

Stephen F. Austin State University

STEPHEN F. AUSTIN STATE UNIVERSITY
 **SCHOOL *of* MUSIC**

Music Faculty Handbook

Stephen F. Austin State University
School of Music

Faculty Handbook

The School of Music Faculty Handbook is written to clarify operating guidelines and procedures. The Handbook is a supplement to the Stephen F. Austin State University Faculty Handbook and the College of Fine Arts web site.

Dr. Manny Brand, Director

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Mission Statement:

The SFA School of Music is committed to providing graduate and undergraduate curricula with a wide variety of musical experiences, designed to prepare students to confidently begin or continue careers in music education, performance, and composition. Its goal is to graduate persons who are highly competent musicians, accomplished performers, sensitive artists and articulate musical leaders who clearly understand the value and role of music as part of our cultural heritage, welfare and the very essence of human existence.

To this end, the School of Music is also committed to attracting and retaining students and faculty of the highest quality possible and dedicated to the creation of an academic climate in which both may work and interact with broad creative freedom.

Furthermore, the School of Music is committed to broadening the musical experience and knowledge of the general student at the University and is dedicated to serving the University, community, and region by enriching the quality of life through presentation of numerous concerts, recitals, and other musical programs.

I. Organization of the School

The SFA School of Music is organized into administrative positions and academic areas or programs. Each academic area or program has a coordinator or director who is responsible for the administration of that unit. The Director, as principal academic officer of the School, normally is responsible for coordinating the administration of the academic areas and programs.

A. Academic Administration

1. Director for the School of Music
2. Assistant Director for Graduate Studies
3. Assistant Director for Undergraduate Studies
4. Area Coordinators

B. Administrative Staff

1. Administrative Assistant for the School of Music
2. Administrative Assistant for Bands and Graduate Studies
3. Staff Accompanists
4. Piano Technician
5. Graduate Advisor
6. Accounting Assistant
7. Director for the Music Preparatory Division

C. Functions of the Director

As the principal academic officer of the School, the Director is responsible for the full range of program development within the School.

The responsibilities of the Director include the following:

1. To lead in the design, development, and implementation of the educational program and to promote the effectiveness of the curriculum and instructional procedures
2. To provide for the recruitment and selection of qualified faculty and to foster faculty development
3. To review faculty eligibility for promotion and tenure, to conduct systematic evaluation of faculty performance, and to make recommendations to the Dean, Provost and the President concerning faculty appointments, rank, tenure, salary, and sabbatical leaves
4. To preside over the faculty, to assure the effective organization of the faculty, and to foster faculty collegiality
5. To create plans for the continued development of the School
6. To prepare the budget for the school operation and assure adherence to the approved budget of the School within the framework and limits of the University fiscal policy
7. To supervise the registration, progress, and educational well-being of the students
8. To foster the recognition and accreditation of the School by the National Association of School of Music
9. To collaborate with administrative officers of the University in the refinement, development, and revision of University policies.
10. To promote understanding, support, and development of the School among its various publics
11. To promote the effectiveness of library and instructional support services for the School
12. To advocate the effectiveness of student personnel services and to enhance the well-being and safety of students
13. To promote the effectiveness of institutional support services, plant operation and maintenance programs, and security services for the School
14. To maintain a 25% teaching load

D. Functions of the Assistant Director for Graduate Admissions, The Assistant Director for Graduate Studies and the Assistant Director for Undergraduate Studies

1. Assistant Director for Graduate Studies serves as liaison for the Director:
 - a. To administer all areas of academic policy as applied to graduate students
 - b. To coordinate the recruitment, registration, progress, and educational well-being of the graduate students
 - c. To coordinate semester schedules (classes, loads, rooms) for the graduate programs

- d. To coordinate academic advising for graduate studies
- e. To review and recommend changes in graduate entrance, academic and attendance policies
- f. To review/revise the portions of the SOM Graduate Handbook and the University Graduate Bulletin
- g. To act with the full authority of the director's office when the Director is absent from the campus
- h. To serve in council with the Director concerning SOM issues
- i. To maintain a 25% administrative load

2. Assistant Director for Undergraduate Studies serves as liaison for the Director:

- a. To administer all areas of academic policy as applied to undergraduate students
- b. To coordinate the recruitment, registration, progress, and educational well-being of the undergraduate students
- c. To coordinate semester schedules (classes, loads, rooms) for the undergraduate programs
- d. To coordinate academic advising for undergraduate studies
- e. To review and recommend changes in undergraduate academic and attendance policies
- f. To review/revise the portions of the SOM Undergraduate Handbook and the undergraduate portion of the University Bulletin
- g. To act with the full authority of the director's office when the Director and the Assistant Director for Graduate Studies are absent from the campus
- h. To serve in council with the Director concerning SOM issues
- i. To maintain a 25% administrative load

