

**FORM 8**

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

Department/Office: Music

Department Chair/Head: Bryan Appleby-Wineberg

Print

*BK Wineberg*  
Signature

Academic Year (circle):      15-16      16-17

17-18      18-19

19-20

Date Sent to Dean/Supervisor: 10/07/2019

Signature  
*[Signature]*  
Dean/Supervisor:

Date  
11/21/19

Approved  
Y/P/N

Add'l Admin:  
*[Signature]*  
Provost/designee:

1/29/20

Y/P/N  
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.

SUGGESTED TIMETABLE:	DATE
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

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## Approved Department Tenure / Recontracting criteria

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### 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 relevance of course content
- enthusiasm
- knowledge of content /musicianship
- interpersonal and communication skills
- encouragement and support of student progress and achievement

In addition to duties at academic courses offered by RU's Department of Music, the scope of teaching engagements could include other formats. Evaluation of a candidate's teaching effectiveness is accomplished through student evaluations and/or 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 tenure-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.

Department of Music Faculty members are also encouraged to seek and sustain other activities that positively impact on their Teaching Effectiveness which may include, but not be limited to the following types of activities:

- Faculty courses (in person and/or online), certificate courses, and/or workshops offered by the RU Faculty Center for Excellence in Teaching and Learning, or similar organizations/offices/divisions
- Online courses, and/or certificate courses, and/or workshops from institutions, organizations or centers such as the National Center for Faculty Development and Diversity, the RU Division of Diversity, Equity, and Inclusion
- Faculty Learning Communities, from RU or otherwise
- Faculty Center Magna Mini-Series
- Short, Medium or Long-term courses focused, but not limited to, development of Teaching, and/or Technology, and/or Research, and/or Applications to Classroom, and/or Course Development, and/or Online Teaching tools

## **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 Fabio Oliveira, Assistant Professor of Music and Director of Percussion Studies.

For Music Performance faculty, the primary focus of Scholarly and Creative Activity is the creation and/or direction and/or performance of musical work. The publication of research (whether in print or other media formats) and scholarly articles and conference sessions are also valued but are not the primary focus of activity. Collaborative scholarship is valuable.

Music Performance faculty members' work should be focused on performance, creation, direction and/or presentation of artistic work. This may be supplemented by other areas of scholarly and creative activity including, but not limited to, the following types of work:

- presenting workshops, lectures, lecture-recitals for local, regional and/or national organizations, schools or universities
- publishing written or audio-visual work, in on-line venues and/or print journals and/or books or other developing new-media formats
- performing and/or recording in solo, chamber, orchestral or professional groups as, member, conductor or soloist
- guest lecturing for other departments/institutions on musical/scholarly expertise
- overseeing, mentoring, directing and/or advising student scholarly and creative activity at both the undergraduate and graduate levels

### *Peer review of Creative Activity*

Some areas of creative activity do not have a formal peer-review process. In these cases, candidates for tenure and recontracting will be responsible for initiating external reviews through the CPA External Review process. The College will fund up to five external reviews per year, per candidate. (Additional review requests will be considered based upon the situation and available funding). The candidate will submit suggestions for three to five peer reviewers who have expertise in the field and are able to provide an objective report to the department committee. The department committee will verify the reviewer list (according to expertise and objectivity) and forward it to the Dean's Office. The Dean will select the reviewer. When possible (depending on the form of review) the process will remain blind (i.e. the candidate will not know which reviewer was selected). The format of the review will vary according to the type of creative activity. In some instances, this will require the reviewer to attend a live performance. In others, a credible review may be feasible through the review of a recording, file, or another artifact. The candidate will propose the format of the review subject to verification by the department T&R Committee and approval by the Dean.

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 a 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. Other contributions may come in:

- participation in departmental program planning, revision, and evaluation
- participation in departmental efforts to recruit students

For the Director of Percussion Studies, Contributions to the University Community may also include:

- initiatives in percussion instrument inventory and cataloging
- managing Percussion area budget, making inquiries, quotes and overseeing all new equipment purchases
- overseeing and coordinating instrument repair and maintenance initiatives
- coordination of percussion area activities, including overseeing adjunct faculty load and assignments, alongside the Department Chair

- coordinating the use of percussion facilities and practice rooms, as well as equipment and student assignments
- working with the RU Band and Orchestra Directors to ensure proper section enrollments of percussionists, to meet the semester requirements of the various ensembles
- planning and implementing initiatives to increase the RU Percussion Program visibility on and off-campus
- leading new student recruitment for the program, through a variety of means

#### **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 their professional field through activities that may or may not include, but are not limited to:

- membership, participation, and leadership in professional organizations at the national, regional, state and/or local levels
- participation in festivals, conferences, events, symposiums, and similar events, whether of artistic, academic or other nature
- contact, coordination, and networking with RU Alumni, and when possible, bring them back to campus to work with students
- publication of practitioner articles in non-peer reviewed trade journals and/or articles in local/regional press and magazines
- cultivation of relationships with organizations, band directors, arts presenters, musicians, private studio teachers, and others active in the region, at the local, state, inter-state and national levels
- outreach to schools, organizations, non-profits, non-traditional performance venues, healthcare facilities, nursing homes, veterans and/or homeless shelters