

Procedures and Criteria for Faculty Evaluations School of Music

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Introduction.....	1
Areas of Evaluation.....	2
Preparation for Evaluation.....	4
Criteria for Evaluation.....	5

Introduction

Purposes of This Document

This document serves as the guide to School of Music faculty in the evaluation process and is designed to serve both the evaluatee and those undertaking the evaluation. It should be viewed as a complement to the criteria and procedures for tenure and promotion that are detailed in the Faculty Code (or, the Code). All faculty should review the Code, especially Chapters III and IV, prior to a review as well as the relevant sections in the most recent version of the *Faculty Evaluation Criteria & Procedures* memorandum, published annually by the Professional Standards Committee (especially the section titled “Information for Faculty Being Evaluated”).

The regular evaluation of faculty serves to improve the quality of instruction, encourage professional growth and excellence, and provide a record of sustained engagement in our academic community. All resident, full-time, continuing faculty normally participate in the evaluation of colleagues when decisions are made regarding promotion, tenure, three-year evaluations of assistant professors, and full reviews at the three-year associate and five-year professor levels.

The evaluation is based on:

- Class visitation(s)
- Review of the evaluatee’s file
- Review of scholarly, creative, and/or artistic work
- In the case of applied faculty and conductors, assessment of public performances given by the evaluatee, students of the evaluatee, or ensembles conducted by the evaluatee
- Conversations with the evaluatee on their teaching and professional growth
- Discussion with colleagues during the deliberative meeting in which a departmental recommendation is reached

Evaluation of peers is a process fundamental to any system of self-governance. It is complex, inviting a variety of files that, in music, chronicle the unique talents, contributions, and expertise of performers, scholars, conductors, composers, and educators. Every evaluatee should review these guidelines with the head officer early in an evaluation period and especially prior to preparing a review file. Normally these meetings include a review of these departmental procedures in the first semester of the first year in a tenure-line or continuing appointment, meetings in the Spring terms prior to submitting first and second-year reviews, and meetings in late Spring or Summer prior to third-year Assistant, tenure & promotion, or promotion reviews. Evaluatees in the early stages of their careers at Puget Sound are also encouraged to take advantage of both formal and informal mentoring.

While principally a guide to evaluation procedures, this document may also serve as a guide to assist faculty in their development as teachers, in their professional growth, and as participating members of the university community. In this regard, the substantial details in each section are not “to do” lists; instead, they attempt to capture the breadth of activities, undertakings, and measurements of accomplishment that define the work of music faculty in their respective sub-disciplines.

It is the responsibility of the head officer to see that the procedures are followed as outlined.

As stated in the Code, it is the responsibility for each evaluatee to demonstrate that s/he meets the standards for tenure or promotion (Chapter III, section 3d).

In addition to the criteria and methods of evaluation delineated in the Code, the School of Music recognizes the role of subjective professional judgment in the evaluation of colleagues for retention and advancement. While decisions rest on the assessment of achievement within the context of this university, established standards and expectations of the discipline at large must also apply.

About the School of Music

As a school of music at a liberal arts institution, we offer both liberal arts (Bachelor of Arts) and professional degrees (Bachelor of Music with tracks in performance, music education, and elective studies in business). We are equally committed to training students for successful careers in music and to the study of music as a subject in the liberal arts.

The School of Music strives to be an integral part of the university and to complement the institution's commitment to a liberal education by offering students opportunities to participate in:

- A major or minor in music as a part of the traditional liberal arts curriculum, or as part of a self-designed interdisciplinary program
- Ensembles according to each student's abilities and interests
- Instrumental and vocal instruction in the classroom or studio
- Courses designed to appeal to a wide variety of students to instill in them an appreciation for, and an understanding of, the art of music.

