



**SACRAMENTO
STATE**

**CALIFORNIA STATE UNIVERSITY,
SACRAMENTO**

School of Music

POLICIES AND PROCEDURES

**Appointment, Retention, Tenure, Promotion Policy
(ARTP)**

Revised September 2011

CALIFORNIA STATE UNIVERSITY, SACRAMENTO

School of Music

CRITERIA, POLICIES, AND PROCEDURES FOR APPOINTMENT, RETENTION, TENURE, AND PROMOTION OF FULL-TIME FACULTY

INTRODUCTION

- A. This document describes the criteria, policies, and procedures of the School of Music for the appointment, retention, tenure, and promotion (ARTP) of tenure-track faculty and for the appointment and evaluation of full-time temporary faculty.
- B. This document replaces and supersedes all previous departmental documents on ARTP.
- C. This document reflects all relevant provisions of the Memorandum of Understanding (MOU), and College, and University ARTP policy.
- D. This document is intended to be consistent with all applicable authorities. Any inconsistencies arising from changes in an applicable authority shall be remedied as soon as possible.
- E. The ARTP criteria, policies, and procedures are subject to review each year. Any change requires a majority vote of the full-time departmental faculty. The revised document is then submitted through the University ARTP Committee to the President for approval.

SCHOOL OF MUSIC COMMITTEES

- A. Appointment Committee: Appointment Committees are constituted as the need arises for the specific position to be filled.
 - 1. Composition

- a. The School of Music Director (ex officio, non-voting), who may submit an independent recommendation for appointment
- b. Five elected tenured or probationary full-time faculty to include no fewer than three tenured faculty
- c. One elected alternate

2. Charge and Function

- a. Advertise and conduct searches for vacant, probationary and temporary full-time positions in accordance with University and Affirmative Action regulations
- b. Select a committee member as the Affirmative Action officer during each search
- c. Review and evaluate applications, and conduct interviews of qualified candidates
- d. Recommend for appointment the candidate best qualified for the position

B. Primary Committee

1. Composition

- a. Five elected, full-time, tenured faculty, three or more to be full professors
- b. Two elected, full-time, tenured, full-professor alternates
- c. In promotion consideration, the Primary Committee members must have higher rank than anyone being evaluated for promotion
- d. Faculty members ineligible are those being considered for promotion, those on leave, emeriti, and those serving on another ARTP committee level
- e. The Primary Committee will elect its own Chair

- f. All members of the committee shall be elected to one-year terms, with the election being held the Spring semester before the term begins in the Fall semester
- g. The School of Music Director may advise the Committee on policy and procedure, but will not be present for discussions concerning individual faculty member's retention, tenure, and promotion.

2. Charge and Function

- a. Conduct evaluations of full-time faculty for purposes of retention, tenure, and promotion and make recommendations accordingly
- b. Conduct periodic evaluations of temporary full-time faculty
- c. Execute responsibilities in accordance with the RTP calendars of the University, College of Arts and Letters, and the Department of Music
- d. RTP deliberations and recommendations shall be confidential, except that the faculty member, the appropriate administrator, the President, and the Primary Committee members in a Performance Review or a periodic evaluation, shall have access to written recommendations
- e. Prepare an evaluation report and make recommendations regarding RTP actions as appropriate. Substantive evaluation and final recommendations shall require the participation of all committee members. In the event that a committee member is not able to participate, the alternate takes their place for the duration of that part of the RTP cycle. The report shall be approved by a simple majority of the Committee
- f. Individuals recommended for promotion shall be ordered within each academic rank. Ranked recommendations for promotion shall be approved by a simple majority of the Committee

APPOINTMENT CRITERIA

A. Academic Preparation

1. The Masters in Music with emphasis in the appropriate area is required; a doctorate, or the equivalent in music with emphasis in the appropriate area is preferred

B. Other Criteria

1. Evidence of at least two years of excellence in teaching applied music and/or classroom in higher education is preferred
2. Promise of professional growth

Also see Expanded Criteria Sections I, II, IV, V

RETENTION, TENURE, AND PROMOTION CRITERIA

A. The criteria used for the evaluation of tenure-track faculty are those described in the College ARTP Policies and Procedures as follows:

