APPENDIX C

Texas State University School of Music

Annual Evaluation of All Music Faculty

Appropriate Faculty Activities

Activities of the faculty necessary to promote the mission of the School of Music fall into three categories: teaching, scholarly/creative, and service. The full-time tenured or tenure-track faculty member is expected to execute the activities in each of these three categories in a collegial manner. Collegiality is characterized by working with one’s colleagues in a positive manner that advances the mission of the School of Music. To qualify to receive annual performance evaluations that meet expectations or better, a fulltime tenured or tenure-track faculty member should contribute significantly in all areas.

Adjunct faculty (all Lecturers and Senior Lecturers) are appointed with an expectation only for contribution of effective teaching of their assigned instructional loads. Professional activity relevant to their teaching roles is encouraged, however, in that it may inform their teaching and contribute to the currency of the information, ideas, and skills they address in their teaching.

Definitions

Teaching

Teaching represents the most important single responsibility of every faculty member in the School of Music. It is expected that each member of the faculty will excel in teaching. Enthusiasm for teaching and the ability to stimulate students to achieve at the highest levels possible are important attributes of a faculty member. Specific to faculty personnel actions and annual faculty evaluation, “teaching” refers to the following activities within the School of Music.

Teaching activities:
- courses carrying load credit
- courses/labs carrying no credit
- special studies/theses direction
- mentoring
- guiding graduate project or recital
- performance/conducting as part of teaching assignment
Activities directly related to teaching:
- class preparation
- class assessment
- proficiency examination juries
- student recitals/hearings
- individual help to students
- attending concerts of one’s own students

Activities closely related to teaching:
- recruiting and retention
- new course development
- program development
- professional development related to teaching
- grant activities related to teaching
- other activities approved by the Director
- post-graduate success of students

Scholarly/Creative Activity

It is expected that each member of the full-time tenured or tenure-track faculty will pursue professional activities appropriate to his/her field of specialization. Adjunct faculty, while not required to engage in professional activities, will be recognized for professional activities that inform and support their teaching roles.

Professional activity is an important means by which full-time tenured or tenure-track faculty establish credibility and gain respect within the profession and academic ranks. Scholarly/Creative activities vary considerably among the disciplines, but share certain characteristics that are consistent throughout academia to be considered refereed. In certain areas of the music discipline, such as Music History, Music Theory, and Music Education, it is possible for the refereed review process of scholarly/creative activities to be as formalized as in other academic disciplines. In other areas, such as performance, however, it is not possible for the refereed review process to be as formalized. It is possible, however, to be somewhat objective about the following:

5) the local, regional or national importance of the venue
6) whether the activity was by invitation/selection/adjudication
7) the importance of critical reviews found in journals, books, or other media
8) the research, documentation, and preparation necessary to properly realize a performance or scholarly publication.

The following lists are examples of scholarly/creative activity within the School of Music to be recognized in the annual merit evaluation process. Other activities not mentioned may also be valid.

Publication:
- book (monograph or text) or music edition
- article or review in a refereed professional journal or book
- editor of a nationally recognized professional journal
- musical arrangements, compositions, or transcriptions
- professional recording or video
- development of computer software
- on-line publications

**Research:**
- awarding of grant proposals of significance to the university
- submission of grant proposals of significance to the university
- presentation of a paper at a local, state, regional, national, or international meeting
- lectures/lecture recitals

**Composition/Arrangement:**
- receipt of commission
- performance by a major musical organization or soloist
- performance at another university, at an established arts organization, festival, or convention
- publication, commercial recording, or broadcast of composition/arrangements
- receipt of prize or award
- local performance

**Conducting:**
- with major musical organization outside region
- at another university
- within state but outside local area
- with high school or collegiate honor groups/ensembles
- local conducting other than that required as part of teaching duties

**Performance**
Performance of music related to a faculty member’s assignment within the School of Music is recognized as professional/creative activity. Performance activities may include:
- performance as soloist, collaborative artist or chamber musician at state, regional, national, or international events
- performances with well-established large or small ensembles
- faculty recitals within the School of Music itself, because of their educational value for the students, should be included in addition to other performances that are submitted by the candidate.