The School of Music offers students thorough professional preparation through curricula in the following areas:

- Music education
- Solo, chamber, and ensemble performance
- Music business and management
- Preparation for further study as composers, music theorists, conductors, music librarians, musicologists, and professions in music-related fields

Areas of Evaluation

Each member of the music faculty has a unique place within the structure of the School. Therefore, it is necessary that the evaluation process recognize this uniqueness and that the particularity of the evaluatee's subdiscipline form the basis for evaluation. New faculty receive outlines of their responsibilities in their initial contracts, and all faculty are informed annually in writing by the head officer of their duties in teaching and departmental committees for the academic year.

1. **Teaching.** In the area of teaching, there are some duties unique to the discipline of music. While some music classes fall into traditional lecture and discussion formats, studio and composition lessons, chamber music coaching, ensemble conducting, and skills classes depend on different modes of instruction and interaction with students. The course evaluation forms used by the university have been modified to speak to these instructional differences.

2. **Professional growth** is defined in terms of activities which are relevant to an evaluatee's expertise and contribute to the development of the art or discipline of music, the music profession, or one's own artistic, scholarly, or creative growth. Evaluation is based on evidence of those varied activities as documented in the evaluatee's file and, in the case of performance, on attending performances given by the evaluatee.
- 3a. **Advising.** All tenure-line faculty serve both formally and informally as academic advisors. Faculty perform an important role in advising students about their academic careers. An effective advisor can assist in planning students' courses of study, applying to graduate school, and making career choices. Advising may be both academic and pre-professional, occurring in such formal settings as an advising session designed to choose classes for an upcoming term, or in less formal ways, such as taking a group of students to professional conventions related to their majors.
- 3b. **Student Recruitment.** In today's setting, where competition for students is vigorous, expectations for faculty time and commitment to student recruitment are high. This activity is vital to sustaining the quality and success of the music program. Due to this importance in the music discipline and the expectation placed on School of Music faculty to participate in it, student recruitment is viewed as a category of evaluation equally important to advising. It is expected that all faculty be involved in the recruitment of student musicians. Because of the nature of their work, the greatest burden falls on applied music faculty and ensemble conductors. Accordingly, academic faculty carry heavier advising loads than applied and ensemble faculty. In recruitment, faculty in music history, theory, education, and music business handle inquiries specific to their areas from prospective students throughout the year, including during the School of Music Audition Weekend and other on-campus recruitment functions. Applied faculty and ensemble conductors are expected to take both proactive and reactive steps in recruiting students, as described later in this document.
4. **Service** is defined as those activities which benefit the university, the School of Music, the music profession, or the community in ways that are directly related to a faculty member's professional interests and expertise. This fact will affect the nature of an individual's contribution to the university, the community, and the profession.

It is common in Music to find certain activities overlapping among professional growth, recruitment, and service. It is the responsibility of the evaluatee to determine and, if necessary, explain which area best identifies the nature of an activity.

According to the Code, an evaluatee must demonstrate excellence in the areas of teaching and professional growth, and present an established record of service to receive tenure. Promotion to full professor is also contingent upon evidence of distinguished service (see Chapter III, sections 3d and 3e).

The School of Music recognizes that priorities, activities, and expectations change over the course of a faculty member's career, especially in the areas of professional growth and service. While a record of sustained accomplishment is essential in all reviews, the School of Music seeks just as importantly evidence of a clear purpose in an evaluatee's present and future development.

Preparation for Evaluation

Responsibilities of the Evaluatee

Prior to an evaluation, the evaluatee assembles and makes available to the faculty materials that include the following:

- A statement of professional goals and objectives, both short-term and long-term, including a self-analysis of one's teaching, professional growth, advising, recruitment, and service
- A curriculum vitae (candidates for full professor must include in the curriculum vitae a complete summary of career service at Puget Sound)
- Copies of course syllabi, examinations, or other pertinent material on all courses evaluated by students (examples: courseware sites, web pages, examples of student work, programs of student recitals)
- Information about professional growth, including copies of relevant materials, audio or video recordings, etc.
- Information concerning successful advising and student recruitment
- Information concerning service to the university, music profession, and the community
- Other material believed to be useful (examples: letters from faculty with whom an evaluatee has co-taught or has undertaken substantial projects, letters from professionals who are not faculty members at the University of Puget Sound, concert or book reviews, awards)
- Student evaluations of all courses taught during the most recent two semesters of teaching in promotion, 3-year, or 5-year evaluations, and during the four most recent semesters of teaching in tenure cases.