1. Evidence of Competent Teaching (60%)
 - a. Results of standardized student evaluations. Student evaluations shall be conducted in electronic form.
 - b. Faculty Workload Report (ASFWRK)
 - c. Signed statements or letters from peers, colleagues, and/or students regarding teaching effectiveness, and/or performance of other position duties, acknowledgement of teaching awards or honors, etc.
 - d. Input from the faculty member under review, such as the nature of the assignment(s), instructional materials, course

outlines, syllabi, teaching awards, self-motivation of performance, and any other pertinent information

Also See Expanded Criteria Sections IV, V
Also See Procedures for Peer Evaluation

2. Scholarly and Creative Achievements (20%)
 - a. Performances
 - b. Research
 - c. Membership and appropriate participation in professional organizations
 - d. Presentation of professional lectures, papers, recitals or other scholarly communication
 - e. Continued professional growth and productivity

Also See Expanded Criteria Sections I, II, III, IV

3. Contributions to the Institution (15%)
 - a. Departmental, College, and University activities such as membership on departmental committees, special assignments, curriculum development, and student advising
4. Service to the Community (5%)
 - a. Any community involvement related to the educational mission of the University
 - b. Contributions to the public schools or other institutions
 - c. Participation in the mass media
 - d. Community honors and awards.

**CRITERIA FOR PERIODIC EVALUATION OF FULL-TIME
TEMPORARY FACULTY**

- A. In evaluating full-time temporary faculty, the criteria and procedures used for tenure-track faculty are applied to the extent they are appropriate.

- B. The weighting of the evaluation criteria is 85% for Teaching Effectiveness, with 5% for each of the remaining three categories.

EVALUATION POLICIES

- A. Evaluation criteria, policies, and procedures shall be made available to each faculty member being reviewed, prior to commencement of the evaluation process.
- B. Performance reviews shall be required of the following categories of faculty:
 - 1. Probationary full-time faculty for retention
 - 2. Probationary full-time faculty for tenure
 - a. Probationary full-time faculty are normally evaluated for tenure during their sixth year of credited service or full-time probationary service
- C. Periodic evaluations shall be required of:
 - 1. Temporary full-time faculty on an annual basis
 - 2. Tenured full professors, once every five years

DATA REVIEWED

- A. The RTP evaluations and recommendations of the Primary Committee and the School of Music Director shall be based primarily on the contents of the faculty member's Working Personnel Action File (WPAF), the portion of the Personnel Action File (PAF) used during the time of an evaluation.
- B. Any material identified by source may be placed in the PAF. Identification shall indicate the author, the Committee, the campus office or the name of the officially authorized body generating the material.
 - 1. The Dean of the College of Arts and Letters is the custodian of the PAF and shall decide which materials submitted by persons other than the faculty member will be accepted for placement in the file.

2. A faculty member may follow the procedures described in the MOU to request the deletion or correction of any portion of the PAF that they believe to be inaccurate.
3. If an evaluation or recommendation is based on reasons not contained in the WPAF, the party making the evaluation or recommendation shall commit those reasons to writing; this signed written statement shall be placed in the WPAF in accordance with procedures in the MOU.
4. The WPAF is to be prepared in accordance with the College ARTP Policies and Procedures.
 - a. The School of Music Director shall enter the appropriate material from the PAF. The PAF is kept in the College office.
 - b. The faculty member shall submit material for inclusion in the WPAF prior to the deadline established by the Primary Committee. It is the faculty member's responsibility to ensure that the WPAF is complete, and they shall sign a statement to that effect.
 - c. The WPAF shall include standardized student evaluation results for every course taught by (1) probationary and/or promote-able faculty (those who are not full professors), and (2) two courses annually for post-tenure faculty. Those faculty members having a post-tenure evaluation will have Student Opinion Polls conducted in Fall; the other post-tenure faculty will have Student Opinion Polls conducted in Spring.
 - d. The Primary Committee shall choose the two courses for evaluation of post-tenure faculty.
 - e. The WPAF shall include a Faculty Workload Report (ASFWRK) for each semester of evaluation that includes classes taught and assigned time.
5. Names of faculty to be evaluated will be posted. Written, signed comments may be submitted to the WPAF seven (7) days before the close of the file so that the faculty member may have an opportunity to respond to the statements submitted to the file.
6. All access to the WPAF will be logged.

