

**COLLEGE OF ARTS AND SCIENCES**

**DEPARTMENT OF MUSIC AND THEATRE**

**GUIDELINES FOR TENURE AND PROMOTION**

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## **Introduction**

### **Preamble**

The Department of Music and Theatre seeks to provide its students with superior learning experiences and opportunities that support the efficient and successful attainment of their educational goals. The achievement of this component of the department's mission is best served by faculty members who, as teacher-scholars, engage students in the learning process through effective instruction in the classroom as well as through meaningful involvement in creative activity, research, and other scholarly pursuits. In addition, faculty members should be active participants in the department's efforts in advising, in mentoring students, in promoting curriculum development, in maintaining high standards for evaluating academic achievement, in supporting student recruitment and retention initiatives, and in providing service to the University and the northwest region of Alabama.

The University of North Alabama *Faculty Handbook* (section 3.5.1) indicates that candidates for continuing contracts (tenure) and promotion, will be evaluated through their effectiveness in three general areas—Teaching; Research, Scholarship and Other Creative Activities; and Service. However, due to the diverse nature of the disciplines within the University, the *Faculty Handbook* can provide only limited operational definitions to these terms. The intended purpose of this document is to provide applicants for promotion and/or tenure, peer review committees, departmental chairs, and other university administrators some perspective on how the Department of Music and Theater interprets the criteria within each of the three areas of faculty evaluation.

### **General**

This document contains examples of criteria which the department faculty view as pertinent to each of the three areas of evaluation: Teaching, Scholarship/Creative Activity/Research, and Service. The examples listed within are primarily for illustrative purposes. Candidates for tenure and promotion are not expected to demonstrate effectiveness within each criterion listed and may include other criteria in their application folios. However, in all instances, it is the responsibility of the applicant to offer sufficient supporting documentation of his/her fulfillment of the requirements for tenure and/or promotion.

It will be the task of the Peer Review Committee, Department Chair, and other University administrators to determine how well each applicant has met the criteria listed for the desired rank or tenure. These evaluators will seek to determine the quality of the examples selected, the level of documentation provided, and make a global assessment concerning the candidate's overall worthiness for the position or tenure status. These individuals are not, however, bound exclusively to the items listed in this document. As evaluators, they are free to add additional requirements in individual instances as they deem appropriate. This document is designed to only explain some of the factors the department faculty views as important. It should not be used to restrict the judgmental processes or preclude the inclusion of other criteria that may be apropos to a specific situation.

### **Purpose**

The purpose of academic tenure and promotion policies is to establish norms and expectations of teaching faculty that promote the highest standards of excellence within the teaching profession. Furthermore, the tenure and promotion policies should provide a structured protocol by which faculty members receive regular and direct professional feedback for the purpose of improving their performance, particularly with regard to meeting the criteria for tenure and/or promotion.

### **The Teacher/Scholar**

The areas of scholarship and teaching are not separate, and both are critical to the advancement of knowledge. Improvements or advancements in one area should lead to improvements in the other. Therefore faculty members are encouraged to pursue creative activity and research appropriate to an undergraduate institution which in turn should enhance the quality of teaching. Scholarship and teaching can take many forms. Assessment of scholarship and teaching should be sufficiently flexible to account for variations in the ways a faculty member combines these activities. Assessment should also recognize the value of changes in emphasis and interests during the career of a faculty member.

### **Annual Evaluation**

In conjunction with the faculty goals planning process prescribed in the Faculty Handbook, annual evaluations will be made to monitor and enhance a faculty member's career development, particularly with regard to reemployment, tenure, and/or promotion. The evaluations will consider three categories of activities:

1. Effectiveness as a Teacher
2. Effectiveness in Scholarship, Creative Activity, and Research
3. Effectiveness in Rendering Service

Department of Music and Theatre faculty members' performance in each of the three categories will be rated as excellent, favorable, satisfactory, or unsatisfactory. In cases of evaluation for the purposes of promotion and tenure, those ratings will translate as follows:

Excellent = highly qualified  
 Favorable = moderately qualified  
 Satisfactory = less qualified  
 Unsatisfactory = not qualified

Each faculty member is responsible for providing sufficient evidence for determining the rating in each category.

Faculty members in the Department of Music and Theatre receive annual evaluations by the department chair primarily through two instruments: The Summary Evaluation and Goal-Planning form and the Annual Self-Evaluation and Activity Report. Both instruments are due for submission to the department chair at or near the end of each spring semester. The SE&G-P form is designed and implemented by university-wide policy through the office of the VPAA/Provost. The AS-E&AR is designed and implemented through the Department of Music and Theatre and has features and purposes that are specific to the evaluation of faculty within the performing arts disciplines. Both instruments are used by the department chair in meeting the university's requirement for the submission of faculty evaluations as stated in the following excerpt from the UNA faculty Handbook:

...by **September 15** every year for non-tenured faculty and every two years for tenured faculty. Performance evaluations may be provided more frequently at the discretion of the department chair or upon request by the faculty member or the dean of the college. Performance evaluations will be based on approved departmental criteria for evaluation, procedures for interpretation of faculty data, and performance standards. The evaluation will be signed by both the department chair and the faculty member. The faculty member has the option of submitting a written response to the department chair by **September 30**. Copies of the evaluation and any response will be kept in the individual's permanent personnel file in the department chair's office, the appropriate dean's office, and the Office of the Vice President for Academic Affairs and Provost.

