

University of Delaware
Department of Music
Tenure and Promotion Document

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INTRODUCTION

The Department of Music educates professional and amateur musicians, provides musical experiences for the university community in formal classes, ensembles, and public events, and serves the various musical endeavors of the State of Delaware and the region. This multiplicity of activities requires a teaching faculty whose collective expertise includes performance, music education, composition and scholarship.

Recommendation for promotion and the granting of tenure is based upon: a) teaching, b) scholarly/creative activity, and c) service activities that benefit the department, college, university, the community, and/or professional field. The quality of scholarly/creative work shall be evaluated by outside peer reviewers and by other methods such as publisher reviews and first hand department faculty knowledge and or opinion. The degree or level of achievement required is dependent upon rank under consideration.

Faculty members who hold Continuing Non-Tenure Track positions and seeking promotion will be evaluated according to similar standards as related to their workload assignments.

I. MINIMUM STANDARDS FOR PROMOTION IN THE MUSIC DEPARTMENT

FOR PROMOTION TO ASSISTANT PROFESSOR:

The candidate should show evidence of high potential for achievement in scholarly/creative activity, teaching and service. There must be clear evidence based upon professional references and peer evaluations that the candidate possesses:

- a. A demonstrated ability and desire to achieve excellence in teaching. (See preliminary statement under Teaching Activities, page 3)
- b. Evidence of a commitment to scholarly/creative work beyond any ongoing degree-related studies.
- c. Service to the department, college, university and community.

FOR PROMOTION TO ASSOCIATE PROFESSOR:

At a minimum, the candidate should show excellent achievement in scholarly/creative activities, teaching and service. Furthermore, there should be unmistakable evidence that the individual has progressed and will continue to do so. A merely satisfactory or adequate record as an assistant professor is not sufficient. Since close interaction with colleagues is especially important to creative/scholarly activity and teaching within the Music Department, the candidate should demonstrate an active engagement with fellow faculty in these pursuits. There must be very clear indications, based on hard evidence and outside peer evaluations that show:

- a. Evidence of demonstrated commitment, development and effectiveness in teaching.
- b. A record of high quality scholarly/creative work reflecting a demonstrable reputation regionally and beyond. (Refer to pages 5–8)
- c. Continued service to the department and university. Service outside the university.

FOR PROMOTION TO FULL PROFESSOR:

This rank is reserved for individuals who possess established reputations in their fields. Since close interaction with colleagues is especially important to creative/scholarly activity and teaching within the Music Department, the candidate should demonstrate an active engagement with fellow faculty in these pursuits. There should be unmistakable evidence of significant development and achievement since the last promotion that shows:

- a. A sustained record of demonstrated commitment, development and effectiveness in teaching.
- b. A sustained record of high quality scholarly/creative work reflecting an established national reputation. (Refer to pages 5–8)

- c. A sustained record of distinguished service to the department and university and continued service outside the university.

PROFESSIONAL INTERACTION

A high standard of professional interaction on creative endeavors is very important in the Music Department as it relates to research projects, contemporary festival, chamber concerts, or choral-orchestral concerts within and between areas of specialization. In order to command the respect of colleagues, students, and community, the Music Department must provide quality musical and research experiences which depend on the full cooperation of each faculty member to maintain a positive creative environment and high artistic/ scholarly level. Therefore, this department considers professional interaction a criterion that may be considered for promotion, a criterion that is important to Teaching, Scholarly/Creative Work, and/or Service.

THE DOCTORATE

All faculty members at the rank of Assistant Professor or higher must have a doctorate, or its equivalency must be established before any candidate is brought on campus for an interview. In the case of an ABD applicant (degree pending dissertation completion), the candidate may be invited to interview but would not be hired at nor promoted to Assistant Professor until the doctorate or its equivalent is established. If equivalency cannot be established, the candidate cannot be hired at, nor promoted to, a rank above Instructor.

Should a Department of Music Search Committee select a final candidate who does not have a doctorate, that candidate's dossier will be reviewed by a standing subcommittee of the Department Promotion and Tenure Committee to determine if equivalency exists. This review will be completed within one week. This sub-committee shall consist of four tenured individuals selected by the Department Promotion and Tenure Committee. The subcommittee shall consist of one instrumental studio or instrumental ensemble instructor, one vocal studio or vocal ensemble instructor, one individual from the music education area, and one person whose primary assignments are in music history or music theory. (Ties shall be broken by the Chair of the Department Promotion and Tenure Committee.)