7. The contents of the WPAF shall be limited to those with official business only.
8. A faculty member has the right of access to all materials in their PAF/WPAF.
9. A faculty member shall be provided, by the custodian, a copy of any material to be placed in the PAF/WPAF at least five (5) working days prior to such placement.
10. The faculty member has the right to submit a rebuttal statement or response in writing no later than seven (7) days following receipt of the recommendations of the Primary Committee and School of Music Director. This rebuttal or response is inserted into the WPAF. If so requested, the faculty member must be provided an opportunity to discuss the recommendations with the recommending party. When the request is granted, they may be accompanied by a representative who is not a member or alternate of the evaluating committee. This provision shall not require that the time lines be altered.
11. At the end of the departmental review process, the final report of the Primary Committee and School of Music Director's separate and independent evaluation statement are placed in the faculty member's WPAF. If the review is a Performance Review of a tenure-track faculty member for retention, tenure, or promotion, the WPAF containing the results is forwarded to the Dean. Periodic evaluations of full-time temporary faculty are submitted to the Dean for placement in the PAF.

PERIODIC REVIEW OF TENURED FACULTY

- A. Purpose of Evaluation: To assist tenured faculty members to maintain or improve their teaching effectiveness.
- B. Frequency of Evaluation: Tenured faculty shall be evaluated at least once every five years. An evaluation for purposes of retention, tenure, or promotion shall fulfill the requirement.
- C. Each faculty member subject to review shall be evaluated by an elected peer review committee consisting of at least three tenured full-time department faculty of equal or greater rank. A department member scheduled for this evaluation may not serve on any periodic review of

- tenured faculty committee during the year in which they are subject to review.
- D. The School of Music Director shall not serve on, nor meet with the peer review committee, but will conduct an independent review and submit a separate evaluation.
 - E. The School of Music Director shall develop a schedule of those faculty members to be reviewed, in what order, and in which year.
 - F. Post-tenure reviews are confidential and are only open to the Primary Committee, appropriate administrators, and the faculty member.
 - G. The Primary Committee shall consider the following subject matter in conducting the review:
 - 1. Student evaluations taken since the last review of the faculty member's performance.
 - 2. Signed, written statements from students, and other signed, written statements concerning the faculty member's teaching effectiveness only if the faculty member has been provided an exact copy of each statement at least five (5) days before the review.
 - 3. Material submitted by the faculty member being evaluated. This evidence may include, but not be limited to the following:
 - a. Teaching materials
 - b. Curriculum development
 - c. Participation in professional meetings
 - d. Professional lectures, seminars, workshops
 - e. Performances
 - f. Consultant work
 - g. Publications and leave activities

Also See Expanded Criteria Sections I, II, III, IV, V

- H. The faculty member being evaluated shall have the right to meet with the Primary Committee prior to submission of the Committee's report.
- I. The faculty member being evaluated shall have the right to meet with the School of Music Director prior to submission of their evaluation.
- J. The Primary Committee shall prepare a written, signed evaluation report containing an assessment of the evidence. It shall provide a written copy of this report to the faculty member at least five (5) days before the Dean, Custodian of the File, places it in the file.
- K. The School of Music Director shall prepare a written, signed evaluation report containing an assessment of the evidence. They shall provide a written copy of this report to the faculty member at least five (5) days before the custodian places it in the Personnel Action File (PAF).
- L. The School of Music Director and the Primary Committee Chair shall meet with the faculty member to discuss their strengths and weaknesses along with suggestions, if any, for their improvement.
- M. The evaluation statement shall be placed in the PAF. The faculty member has the right to submit a written rebuttal, and this rebuttal shall also be placed in the PAF.
- N. The Academic Dean will not normally conduct an evaluation of tenured faculty under these procedures. However, a faculty member may appeal the evaluations of the faculty committee and/or the School of Music Director by requesting, in writing, that the Dean conduct an independent review.