**Pedagogical presentations:**
- international, national, regional, state and local presentation intended to deliver instructional methodologies or techniques
- teaching activities at other universities, schools, or conservatories outside the local area.
**Adjudication:**
- International, national, regional, or statewide competitions

**Professional Service**

Service utilizes one’s professional expertise in the School, College, University, local community, and professional arenas. The following are examples of professional service:

**School of Music, College, University service:**
- area coordinator
- committee chair/project director
- committee member (including recital and graduate committees)
- advising
- attendance at and/or participation in events

**Clinics/workshops/presentations:**
- at local and/or music organizations and public schools
- hosting and/or organizing symposia, clinics, and guest artists
- other non-pedagogical events

**State/regional professional organizations:**
- officer in an organization
- referee for a journal or member of an editorial board
- chair/member of a committee
- active membership
- attend meeting

**Adjudication:**
- at local level

**Public service in a professional capacity:**
- member of community arts organization
- performance/lecture at service club
- performance with church music programs
- recital/chamber music performance in public schools
- other performances on campus

**Performance:**
- religious service
- recruiting activity
- other performance of a service nature
- accompanying of students on juries, recitals, and Convocation
Balance of expectations among the three areas, Teaching, Professional Activities, and Service

It is recognized that each individual makes a unique balance of contributions to the School of Music. For standardization and convenience of assessment, however, the School of Music will use the University’s standard model for fulltime tenured or tenure-track music faculty:

- 40% weight for expectations of teaching effectiveness
- 40% weight for expectations of professional activity
- 20% weight for expectations of service

For Senior Lecturers, weights will be used as follows:

- 80-100% weight for expectations of teaching effectiveness
- 0-20% weight for expectations of professional activity/service

For all other adjuncts, evaluation is based solely on expectations of teaching effectiveness, though these faculty members are also encouraged to report activities and accomplishments in the other two categories, professional activities and service.

Scholarly/Creative Activity Expectations for Academic Faculty

The full-time professor or senior lecturer should submit information and materials which clearly define the nature and professional significance of these activities. Research and publication are essential for faculty positions in music history, music theory, music education, and music technology. Both quantity and quality are to be considered, but special emphasis is placed on quality and originality. Work-in-progress may be assessed as well. The research/publication accomplishments should be assessed according to the significance of contributions to scholarship. It is understood that some academic faculty perform, write, edit, compose, consult, produce professional recordings, and participate in a wide variety of other professional activities. Each faculty member’s primary efforts, however, should be directed toward those activities expected in the area of his/her appointment.

Activities will be evaluated according to the following general criteria:

- the significance of the activity to the profession
- the amount of appropriate activity as determined by peers
- the local, regional, or national importance of the venue
- whether the venue was by invitation/selection/adjudication
- the importance of critical reviews found in journals, books, or newspapers, etc.
- the research, documentation, and preparation necessary to properly realize a performance or scholarly publication

The following lists include examples of various scholarly creative activities for academic faculty. Other activities not mentioned may also be valid.
Music history:
- publication of books, monographs, chapters in books, computer software
- publication of refereed articles and reviews, including those in electronic journals
- presentation of papers or participation on panels of professional society meetings or other campuses
- editor of journal, scholarly edition of music, or book
- submission of research grant proposals
- receipt of research grant
- musical performances, commissions, professional recordings, video presentations informed by the candidate’s scholarly research

Music theory:
- publication of books, monographs, chapters in books, computer software
- publication of refereed articles and reviews, including those in electronic journals
- presentation of papers or participation on panels at professional society meetings or other campuses
- editor of journal or scholarly edition of music
- submission of research grant proposals
- receipt of research grant
- musical performances, commissions, professional recordings, video presentations informed by the candidate’s research
- composition or arrangements

Music education:
- publication of books, monographs, chapters in books, computer software
- publication of refereed articles and reviews, including those in electronic journals
- presentation of papers or participation on panels of professional society meetings or at other campuses
- pedagogical presentations at seminars, workshops, and conferences
- editor of journal or scholarly edition of music
- submission of research grant proposals
- receipt of research grant
- musical performances, commissions, professional recordings, video presentations informed by the candidate’s scholarly activity

Music technology:
- publication of books, monographs, chapters in books, computer software
- publication of refereed articles and reviews, including those in on-line journals
- pedagogical presentations at seminars, workshops, and conferences
- editor of journal or scholarly edition of music
- submission of research grant proposals
- receipt of research grant
- musical performances, commissions, professional recordings, video presentations informed by the candidate’s scholarly activity
Scholarly/Creative Activity Expectations for Applied Faculty

The full-time professor or senior lecturer should submit information and materials which clearly define the nature and professional significance of these activities. Quality should be emphasized over quantity. Musical activity will be evaluated according to the following general criteria:

7) the significance of the activity to the profession
8) the amount of appropriate activity as determined by peers
9) the local, regional, or national importance of the venue
10) whether the activity was by invitation/adjudication/selection
11) the importance of critical reviews found in journals or newspapers
12) the research, documentation, and preparation necessary to properly realize a performance or scholarly publication

The following lists include examples of various scholarly/creative activities for applied faculty. Other activities not mentioned may also be valid.