Responsibilities of the Evaluator

- Prior to an evaluation, the evaluator will become familiar with the evaluatee's professional objectives and philosophy, teaching, student perceptions of her/his teaching effectiveness, professional growth, advising, recruitment, and service. This familiarization comes from review of the evaluatee's file, conversations with the evaluatee, observation or review of the evaluatee's professional work, review of student evaluations, and, in the case of a change of status (promotion or tenure), observation of classes, studio lessons, or rehearsals.
- Faculty members in their individual letters to the Faculty Advancement Committee are expected to indicate which of the above steps were followed as a basis for their evaluation. These letters, which are submitted to the head officer, address the substance of the file and make comments relative to teaching, professional growth, advising, recruitment, and service.
- In evaluations in which there is a change of status (that is, promotion or tenure), all faculty will normally complete at least one observation of teaching within two years prior to or including the tenure and/or promotion review. A minimum of three faculty members, including the Director, must observe the evaluatee at least twice during this review period.
- For faculty reviews in which there is no change of status (three-year assistant, full reviews for three-year associate and full professors), three faculty members including the head officer must observe the evaluatee's teaching twice during the three semesters up to and including the semester faculty recommendations are due. Observing faculty will be selected by the head officer and the evaluatee in the year prior to the evaluation. In the case of disagreement, one observing faculty member will be chosen by the evaluatee and one by the Director. Faculty not selected are welcome to observe the evaluatee, although they are not required to do so.

Evaluation Procedures

- Normally, procedures follow timelines published annually by the Professional Standards Committee.
- A confidential, deliberative meeting of the resident, continuing faculty, with the exception of the person being evaluated, is held, normally within the timeframe described in the annual memorandum from the Professional Standards Committee. Faculty discuss the work and goals of the evaluatee.
- Following the meeting, the head officer writes a summary, circulates a draft for review by faculty who participated in the deliberative meeting, and provides a copy of the final version to the evaluatee. If any substantive changes occur between the initial draft of the departmental letter and its final version, all reviewing faculty will receive a copy of the final version. In the case of a closed file, the head officer will write a summary of letters submitted by the faculty, which will be shared with the evaluating faculty by or before the deliberative meeting. The evaluatee will also receive a copy prior to the head officer's submission of the evaluatee's completed file to the academic vice president's office.
- All materials required by the Code are then forwarded to the Faculty Advancement Committee.

Criteria for Evaluation

Teaching

The School of Music seeks to develop and maintain the highest standards of musicianship in its students, as defined by technical and expressive command of a performance medium (instrumental, vocal, or conducting) and a thorough knowledge of the theoretical and historical aspects of performance and literature on or about music. Students should be exposed to the highest level of musicianship in the concert hall, classroom, studio, and rehearsal room.

Because teaching is the university's primary function, concern for excellence in teaching is the most important single item in an evaluation.

The faculty of the School of Music recognizes there is no simple working definition of teaching excellence that is appropriate for all situations. In reaching a determination of excellence, faculty therefore draw upon a confluence of evidence.

Components of Teaching Excellence

- Clear course objectives
- Courses structured to be challenging and rigorous through assignments, exams, repertoire, or projects appropriate to each course's level and content
- Thorough class, lesson, or ensemble preparation
- Efficient use of class, studio, or rehearsal time
- Ability to relate the subject of a course, rehearsal, or lesson to other courses and disciplines
- Use of creative and engaging ways to present material through traditional means, new technologies, or innovative pedagogy
- Command of the subject
- Ability to communicate effectively
- Enthusiasm for the subject
- Creating a productive and supportive learning environment

Evidence of Teaching Excellence

- A statement of the evaluatee's teaching philosophy, including reflections on outcomes and comments on course evaluations
- Course materials submitted as part of the file that demonstrate fulfillment of course goals and objectives