CALIFORNIA STATE UNIVERSITY, SACRAMENTO

School of Music

APPROVED BY THE MUSIC FACULTY 4/28/87
WITH CHANGES MANDATED BY CHANGES IN THE MOU 2/2/90

POLICIES AND PROCEDURES FOR APPOINTMENT AND EVALUATION OF PART-TIME TEMPORARY FACULTY

INTRODUCTION

- A. This document describes the criteria, policies, and procedures of the School of Music for the appointment, evaluation, and promotion (AEP) of temporary faculty.
- B. This document replaces and supersedes all previous departmental documents on AEP for temporary faculty.
- C. This document is in keeping with the provisions of the Memorandum of Understanding (MOU), and College, and University policy.
- D. This document is intended to be consistent with all applicable authorities. Any inconsistencies arising from changes in an applicable authority shall be remedied as soon as possible.

APPOINTMENT

- A. Temporary faculty shall be appointed, as required by Affirmative Action guidelines, from an applicant pool, which is established on an annual basis or on a semester basis in those cases where the pool does not have enough qualified candidates to cover demands for the entire year.
- B. There shall be no campus policies or practices that deny access to an applicant pool or prevent consideration of an applicant for a temporary appointment solely on the basis of the number of years of previous service as a temporary employee. This does not in any way imply that an incumbent has a presumptive right to continue a temporary appointment presently held.

- C. A faculty committee consisting of the area coordinator and two committee members of the appropriate applied and/or classroom subject area and the School of Music Director, serving ex officio, will evaluate the part-time candidates for inclusion into the employment pool.
- D. Once the applicant pool for a position has been established and ranked, the best qualified person shall be appointed on the basis of merit and competence related to the teaching assignment or other departmental need. Criteria used in selection shall include:
1. Masters required and/or doctorate in music preferred
 2. Relevant teaching experience
 3. Relevant professional experience
 4. Recommendations or other documents, including student and peer evaluations of teaching performance
 5. Previous file evaluations
- E. Except in unusual circumstances, temporary faculty shall be hired at a range and step equal to that which would apply if they were being hired for a regular full-time position. The normal guidelines for determining the range of new part-time temporary faculty are:
1. Assistant: Bachelor's degree
 2. Range A – Master's degree in the discipline or equivalent educational experience *or* Bachelor's degree, plus the equivalent of at least five (5) years' teaching or relevant professional experience
 3. Range B – Doctorate or Master's degree or equivalent educational experience, plus the equivalent of at least five (5) years' teaching experience or relevant professional experience
 4. Range C – Doctorate or equivalent in the discipline, plus at least five (5) years' teaching experience or relevant professional experience

5. Range D – Doctorate or equivalent in the discipline, plus at least ten (10) years’ teaching experience or relevant professional experience
- F. A part-time temporary faculty member shall be employed by the University for no more than twelve (12) teaching units per semester.
- G. The official notification to a part-time temporary faculty member shall also indicate that any current appointments automatically expire at the end of the period stated, and do not automatically constitute application for a subsequent appointment or any further appointment rights. No other notice needs to be provided.
- H. Part-time temporary faculty members who wish to be considered for reemployment are responsible for providing written notification to the Department Chair, by the specified deadline, of their wish to become part of the applicant pool for the semester in which they wish to be reemployed. No temporary faculty may be reemployed without such notification.

EVALUATION

- A. Part-time temporary faculty shall be evaluated on an annual basis in separate evaluations by the School of Music Director and at least one other faculty member designated by the Primary Committee.
- B. The evaluation of part-time temporary faculty is an evaluation of performance only, based on evidence of Teaching Effectiveness.
 1. Teaching Effectiveness
 - a. Results of standardized student evaluations of all classes. Student evaluations shall be conducted in electronic form.
 - b. Signed statements or letters from peers, colleagues, and/or students regarding teaching effectiveness, and/or performance of other position duties, acknowledgments of teaching awards or honors, etc.
 - c. Input from the part-time temporary faculty member under review, such as the nature of assignment(s), instructional materials, course outlines, syllabi, teaching awards, role-

model performances, self-evaluation of performance, and any other pertinent information

ADVANCEMENT

- A. Part-time temporary faculty are eligible to advance to the next higher step of the salary scale after they have taught 24 units at a particular step or after they have completed additional degrees in music. Advancement is not automatic, but depends upon evaluation of performance and the budgetary constraints of the University. A salary increase requires recommendation of the School of Music Director and concurrence of the Dean.