Equivalency can be established by documented excellence in professional activities such as, but not limited to, the following categories:

- a. demonstrated record of professional performances/competitions/commissions at the national level
- b. professionally produced or reviewed recordings
- c. refereed publications
- d. significant teaching/coaching of professional performers
- e. significant teaching at a post-secondary institution
- f. development/design of technology, e.g. production of music, production of technology-based materials for classroom teaching, or interdisciplinary applications of technology.
- g. curriculum innovation that demonstrates an advance in course or program effectiveness
- h. graduate study beyond the Master degree

In the event of a search during the summer session, the chair of the Department Promotion and Tenure Committee will appoint replacement members as needed to complete the subcommittee.

In accordance with the University Senate document on promotion and tenure, outside evaluation is required for promotion to the rank of Associate Professor and Full Professor, and

may include peer evaluation where and when appropriate.

II. EVIDENCE OF ATTAINMENT THAT MAY BE CONSIDERED FOR PROMOTION

The lists of activities that follow are not intended to be exhaustive or exclusive. They are intended to represent the types and strengths of scholarly/creative activities that have been encountered over the history of the department.

TEACHING ACTIVITIES

The Department defines excellence in teaching as demonstrated commitment, development, and effectiveness. Below is a list of items that may be used to demonstrate commitment to, development of, and accomplishment/effectiveness in teaching. Student ratings (complete numerical data as well as summaries) must be included in all promotion dossiers. A “teaching portfolio” approach is encouraged (see guidelines from the Center for Teaching Effectiveness).

TEACHING

A. EVIDENCE OF COMMITMENT AND DEVELOPMENT

- Success in preparation, organization and teaching of courses
- Success in the recruitment and retention of students; particularly as related to applied studios and ensembles
- Curriculum development, including the introduction of new courses or expanding departmental offerings
- Keeping course content and related materials up to date
- Attending workshops/conferences devoted to pedagogy
- Use of media and technology appropriate to discipline
- Use of research to support teaching
- Faculty grants for teaching improvement
- Sabbatical leaves for further study
- Teaching or coaching colleagues’ students
- Writing textbook material for "in house" use
- Availability of extra time for student supervision, coachings or rehearsals
- Bringing guest artists to campus or otherwise exposing students to active artists, composers, scholars or speakers.
- Advisement of students

B. EVIDENCE OF ACCOMPLISHMENT/EFFECTIVENESS

- Competitions won by current students and Department graduates
- Honors won by students, e.g. placement in summer music festivals, substituting with area professional ensembles, commission for a composition or competitive selection for master classes.
- Success of students in teaching, performing, composing or completing and presenting research
- Teaching awards or nominations received
- Invitations to guest lecture/perform/present a master class
- Student success in graduate school admission/placement

C. EVALUATIVE EVIDENCE

- Summaries of student ratings (Required)
- Peer observations/evaluations
- Students’ performance activities as reflection of teaching effectiveness
- Chair's annual appraisals of teaching
- Other types of written evaluations
- Other media, e.g. DVDs or rep classes or coaching sessions.

SCHOLARLY - CREATIVE ACTIVITIES

The breadth and depth of a candidate's scholarly/creative reputation can be documented using the visibility guidelines below. Visibility criteria will be subject to interpretation with regard to any individual candidate. The Department Promotion and Tenure Committee, together with the candidate, will have the option of weighting visibility criteria in light of the specific professional area of the candidate, and in any case the candidate's work submitted for consideration will be within the scope of the music discipline.

HIGHEST VISIBILITY

I. PUBLICATIONS - There are certain criteria that may determine or assist in determining the value assigned to these accomplishments. Some of these are: quality, significance to the field, the status of the publisher, the number of editions, the number of adoptions, the geographic area served, comprehensiveness, the number of citations, appearance of excerpts or reprints in other sources, published reviews, etc.

A. Books - scholarly

1. as author
2. as contributor

The value assigned to these accomplishments accommodates differences between original research at the high end and translations, editions, and facsimiles editions that represent the low end.

B. Books - texts

1. as author
2. as contributor

The value assigned to this accomplishment will be determined by the representation of the items listed in the opening statement under "Publications". Candidates should explain their claims. Co-authors should be treated equally, unless there is reason to do differently, e.g., the contributions were defined and separable.

