instructional methodology
- assessment of student learning
- providing feedback to students
- maintaining currency and relevancy of course content
- enthusiasm
- knowledge of content /musicianship
- interpersonal and communication skills

Evaluation of a candidate's teaching effectiveness is accomplished through student evaluations and peer observations. The music department utilizes a custom student evaluation form that accommodates the wide variety of instructional settings within the department. These evaluations are administered by tenured-track faculty in class during the last five weeks of class. (Online evaluations are utilized for online courses). Peer observations are conducted by tenured faculty from within the department, at the invitation of the candidate.

### **2. Scholarly and Creative Activity (Assistant Professor)**

The type and nature of scholarly and creative work produced by Music Department faculty will vary widely since the nature of positions within the department is diverse. The department recognizes that a faculty member's scholarly and creative work should flow from the nature of their position and musical background. The department embraces this diversity of work and values scholarly and creative work as being central to the mission of the department. This document is specifically prepared for Adrian Barnes, Assistant Professor of Music Education.

For Music Education faculty, the primary focus of scholarly activity is the publication of research and scholarly articles in peer-reviewed journals and the presentation of peer reviewed conference sessions. While peer reviewed presentations are valued, these are not weighed as heavily as publications. Collaborative scholarship is acceptable, however, the candidate's work should demonstrate an independent scholarly agenda. Candidates should provide clarity within their packets about their role within collaborative projects.

Music Education faculty members' work should be focused in traditional peer-reviewed publications and peer-reviewed presentations, but may be supplemented by creative activity including, but not limited to, the following types of work:

- presenting practitioner workshops for regional or national conventions and meetings
- conducting regional ( or national festival ensembles.
- performing as soloist or ensemble member with regional (district) or national orchestras/bands, choirs
- holding a chair as a professional musician in regional and/or national orchestras/bands;
- presenting solo recitals on campus and in regional venues
- publishing, premiering and/or arranging performances of original musical compositions
- publishing music method books and/or editing collections of music
- producing and/or engineering recordings
- developing musical software
- directing or conducting professional concerts, theatrical shows or festivals

Given the wide range of work produced, much of it in areas without a formal peer-review process, the Music Department utilizes the following guidelines for evaluating creative activity:

- The quality of the work, as compared with other works within that field/style/genre.
- External recognition of the work, including peer-review, invited guest performances, and performance reviews in the media.
- Originality and significance of the work within the field/style/genre.
- The quantity of scholarly activity within a given time period.

Candidates should construct their packets to provide reviewers the ability to directly evaluate the caliber of work, as well as to provide external response/review to the work. Collaborative works are acceptable.

All candidates should seek external funding to support and enhance their creative and scholarly work. Evaluation of external funding will not be based upon the amount of financial support received, but rather as contextual commentary upon the candidate's ability to conduct a long-term agenda of independent scholarly and creative work.

### **3. Contribution to the University Community**

Candidates are expected to participate in and support the operation of the department, college, and university, through activities including but not limited to:

- service on department, college, and university committees
- participation in departmental program planning, revision, and evaluation
- participation in departmental efforts to recruit students

Expectations for service increase through the tenure process, as candidates secure and expand their role as members of the university community.

#### **4. Contribution to the Wider and Professional Community**

The Music Department also seeks to lead and serve the broader musical community. Candidates are expected to engage and lead in the professional through activities that include but are not limited to:

- membership, participation, and leadership in professional organizations
- participation in, and leadership of conferences
- providing in-service support for K-12 music teachers
- publication of practitioner articles in non-peer reviewed trade journals and presentations at state level conferences

**Department of Music  
Terminal Degree Statement**

The Music Department recognizes the terminal degree to either be a doctoral degree (DMA, PhD, or Ed.D) or a master's degree with significant professional experience, and that the standard varies between sub-disciplines within music. The only area in which the Music Department requires a doctoral degree is music education, for which the terminal degree is a Ph.D or Ed.D.

The Music Department acknowledges the widespread acceptance of the DMA as a terminal degree in the American academic world, but advocates for the option to accept the Master of Music as the appropriate terminal degree, assuming that the candidate in question also has an extensive record of professional accomplishment.

### **Role of the Music Department Chairperson**

The Department of Music faculty has endorsed the following role for the department chairperson in the tenure and recontracting process:

The department chairperson will provide input into the tenure and recontracting process of candidates. This input will be in the form of a letter for the tenure and recontracting file, provided prior to the Department T&R Committee's review of the candidate's file. The chair may also be asked to write peer evaluations.

The chair may serve on either the Department T&R or Senate T&R Committee.