PERSONNEL FILES

- A. Evaluations and recommendations shall be based on the contents of the temporary faculty member's Working Personnel Action File (WPAF), the portion of the Personnel Action File (PAF) used during the time of an evaluation.
- B. Any material identified by source may be placed in the WPAF. Identification shall indicate the author, the committee, the campus office, or the name of the officially authorized body generating the material.
 - 1. The School of Music Director is the custodian of the PAF for part-time temporary faculty and shall decide which materials submitted by persons other than the faculty member will be accepted for placement in the file.
 - 2. A temporary faculty member may request in writing the deletion or correction of any portion of the PAF that they believe to be inaccurate.
 - 3. The WPAF is to be prepared in accordance with the College of Arts and Letters ARTP Policies and Procedures.
 - a. The School of Music Director shall enter the appropriate material from the PAF.
 - b. The part-time temporary faculty member shall submit material for inclusion in the WPAF prior to the deadline established by the Department. It is the temporary faculty

member's responsibility to ensure that the WPAF is complete, and they shall sign a statement to that effect.

- c. The WPAF shall include standardized student evaluation results for every course taught by the temporary faculty member during the period of evaluation.
4. Names of faculty to be evaluated will be posted. Written, signed comments may be submitted to the WPAF within seven (7) days before the close of the file so that the temporary faculty member may have an opportunity to respond to the statements submitted to the file.
5. All access to the WPAF will be logged.
6. The contents of the WPAF shall be limited to those with official business only.
7. A part-time temporary faculty member has the right of access to all materials in their PAF/WPAF.
8. A part-time temporary faculty member shall be provided, by the custodian, a copy of any material to be placed in the WPAF at least five (5) working days prior to such placement.
9. The part-time temporary faculty member has the right to submit a rebuttal statement or response in writing no later than seven (7) days following receipt of the recommendations of the evaluations. This rebuttal or response is inserted into the WPAF. If so requested, the temporary faculty member must be provided an opportunity to discuss the recommendations with the School of Music Director or Primary Committee. When the request is granted, they may be accompanied by a representative who is not a member of the evaluating committee. This provision shall not require that time lines be altered.
10. At the end of the departmental review process, the final report of the Evaluating Committee is placed in the temporary faculty member's WPAF.

CALIFORNIA STATE UNIVERSITY, SACRAMENTO
School of Music

EXPANDED CRITERIA FOR PROMOTION AND TENURE

SECTION 1

ADDENDA RELATING TO SCHOLARLY AND CREATIVE ACHIEVEMENT AREAS

The guidelines followed by the School of Music ARTP's Committee for promotions and tenure are much the same as those of the University at large. In reviewing candidates for promotion and tenure decisions, primary consideration is given to one's teaching effectiveness (60%). Service to the University and community (20%) are considered of less importance, but still viewed as crucial to the overall development of faculty. In areas such as Music History, Music Education, and Theory, research and publication (20%) are evaluated in much the same way as for other disciplines of the University.

Where the School of Music deviates from University criteria for promotion and tenure is in its substitution of performance and creative activity (also 20%) for scholarly research for those faculty members teaching in performance areas. Active participation and visibility as a performer, adjudicator, clinician, and guest conductor are regarded as substitutions for publication. Regarding performance and creative activity, the School of Music is strongly committed to faculty presentations of existing music and to the creation of new music. Members of the applied faculty are expected to demonstrate their capability as performers and conductors of music, as well as teachers of their art.

In the Department of Music, there are frequent appointments which overlap two or more areas, for instance, Music Theory and Piano. In such cases, a candidate may be evaluated less diligently as a performer, although performance or activity as a composer or theorist will be equated to research in the field of Music Theory. In those areas, however, in which the candidate's primary responsibility is the teaching of instruments or voice, the guidelines indicated below will be used in determining recommendations for promotion or tenure. While it is difficult to catalog criteria for evaluating a performer's proficiency and artistry, the following shall serve as a guide:

INSTRUCTOR

Performance: Unquestioned technical proficiency and ability to communicate musical ideas, limited performance experience, evidence of musical training through the master's degree and additional private study.