C. Festschrift/collections of essays

D. Refereed articles - national journal

E. Compositions commissioned and/or performed by an ensemble or in a venue of national or international prominence (value also determined by quality, medium, length, number of performances, published reviews, etc)

F. Educational materials

1. software
 - a. as author
 - b. as contributor

II. PERFORMANCE

- A. Soloist/collaborator/chamber player or conductor invited to perform with an ensemble or in a venue of national or international prominence
- B. Significant contribution in multiple-market broadcast, (i.e., national impact) as conductor/soloist/accompanist/ensemble musician
- C. Featured role with nationally prominent opera company
- D. Solo, conducting engagement or commission with nationally-recognized ensemble
- E. Regular contract player with nationally-recognized ensemble
- F. Conduct student ensemble at a major national convention with a juried, highly competitive selection process (see item under Professional Honors, Awards), or an ensemble of super-regional prominence, such as All-Eastern Band.

- G. Featured clinician/performer, conductor or composer at a major national convention, e.g., National Association of Teachers of Singing, Music Teachers National Association, International Trombone Association. Similar activity at a super-regional event acknowledged in the field as nationally important, e.g. the Eastern Region Music Educators National Conference.
- H. Performance as a soloist/chamber player/conductor at a major national/international music festival
- I. Performer/clinician/conductor at a national convention
- J. Recurring substitute player with a national-class ensemble
- K. Consistent work as a substitute player with a nationally-recognized ensemble
- L. Invitational performances, such as performing arts series, featured performances at other campuses, tours, workshops. Value to be determined by relative prestige of location and/or sponsor.

III. RECORDINGS - significant contribution as conductor/soloist/accompanist/ensemble musician (the committee will consider quality, nature and type of distribution, etc.)

IV. PRESENTATIONS

- A. Paper/workshop/lecture-demo presented - national/international (value determined by rigor of selection process)
- B. Keynote speaker at national event

V. PROFESSIONAL HONORS/AWARDS/ACHIEVEMENTS

- A. Finalist for contract position with a national-class ensemble
- B. Selected to conduct student ensemble at a major national convention with a juried, highly competitive selection process
- C. Honors/awards
 - 1. national/international
 - 2. extraordinary achievement

VI. GRANTS FROM A NATIONALLY-RECOGNIZED GRANTOR, e.g., National Endowment for the Arts.

VII. COMMISSIONS - by national/international organizations

HIGH VISIBILITY

I. PUBLICATIONS

- A. Articles - national, invited (value assessed according to whether an item is excerpted or reprinted in other publications)
- B. Compositions (value determined by venue, quality, medium, length, number of performances, published reviews, etc)
- C. Transcriptions,/arrangements/orchestrations/editions (could be of Highest Visibility if justified)
- D. Editor of national/international publication (length of service/appointment might be a criterion to consider in determining value)
- E. Other – for example, serving on a Review Board when doing so involves scholarly work.

II. PERFORMANCE

- A. Performer/clinician/conductor at a regional convention, e.g., Southeast Horn Workshop, Eastern Region Music Educators National Conference, Music Teachers National Association
- B. Conduct an all-state ensemble or significant district-level ensemble such as Pennsylvania district band
- C. Significant contribution in single-market broadcast, (i.e., regional impact) as conductor/soloist/accompanist/ensemble musician
- D. Solo, conducting engagement or commission with regional ensemble
- E. Major role, conducting engagement or commission with a regional opera company
- F. Conduct student ensemble at a major regional convention with a juried, highly competitive selection process
- G. National show tour player or performer
- H. Soloist/accompanist/chamber player for a regional class recital
- I. Regular contract player or guest conductor with a regional-class ensemble, e.g., Delaware Symphony Orchestra
- J. Recurring performance with national commercial (pop) group. K. Work as a substitute or extra player with national-class ensemble
- L. Invitational performances, such as performing arts series, featured performances at other campuses, tours, workshops. Value to be determined by relative prestige of location and/or sponsor.

III. RECORDINGS (the committee will consider quality, nature and type of distribution)

- A. Contribution as conductor/soloist/accompanist/ensemble musician
- B. Jingle recording for distribution in a multiple market

IV. PRESENTATIONS - paper/workshop/lecture-demo presented - regional

V. PROFESSIONAL RECOGNITION, e.g., performance or academic residencies, consultancies, National Endowment for the Humanities seminar, guest scholars - value determined by prestige of appointment

VI. GRANTS FROM REGIONALLY RECOGNIZED GRANTORS OR COMPETITIONS, e.g., Delaware Division of the Arts

VII. COMMISSIONS - by regional organizations

MODERATE VISIBILITY

I. PUBLICATIONS

- A. Anthologies, which by definition, are collections of previously-published material from various sources, including musical scores or articles/essays.
- B. Articles - national non-refereed, regional, state, local (value assessed according to whether an item is excerpted or reprinted in other publications)
- C. Compositions
- D. Reviews - international/national, regional, state/local
- E. Editor of state/local publication
- F. Regular columnist - international/national, regional, state/local
(Length of service/appointment might be a criterion to consider in determining value for the previous two categories)
- G. Other audio/video creations
- H. Unpublished materials, e.g., software, educational audio or video tapes, compositions
- I. Website authoring, contributions to a “referenced” blog, WIKI, or other web-based platforms.
- J. Other – for example, serving on a Review Board when doing so involves scholarly work.