- Course evaluations that indicate a consistent pattern of excellence in such matters as challenging goals, rigorous demands, clear organization, availability of the evaluatee, clarity of presentations, and demanding as well as fair evaluation
- Student accomplishments

Evaluation of Teaching Excellence

- Based on evidence provided by the evaluatee, and taking into consideration teaching observations as described under "Responsibilities of the Evaluator," has the evaluatee demonstrated teaching excellence?
- Does the evaluatee present a clear philosophy of teaching?
- Do course materials reflect clear goals and objectives for each course?
- In addition to observations of classes, rehearsals, and/or studio lessons, student performances (e.g., noon recitals, junior and senior recitals, ensemble concerts, or end-of-term juries) may be taken into account in the assessment of teaching effectiveness, although they do not serve as a substitute for direct observation in the case of a review resulting in a change of status.

Professional Growth

In order to maintain standards of excellence in teaching, professors must remain productive and contributing members of their chosen fields. Just as there are varieties of teaching methods and environments in music, there is variety in the types and dimensions of professional growth. While faculty are often involved and productive in many areas, the relevance of each activity is normally determined by the primary and unique requirements of an evaluatee's subdiscipline. Those areas may include:

- Making music
- Advancing the knowledge and understanding of music
- Advancing the teaching and performance of music
- Advancing the profession

It is the responsibility of the evaluatee to develop a plan of professional growth and provide evidence in the evaluation file that will demonstrate a record of sustained engagement and accomplishment. This would include:

- Articulation of an ongoing and well-defined program of scholarly, artistic, or creative endeavor
- Evidence that the evaluatee remains current in her/his area of specialty
- A record of accomplishment through contributions to the field

The evaluatee should review her/his plan of professional growth with the director following an evaluation.

Components of Professional Growth

Making Music

- Performances (on and off campus, broadcast, or recorded) as recitalist, soloist, accompanist, ensemble member, composer, conductor, director of staged works, or in a principal stage role, particularly where works new to the performer are involved
- Creation, performance, and/or publication of new compositions, arrangements, transcriptions, or performing editions
- The School of Music recognizes on-campus artistic achievement as an important element of the professional development of applied faculty, ensemble directors, and directors of staged musical works. However, on-campus performance alone is not sufficient to warrant excellence, particularly in those cases where there is substantial overlap of a performance with an evaluatee's teaching load.

Advancing the Knowledge and Understanding of Music

- Publication (authoring, editing, translating) of books, book chapters, monographs, articles, reviews, critical editions, music encyclopedia and dictionary entries, online publications, and other scholarly work
- Collaborative scholarship leading to presentation at professional conferences or publication
- Presentation of papers, compositions, original work, lectures, or performances at professional meetings
- Authoring essays, program notes, or liner notes
- Creation/maintenance of internet-based resources specific to one's specialty or area of research
- Research projects, including archival research
- Pre-concert or concert lectures that require substantive research or the development of original arguments

Advancing the Teaching and Performance of Music

- Pedagogical and curricular innovations, including those that require new technologies
- Cross-disciplinary projects that lead to new courses, presentations at professional meetings, or publications
- Adjudication for local, state, regional, national, or international organizations
- Presentation of master classes, clinics, or workshops
- Teaching experiences with K-12 students for renewing and updating methods

Advancing the Profession

- Leadership roles at state, regional, and/or national levels of professional music organizations
- Leadership in scholarly discourse, including chairing sessions, serving on panels at professional meetings and conferences, and moderating online forums
- Organization and/or leadership in seminars, colloquia, workshops, clinics, festivals, professional meetings, symposia, and master classes
- Referee for professional journals
- Referee of manuscripts and proposals for scholarly and trade presses and journals
- Honors, awards, grants, commissions, and other external recognitions of professional achievement, including successful entry in a national or international competition