Composition: Demonstration of thorough training in the craft of musical composition as evidenced by a number of completed works. Individual idiom is not expected, nor is publication. Evidence of musical training through the master's degree and work either into the doctorate, or additional years of private study.

Conducting: Unquestioned technical proficiency and ability to communicate musical ideas, successful conducting at university or high school level, musical training through the master's degree and work either into the doctorate or additional years of private study.

Music Education: Experience as a teacher in public or private schools, understanding of pedagogical philosophies, completion of the master's degree and work either into the doctorate, or additional years of private study.

ASSISTANT PROFESSOR

Performance: Additional performance experience and increased mastery of one's instrument. Further study or increased professional activity is also important.

Composition: More performances of composer's works expected and increased output of new works. Skill at handling extended forms clearly understood.

Conducting: Recognition by the profession in the state. Regional and state adjudication, workshops, master classes, etc., are recognized activities. Active participation in professional groups and initiation of research programs with publication of some reports and articles are desirable.

Music Education: Continued experience in the field, visibility as a presenter of master classes, clinics, workshops, etc., are recognized activities. High visibility in professional groups, completion of some research topics, presentations of papers, seminars, etc., are expected. Completion of courses leading to the doctorate or extensive pedagogical background indicating an equivalency for the Ph.D. or D.M.A. in Music Education.

ASSOCIATE PROFESSOR

Performance: Level of performance skill indicated would be comparable to a New York debut recital, or to holding a seat in a professional orchestra. Thorough technical mastery should have been demonstrated, as well as mature musical understanding. A high degree of instrumental or vocal culture should be clearly in evidence, as well as broad knowledge of repertoire, considerable performing experience, and completion of the doctorate or approved equivalency. Experience, mastery, and maturity should be apparent in caliber of performance, rather than training and promise.

Composition: Achievement of the doctorate in composition or its equivalent. Performance of a composer's works, plus continued productivity is expected at this rank; publication is extremely desirable.

Conducting: Achievement of the doctorate in conducting or its equivalent. Conducting engagements of at least regional importance. High visibility within state organizations and at conferences, festivals, etc. Several experiences as presenter of master classes, seminars, etc.

Music Education: Same as professor (below), with geographical area limited to state and region. Publication limited largely to magazines and joint efforts with other authors. Research articles are encouraged, as well as the development of a research area. Completion of doctorate is required when appointment is made at this level.

PROFESSOR

Performance: All criteria for the associate professor level expected, plus increased professional exposure and recognition. Regional acknowledgement of one's professional standing is expected and recognition nationally is desired. Level of performance would be the same as concertizing artists which, in many instances, full professors would be.

Composition: A substantial number of successfully performed works which constitute a significant output is expected, plus widespread recognition as an established composer. At this rank, a composer's idiom should be clearly their own and their mastery of whatever materials they choose to use, or of media they select to write for, unquestioned. Although publication in many cases is understandably limited and not always available, the composer's reputation will have been clearly established through wide performance of their works.

Conducting: Performance is recognized through conducting in public and through wide knowledge of repertoire in choral or instrumental music. National recognition is recognized by invitation from wide geographical areas to conduct, give demonstration lectures, clinics, and to adjudicate.

Music Education: Appearances on panels, papers at national meetings, national office, and committee appointments are recognized scholarly activities. Publications may take the form of texts and method books, indicating individual creativity. Magazine articles are judged relative to the prestige, nature, and professional appropriateness of the magazine. Reports of research journals are recognized scholarly activity.

SECTION II
ADDENDA RELATING TO CRITERIA FOR PROMOTION
WITHOUT THE TERMINAL DEGREE

1. Outstanding professional achievement as a creative artist in an appropriate area of specialization as evidenced by recognition, awards, publications or performances at the national level.
2. Truly exceptional performance, distinction and recognition in the field of endeavor at the national level as determined by department peers or by a recognized consultant shall be considered equivalent to the doctorate. Additional study beyond the master's degree appropriate to the field of specialization may also be considered.
3. Documented evidence of truly outstanding teaching performance and experience at appropriate recognized universities, colleges, or professional schools.
4. In matters of promotion, the program for equivalency will not be offered as evidence of accomplishment in the other criteria categories required for promotion. It is the candidate's

responsibility to designate which activities and publications are appropriate to the establishment of the equivalency.