II. PERFORMANCE

- A. Conduct a student ensemble at an area festival, e.g., Sussex County Choir, In-Service Day ensemble, county festival
- B. Solo, conducting engagement or commission with nonprofessional ensemble, e.g., Newark Symphony, Delaware Festival Chorus, First State Band
- C. Full recital performance
- D. Single regional performance with national commercial group
- E. On-campus or other local performance less than a full-length recital
- F. Jingle recording for single-market distribution

III. PRESENTATIONS - paper/workshop/lecture-demo presented - state/local

IV. HONORS, AWARDS - regional, state/local

V. GRANTS FROM UNIVERSITY OR LOCAL SOURCES, e.g., General University Research grants, or City of Newark grants.

VI. CRITICAL REVIEWS

VII. COMMISSIONS - by state/local organizations

SERVICE

In the area of Service, a candidate is expected to demonstrate continuing activity or involvement. A candidate for full professor is expected to have fulfilled leadership roles in service or professional organizations.

- A. Membership on department, college, and university committees
- B. Administrative duties associated with these assignments
- C. Public service to professional and nonprofessional organizations and to the community at large
- D. Membership in local, state, and national organizations
- E. Administrative duties associated with these assignments
- F. Interest in the department through support of student and faculty performances
- G. Evidence of an effort to bring enrichment to the department and university programs
- H. The ability to work cooperatively and effectively both within and between areas of specialization
- I. Evidence of success in recruitment
- J. Other

III. PROCEDURES FOR PROMOTION AND TENURE

The burden of providing reasonable qualifications rests with the candidate and not the Committee. The Committee or any member of it may act only as an advisor to the candidate. Any member of the Committee who cannot accept an impartial role until the time for final judgments to be made should disqualify himself/herself from the vote regarding the promotion.

DEADLINES

15 December No later than 15 December of each year, the Promotion Tenure and Review Committee shall elect a chairperson for a term that begins 1 February through the following January.

15 March Candidates advise the Chair and committee chairperson that they plan to seek promotion. In accordance with the Music Department Promotion, Tenure and Review Committee Procedures document, a promotion sub-committee may be established.

The committee chairperson shall assign an advisor for each faculty member seeking promotion. (Junior professors shall be assisted by persons holding the rank of Associate Professor or Professor and Associate professors shall be assisted by persons holding the rank of Professor.)

The appointments shall be made with the consent of the candidate and the advisor. The advisor will be responsible for guiding the candidate in preparing their dossier in its format including the manner that teaching is presented (the overview). The chairperson of the committee should have past examples to share with the candidates and advisor. The advisor is responsible for the first presentation of the dossier for acceptability. The department chairperson shall be informed by the committee chairperson of these appointments.

31 March The candidates with the assistance of his/her advisor shall submit to the department committee chairperson a slate of no fewer than six names of potential external reviewers, some of whom will be solicited for evaluations of the candidates' scholarly/creative/research products. Also, each candidate should submit a list of former students who the committee may contact to evaluate teaching. See the department committee's procedures for further elaborations regarding the selection of external reviewers.

15 April The appropriate department committee shall select the evaluators. If possible, at least one and no more than three shall be selected from the list submitted by the candidate and his/her advisors. The Committee reserves the right to select other evaluators. Except in extraordinary circumstances, external reviewers shall be persons who have little or no personal contact with the candidate in question. In all cases, the reviews of external evaluators shall be confidential.

1 July It will expedite the process if a preliminary version of the dossier is submitted to the advisor by 1 July or earlier to approve the format and editing for the entire committee. It is the full committee's expectation that the advisors will fulfill the committee's responsibilities to ensure the suitability of the dossier.

1 September All dossiers shall be delivered to the committee chairperson with the endorsement of the Advisors regarding acceptability of format and other details.

7 September The Committee shall convene to determine the acceptability of the candidate's dossier. The Committee shall vote on the acceptability of the dossier. A two-

thirds majority shall be required for the dossier to be considered as appropriate to the Department's standards for dossier content.

If the Dossier is not acceptable, the candidate shall have until September 15 to modify the document. If it is not completed by that date, the candidate shall be requested to withdraw his candidacy until another year.