Studio faculty:
- significant public performances as a soloist or chamber musician
- other performance at the local, regional, national, or international level
- the regular presentation of faculty recitals
- pedagogical presentations at seminars, workshops, and conferences
- publication of scholarly or pedagogical articles in professional journals
- musical performances, commissions, professional recordings, video presentation informed by the candidate’s scholarly activity
- publication of compositions or arrangements
- submission of research grant proposals
- receipt of research grant

Ensemble conductor/director:
- guest conducting appearances
- performance at professional meetings with Texas State student ensembles
- pedagogical presentations at workshops, seminars, and conferences
- musical performances, commissions, professional recordings, video presentations informed by the candidate’s scholarly activity
- scholarship publications such as articles, editions, and arrangements
- submission of research grant proposals
- receipt of research grant

Composers:
- commissions
- performance, recordings, and broadcasts of works
- new compositions and arrangements
- publication of compositions or arrangements
- publication of scholarly articles and editions
• other musical performances, professional recordings, video presentations informed by the candidate’s scholarly activity
• submission of research grant proposals
• receipt of research grant

Criteria for Annual Evaluation of Music Faculty

General criteria and procedures for annual evaluation are set forth in the Texas State Faculty Handbook. Additional criteria for the School of Music are outlined below.

General criteria for recognition of merit in annual evaluations

Criteria for recognition of Merit (“exceeds minimum expectations”)

• Consistently effective teaching. Documented evidence required includes evaluation by peers and students.
• Indication of the ability for the applied instructor to attract qualified students.
• Indication that the professor or senior lecturer engages in music scholarship and/or music making, through creation and publication of scholarly works or instructional materials, or through compositions, arrangements or performances.
• For music professors, evidence of service to school, college, university, and/or profession.

Considerations for special recognition

The following may be considered in recognizing special accomplishments or contributions when and if the opportunity arises.

• Excellence in teaching. Documented evidence may include evaluation by peers and students. Student achievements may also be considered.
• Indication of significant success in attracting especially well-qualified students.
• Indication that the faculty member maintains an active profile as a music scholar and/or music practitioner, through creation and peer-reviewed publication of significant scholarly works or instructional materials, or through a record of significant compositions, arrangements or performances.
• Evidence of service to school, college, university, and/or profession which is extensive in range and/or impact.
Procedures for Annual Evaluation of Music Faculty

Each academic year in January, each music faculty member will be asked to submit an Annual Faculty Report using the attached template. This report will be reviewed and utilized by the Director and members of the Music Personnel Committee to assess the individual’s activities and accomplishments for the calendar year just ended.

The faculty member will also be asked to submit a Summary Tabulation of Professional Accomplishments. This report is solely for reporting purposes, however, and will not be used in the evaluation process.

The Director will compile all Annual Faculty Reports and make them available for review by the Personnel Committee. This compilation will also include for each faculty member the most recent set of Student Evaluations of Instructor completed and available at the time of the evaluation (typically those from the Fall semester just ended).

To promote a more thorough peer evaluation process, for each individual faculty member the Director may invite Personnel Committee members to provide peer evaluations. This may include peer observation of teaching but also should consider the faculty member’s activities and accomplishments in the other two categories of contribution (Scholarly/Creative and Service) if applicable.

Any peer evaluations received will be compiled and made available to the entire Personnel Committee for review before merit voting. The Director will call a Personnel Committee meeting (typically in March or April) to provide all members the opportunity to vote their recommendation to the Director for individual peers’ merit.

The Director will determine the official evaluation and merit rating, taking into consideration the recommendations and observations of the Personnel Committee. The Director will provide each faculty member the opportunity to review and respond to his/her own evaluation before it is placed in departmental personnel files and used for performance and merit considerations.