At the time of the initial appointment, appointees without the doctorate shall, in consultation with the Department Chair and ARTP Committee, discuss ways for meeting an equivalency. A report of this consultation shall be made a part of the individual's personnel record.

When the School of Music's ARTP Committee decides that a candidate has met the equivalency for the doctorate, a permanent statement to that effect shall be placed in the candidate's file.

SECTION III

ADDENDA DEFINING "PUBLICATION OR EQUIVALENT"

1. Publication is defined as published material in print. Primary importance will be given to material published within the area of specialization.
2. Performance, recordings, and media broadcasts will be accepted as equivalent to publication.
3. Primary consideration will be given to publication, recording, and public performance which are non-subsidized by the candidate unless the subsidized "publication" received substantial recognition.

4. Publication or its equivalency is required after promotion to associate professor. However, earlier publication or its equivalent may fulfill this requirement if the overall profile reveals significant contributions to the field.
5. Performances and other achievements of national or international stature with professional musicians that are attributable to and result from the specific monitoring, consultation, or coaching of a faculty member while a student may be accepted as an equivalency to publication, recording, or performance.

Where there is a time-lag in the appearance of publication, either a letter from the editor of the journal in which the intention to publish is stated, or a validated contract would suffice as evidence of publication.

SECTION IV
ADDENDA CRITERIA FOR EVALUATION OF
APPLIED FACULTY

AT APPOINTMENT

1. Performance Skills
2. Academic Preparation
3. Teaching Experience
4. Success in or potential for recruiting and developing students
5. Professional Standing

FOR SUBSEQUENT EVALUATION

1. Teaching effectiveness/quality of student achievement
 - Student evaluations
 - Peer evaluations (full-time tenure track)
 - Jury and recital performances of students
 - Contribution of students to the ensemble program
 - Overall quality of studio
 - Master classes, seminars, clinic presentations
2. Professional activity
 - Solo performance
 - Ensemble and chamber music performance
 - Guest artist performances
 - Articles or other writing
3. Service to the Department
 - Committee membership and leadership
 - Presence at and contribution to juries, new student auditions and special events
 - Successful recruitment of new students
 - On-campus performances
4. Service to the community

Participation in events which enhance the University's and Department's profile in the service area, usually without compensation

Part-time applied music faculty members will be evaluated during each semester. The applied area coordinator will be the primary faculty evaluator. As part of the evaluation of teaching effectiveness, the coordinator may request to observe one or more lessons each year.

SECTION V

ADDENDA GUIDELINES FOR ADEQUATE COURSE PREPARATION

Faculty members are expected to:

- Regularly meet their classes
- Produce a syllabus stating the general and specific objectives of courses
- List required readings and assignments
- State their policies
- Provide coverage for class by another professor or by assigning an out-of-class activity when attending professional meetings, as approved by the Department Chair

The expectation of the faculty workload for teaching courses normally includes spending about 2-3 hours preparing for each hour spent in class. Preparation includes:

- Reading new material
- Preparing class lesson plans
- Preparing studios, laboratories, and ordering materials
- Rereading literature
- Designing visual aids and handouts
- Previewing audio-visual materials
- Preparing and grading examinations and papers
- Ordering equipment and instructional materials
- Integrating new instructional technologies into the curriculum
- Obtaining guest speakers
- Designing evaluative criteria
- Ordering textbooks and library materials
- Revamping old material
- Updating syllabus
- Collecting classroom research, learning information, etc.

Supervising and monitoring students, as appropriate to the course
Assisting students
Monitoring and instructing students as needed

In addition to meeting and preparing for classes, part-time faculty members are expected to:

Be available during scheduled office hours for three hours a week
Attend all Department functions, such as pre-class meetings, entering student auditions, and end of semester auditions
Attend all faculty and committee meetings
Complete committee assignments on a timely basis
Meet Department and University deadlines for evaluations, grades, scheduling of concerts, programs, etc.