- 22 September The Committee shall convene no later than September 22 to consider the qualifications of the candidate for promotion. The Committee shall vote by secret ballot on the candidate's qualifications. A simple majority vote shall be necessary for the candidate to be recommended for promotion.
- 1 October The Promotion, Tenure, and Review Committee or its sub-committee transmits its letter to the department chair and the candidate.
- 5 October A written appeal if indicated is submitted to the committee.
- 14 October Response to appeal is transmitted to the department chair.
- 15 October Department Chair's letter submitted to the College Committee and Dean.

(See Faculty Handbook, III Item 8, for the time schedule for the rest of the promotion process.)

DOSSIER CONTENT AND ORGANIZATION

Dossiers should be organized in accordance with the University Faculty Handbook document on promotion policies (see section #9). In addition to the material mentioned in the university document, Music Department faculty should:

- a. include the raw data from student evaluations for all courses taught in an appendix to the dossier,
- b. include programs from prestigious events either in an appendix or a supplementary volume*
- c. include any other desired programs and non-evaluative materials such as press in a supplementary volume*

*It is the practice of this department to hold supplementary volumes in the music office to be available to the Dean, Provost, and College and University Promotion/Tenure Committees upon request.

APPEAL PROCEDURES

After the Committee has delivered its decision to the candidate (due date -- October 1), the candidate has five working days to notify the committee chairperson of intent to appeal. After the Chair has delivered his/her decision to the candidate, the candidate has two days to notify the chairperson of intent to appeal before the recommendations are communicated to the College.

DEPARTMENT PROMOTION, TENURE AND REVIEW COMMITTEE

The Department of Music shall have a committee for the purpose of reviewing for promotion and tenure. The Music Department's Promotion, Tenure and Review Committee will be composed of the tenured faculty at or above the rank for which the candidate is being considered. On occasions when this condition cannot be met, the resident faculty in consultation with the chair, shall meet to select replacement(s), (qualified extra-Departmental judges at the appropriate rank). Insofar as possible, intra-University panel members should be persons in closely allied fields to be able to judge professionally, fairly and comprehensively the candidate's scholarly and general academic qualifications. The Committee will appoint subcommittees from this body as needed in helping the candidate prepare his/her dossier. The sub-committee will be formed in consultation with the candidate. Assistance from outside the committee and the department will be sought if needed. The final vote on the candidate will be taken by the entire committee.

Excluded from the vote will be the candidate under consideration for promotion.

The standards set forth in this document shall be used by the Committee as criteria for recommendation. In the process of determining the fulfillment of the criteria, the Committee shall have open dialogue with the candidate.

Appendix 1 -Letter Template for External Reviewers

Date

Dear:

Thank you for your willingness to help us as a peer reviewer of the publication/performance/software/scores/etc. of Professor John Doe . Enclosed is scholarly/creative material and a Curriculum Vitae of Professor Doe which will serve as the basis for your review. Dr. Doe has applied for promotion from the rank of _____ to the rank of _____ (with /without tenure). In order that you understand your part in this process, I offer a brief explanation of our promotion procedure.

It is the responsibility of the candidate to assemble a dossier which documents accomplishment in three basic areas: Teaching, Scholarly/Creative Activity, and Service. This dossier is the basis for an evaluation which is conducted by a department committee, department chair, college committee, dean of the college, university committee, university president, and board of trustees.

It is the function of the various committees and administrators at the University of Delaware to determine the appropriateness of this promotion and tenure application.

We are requesting of you an assessment which will include:

- 1) a statement describing your relationship to the Professor Doe,
- 2) an objective and specific evaluation of the strengths and/or weaknesses of the book/ articles/recordings/software/scores/etc. enclosed,
- 3) an opinion of their quality,
- 4) a comment on Professor Doe's potential for future development, and
- 5) a statement relating to the quality and quantity of Professor Doe's scholarly/creative work as a qualification for promotion.

We will need to have your response by September 1. In addition, we request that you include a brief curriculum vitae with your written evaluation. Your comments will be held in strict confidence.

Once again, I thank you for your willingness to serve in this capacity.

Sincerely,

Professor _____, chair, Promotion, Review and Tenure Committee

Department of Music

University of Delaware

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Appendix 2 – Music Department Promotion, Tenure and Review Committee Procedures
Document

PROMOTION AND TENURE DOCUMENT
DEPARTMENT OF MUSIC
UNIVERSITY OF DELAWARE

Approved by the Music Faculty, 10/14/97

New Revision Approved by the Music Faculty 3/15/2009