Maintaining Currency

- Fulfilling requirements to renew or update Washington State teacher license
- Playing for and soliciting comments from master teachers and peers
- Completing course work relevant to one's teaching assignment
- Studying new literature
- Observing rehearsals, clinics, workshops, adjudications, competitions, festivals, etc.
- Attending professional meetings and conventions
- Membership and participation in meetings of professional organizations

Evidence of Excellence in Professional Growth

- A personal statement which includes a description and assessment of past activities related to professional growth as well as the evaluatee's future scholarly, artistic, and/or creative endeavors
- Copies of publications, concert or event programs, reviews, invitations, professional recordings, or any other documentation that demonstrates a record of professional activity and accomplishment
- Any other materials that the evaluatee believes essential in providing a record of excellence in professional growth

Evaluation of Professional Growth

In assessing the significance of an evaluatee's professional growth, School of Music faculty will form their professional judgments by weighing both the quality and quantity of evidence gathered during the review period. The following questions should be used in forming an opinion of an evaluatee's professional growth:

- Does the evaluatee's work (topic, relative scope and importance, venue) make a valuable and significant contribution to the field?
- Is the quality of the candidate's work excellent, and is it comparable to that of peers in the discipline at comparable institutions?
- Is there evidence of sustained and sufficient activity in the evaluatee's specialty?
- Does the evaluatee have the potential for continued excellence?
- Does the evaluatee have a clearly articulated plan for future activities?

Depending on the evaluatee's area of specialization, activities that carry greater weight may include:

- Refereed publications or solicited contributions to publications
- Performances given by invitation or audition
- Commissions for original works
- Invitations to direct master classes, clinics, or workshops
- Invited or solicited presentations at professional meetings that may include presentation of papers of original research, conducting workshops, lecture recitals or other performances, or serving as a chair for refereed sessions that require significant preparation
- In the case of directing staged works, it is acknowledged that production schedules of most professional theaters limit opportunities for faculty to work outside of the academy during the regular academic year. Therefore, on-campus staged productions will be considered as important, though not exclusive, contributions to the evaluatee's professional growth and will be adjudicated by at least one outside expert. The evaluator will submit her/his report to the head officer, who will then provide the evaluatee with a copy to include in her/his evaluation file. The letter from the adjudicator will stand as submitted, although the evaluatee will have the opportunity to comment on the external evaluation.

Advising

Advising assignments beyond the freshman year are made by the head officer and are typically based on the student's major field of study.

Components of Advising

- **Knowledge:** Advisors should have a good working knowledge of university curricula, rules, regulations and policies; an in-depth knowledge of curricula in the School of Music; a sufficient awareness of student support offices to make appropriate referrals; and a familiarity with advising resources. Advisors should maintain and be familiar with their advisees' academic records and any other pertinent information provided by the university.
- **Openness:** Advisors must show a readiness to serve both as formal and informal advisors in assisting music majors and minors.
- **Availability:** Advisors must make themselves available, to a reasonable degree, to students, especially during pre-registration. The advisor and the advisee should meet regularly throughout the advisee's academic career, and double check all remaining requirements during the junior year. This allows time to plan the remaining semesters without facing a sudden overload situation or a previously missed requirement just before graduation.

Evidence Relevant to Advising

It is the responsibility of the evaluatee to demonstrate an awareness of the components of excellent advising and to describe and assess her/his advising accordingly.

Evaluation of Engagement in Advising

Has the evaluatee provided evidence of effective advising? What evidence is used to determine this effectiveness?

Student Recruitment

As stated earlier in this document (p. 3), the School of Music views student recruitment as a category of evaluation equally important to advising.