## Teaching

Evidence of effective teaching should include multiple measures of success, serving to identify both strengths and weaknesses. Submissions should include items from each of the three sub-categories listed below. A faculty member's overall evaluation in this category will result from evaluation of the quality and significance of his/her accomplishments and activity within the items submitted.

### Self Review

1. A self-evaluation statement that describes the instructor's goals for the coming year, the reason the goals have been identified, and the anticipated strategies for achieving the goals.

2. Course materials, such as syllabi, assignments, quizzes, exams, etc., that document the faculty member's current knowledge of the discipline and sound pedagogy
3. Examples of the integration of new technologies into teaching
4. Evidence of the incorporation of global-awareness initiatives into coursework and/or ensemble content
5. Examples of substantial revision of existing course materials
6. Documentation of activity in developing, coordinating, or teaching at a camp, competition, or other instructional program
7. Development and maintenance of an active schedule of student ensemble performances of a high quality both on and off campus
8. Development and maintenance of high standards of student performance in private study.
9. Evidence of maintaining excellence in all areas of teaching-related duties, including preparing students for auditions, recitals, master classes, and competitions; arranging music for existing student ensembles; organizing studio labs; preparing audition tapes with students; and conducting or coaching studio ensembles.
10. Hosting of master classes by outside performers
11. Evidence of active participation in workshops, seminars, programs or other events of relevance to instruction within the discipline
12. Examples of innovations in teaching and learning concepts, applications, technologies, etc.
13. Responses to feedback from student course evaluations, annual reviews and/or external reviews.
14. Written materials, workbooks, private study or studio handbooks, and other documents prepared by the instructor that enhance teaching within the discipline
15. Evidence of activity in teaching-focused professional organizations.
16. Results of national standardized tests that evidence effective teaching within the faculty member's area of responsibility
17. Letters of recommendation written for students

18. Records of professional communication with students

19. Grade distributions

### **Student Review**

1. Evaluations by students via formal instruments, including accompanying comments resulting from enrollment in lecture classes, ensembles/performing groups and/or applied music.
2. Written testimonials from former students.
3. Achievements of past students directly related to the faculty member's influence as a teacher.

### **Peer Review**

1. Written evaluations by colleagues based on personal observations in the classroom, rehearsal, private lesson or more informal teaching situations.
2. Examples of recognition by peers for teaching achievements.
3. Local, state, regional, or national teaching awards.
4. Presentations and papers related to applicant's teaching field.

## **Scholarly or Creative Performance**

Scholarly or creative performance is the documented and demonstrated dissemination of information grounded in academic research and/or creative activity through performance or exhibition within the aesthetic realm. Evidence of activity within this category should be made available to the reviewing committee through audio/video/DVD recordings; printed programs, published and unpublished materials, grant proposal documents, and other media.

Evidence of scholarly or creative performance may emanate from:

1. Public solo recitals, joint recitals, master classes, lecture recitals, and theatrical productions and performances presented at UNA
2. Public solo recitals, joint recitals, master classes, lecture recitals, and theatrical productions and performances presented at other institutions
3. Performance as a member of established professional or semi-professional performing ensembles/troupes
4. Guest or continuing conducting/directing of established professional or semi-professional performing ensembles/troupes

5. Performances at scholarly meetings
6. Papers presented at scholarly meetings
7. Papers presented at faculty workshops
8. Presentation of a premiere performance
9. Publication of articles in refereed journals
10. Publication of articles or reviews in professional pedagogical journals
11. Publication of musical compositions and/or arrangements
12. Publication of books, book chapters, textbooks, and/or plays or other dramatic works
13. Performance of unpublished musical compositions, or dramatic works by credible performing ensembles of the compositional idiom
14. Attendance at conferences, seminars, festivals and/or workshops that contribute to the furthering of professional goals
15. Grant proposals and contracts, funded and unfunded
16. Supervision of student research projects
17. Contribution of standards development
18. Authoring manuals, handbooks, brochures, surveys, newsletters and/or press kits for performing arts events
19. Script Translations and Adaptations
20. Adjudication at district, state, regional, national, or international events
21. Consultant work in area of teaching
22. Directing festivals, workshops, seminars or other similar events
23. Presentations at Design Exhibitions
24. Creation of film, video, animation, graphics, sound effects for performing arts events

## **Service**

The department expects all members of its faculty to demonstrate good citizenship through service to the University, the College, the Department, the profession, and the larger community of which the University is part.

Evidence of service activities may include:

1. Student academic advisement.
2. Activities related to the recruitment of students.

3. Activities in the community related to the advancement of the profession.
4. Public outreach and community activities in support of the University's mission.
5. Mentoring of colleagues.
6. Contribution to an atmosphere of collegiality through collaborative projects, performance support, guest lectures, and interdisciplinary activities.
7. Participation in department committees.
8. Performing in an official capacity at University events both on and off campus
9. Developing University library holdings in area of teaching.
10. Advising a University-recognized student organization.
11. Participation in active college committees.
12. Participation in Faculty Senate or Graduate Council.
13. Participation in University Committees.
14. Participation in Shared Governance Committees.
15. Participation in University-level ad hoc committees.
16. Participation in professional organizations.
17. Advising or assisting civic organizations in support of the University's mission.
18. Work within a school music setting that benefits non-university students and programs
19. Work within a church music setting that benefits non-university students and programs
20. Work within community youth activities that benefit non-university students and programs.