Components of Student Recruitment

Examples of proactive steps used to develop a pool of applicants and recruit students:

- Initiate personal contact with music teachers, alumni, ensemble directors in schools and youth ensembles, and prospective students
- Organize or direct on-campus clinics and festivals that are designed primarily for student recruitment
- Visit schools to conduct workshops or clinics
- Attend meetings of local or regional teacher organizations
- Attend local or regional high school concerts and productions
- Attend, with appropriate follow-up, performances of high school ensembles at regional music education conferences or music festivals
- Invite prospective students and their teachers to concerts featuring Puget Sound faculty, students, or ensembles

Examples of reactive steps:

- Respond to inquiries about the School of Music from prospective students, their parents, or teachers
- Attend recruitment functions either on or off campus
- Listen to auditions, both on and off campus, and make decisions on acceptance to the major and student eligibility for music scholarships
- Make recommendations to Financial Aid on sizes of music scholarships
- Work with the Music Admission Coordinator, Director, Office of Admission, and the Office of Student Financial Services in coordinating recruitment efforts
- Maintain contact with admitted applicants until an enrollment decision is made

Evidence of Engagement in Student Recruitment

- A personal statement that describes proactive and reactive involvement in student recruitment
- A list of activities or events attended, led, or participated in specific to student recruitment
- Any other evidence the evaluatee believes useful in documenting engagement in student recruitment

Evaluation of Recruitment

- Has the evaluatee provided evidence in her/his personal statement of involvement in and commitment to student recruitment relative to the expectations described under "Areas of Evaluation?"
- Because many external factors may affect yield rates, benchmarks are not used to measure engagement and success in student recruitment. However, a pattern of dropping yield rates in an applied or ensemble faculty member's area of specialty may lead to concern about the evaluatee's effectiveness and may require the evaluatee to consult with the head officer, Music Admission Coordinator, and/or colleagues to reflect critically on her/his efforts and approach to student recruitment.

Service

In the process of evaluation, service to the University and service to the community are recognized in the Code (Chapter III, sections 3d and 3e). Like other academic programs, the School of Music also recognizes service to the profession. While it is the responsibility of each member to participate in the area of service, faculty preparing for tenure review should monitor their activities so that they do not diminish accomplishment in teaching and professional growth, both of which require excellence for

tenure. Faculty under consideration for promotion to full professor should be mindful of the expectation in the Code that a distinguished record of service is necessary for promotion (Chapter III, section 3d).

The School of Music recognizes five different areas of service; examples of activities in each category are listed below. All continuing, full-time faculty are expected to participate in area 1. The Code requires evidence of activity in area 3. Individuals should choose activities from sets 2, 4 and 5 that complement their talents and interests and, when combined, present evidence of sustained involvement in service.

Area 1: General Departmental Service

- Recruitment and hiring of faculty
- Evaluation of departmental colleagues in scheduled reviews
- Participation in departmental meetings

Area 2: Specific Departmental Service

- Oversight of an applied area (strings, winds and percussion, voice, choral, music education, and keyboard)
- Service on School of Music committees, either standing or ad hoc
- Participation in other department service activities
- Organization of and participation in on-campus festivals, lectures, performances, and workshops to a degree that is more appropriate for listing as service rather than professional growth
- Performance on secondary instruments or work in areas that are not the evaluatee's primary area of professional growth
- Service as a mentor to faculty colleagues

Area 3: University Service

- Standing university committees
- Faculty Senate
- Ad hoc committees
- Guest lectures, performances, or presentations to groups or organizations on campus
- Advising campus organizations
- Prelude faculty

Area 4: Service to Higher Education or the Music Profession

- Membership on committees, either standing or ad hoc, for professional organizations
- Planning committees for professional meetings
- Session chairs at professional meetings that do not require substantial preparation or research

Area 5: Community Service in which the work is related to the evaluatee's professional activities, interests, and expertise

- Membership on boards of arts organizations
- Membership or contributions to non-profit organizations
- Ad hoc service for government agencies, citizens' groups, or charitable organizations
- Adjudication that is less time-consuming or demanding than that under professional growth
- Volunteer or educational programs in area schools
- Master classes, clinics, or other related activities presented in the community that are not of the breadth or depth expected for consideration as professional growth

Evaluation of Service

- Has the evaluatee demonstrated sustained involvement in service?
- Beyond the University, has the evaluatee given service that is related to her/his professional interests and expertise?