E. Functions of the Area Coordinators

- 1. To execute University policies and provide overall leadership for the School
- 2. To provide leadership for long-range planning for the development of the area
- 3. To encourage teaching excellence and research/creative activities on the part of each member in the area
- 4. To maintain a productive area atmosphere
- 5. To share with other members of the faculty/staff the responsibilities for area activities
- 6. To represent the area in its official business with the University authorities, with the students, and with the public
- 7. To communicate with adjunct faculty for setting area teaching goals and standards
- 8. To meet monthly as the Area Coordinators Committee

F. Functions of the Faculty

- 1. To organize and conduct educational programs and courses of instruction in accordance with the policies of the Board of Regents

2. To admit candidates for degrees in accordance with the policies of the Board of Regents
3. To determine academic policies that effectively carry out the mission of the University within the policies of the Board of Regents
4. To evaluate student academic progress and to recommend candidates for degrees
5. To assist in organizing and conducting programs and services for the support of student development
6. To serve on university and School of Music committees as assigned by the Director, Dean or Provost
7. To review the effectiveness of programs of instructional support and to make recommendations to the Director for the improvement of these programs
8. To contribute to the advancement of knowledge through open inquiry and creative activities
9. To make recommendations to the Director concerning revision of the scope of educational programs and policies

G. Committees of the Faculty

1. Area Coordinators Committee
 - a. Criteria for serving as an Area Coordinator includes the following:
 - (1) Area Coordinators will be tenured, full-time faculty members (exceptions may be considered based on availability of faculty expertise in a given area)
 - (2) An Area Coordinator serves a 3 year term, and new members will be elected each year.
 - (3) Area Coordinators will serve from the following areas in the School of Music: Music Studies, Woodwinds (2011), Voice, Keyboard (2012), Brass/Percussion, Strings (2013).
 - b. To consider all areas of academic policy as applied to undergraduate studies
 - c. To serve in an advisory capacity to the Director in matters of undergraduate academic standards and appeals
 - d. To advise the Director in preparing the departmental budget for submission
 - e. To advise in the planning and coordination of course offerings
 - f. To advise in the planning of faculty load assignments
 - g. To advise in the planning of facility needs for the area
 - h. To advise in the recruitment and selection process of new faculty members
 - i. To advise in the planning of necessary library acquisitions for the area
 - j. To observe and write an evaluation of an area faculty member applying for either promotion or tenure (If the Area Coordinator is not tenured or is not of greater rank than the faculty member applying for promotion or tenure, the Director will appoint a substitute senior faculty member to perform this duty.)

- k. To vote on Extravaganza scholarship awards
 - l. To prioritize faculty submittals for CFA professional development grants for research and creative activities
2. Graduate Committee
 - a. To consider all areas of academic policy as applied to graduate studies
 - b. To serve in an advisory capacity to the Director in matters of graduate academic standards and appeals
 - c. To coordinate the progress, and educational well-being of the graduate students
 - d. To facilitate the allocation of graduate assistantships
 - e. To review and recommend changes in graduate academic and attendance policies
 - f. To review/revise the portions of the SOM Graduate Handbook and the University Graduate Bulletin
 3. Curriculum Committee

The Curriculum Committee is responsible for reviewing, evaluating and recommending proposals/changes that affect School of Music course offerings and degree programs. These might include: new courses, new degrees or degree concentrations, changes in degree requirements or course sequences, proficiency/performance (jury/recital) requirements, and/or course modifications that affect credit hour generation and contact time. Proposals should be submitted directly to the Chair of the Curriculum Committee by email using the University course proposal forms at: <http://jack.sfasu.edu:7778/cp/cp_selection.cp_main>. To be included in the following year's bulletin/handbook, proposals must be submitted to the committee by October 15.
 4. Faculty Promotion/Tenure Committees

Tenured faculty members will vote in committee to make recommendations on the candidacy of faculty members for tenure.

A committee of higher-ranking faculty members will vote in committee to make recommendations on the candidacy of faculty members for promotion in academic rank. A committee of assistant/associate/full professors will evaluate a candidate for assistant professor. A committee of associate/full professors will evaluate a candidate for associate professor, and a committee of full professors will evaluate a candidate for full professor.
 5. Technology Committee

The Technology Committee is responsible for making recommendations to the Director for necessary purchase and upgrading of computers and other technology throughout the music facilities and music programs for the good of the SOM.

6. Concert Committee
The Concert Committee shall be responsible for coordinating the preparation of the Cole Performing Arts Series within the SOM.
7. Scholarships Committee
The membership of the Scholarship Committee consists of the Director for Bands, the Director for Choirs, the Director for Orchestra, the Keyboard Area Coordinator, and the Music Studies Area Coordinator. Following the input from the faculty members in each area, these committee members will make recommendations to the Director for undergraduate scholarship allocations.
8. Music Education Advisory Committee
The Music Education Advisory Committee consists of representative members of each area of the SOM directly involved in advising and teaching music education majors. This committee shall be responsible for updating and implementing policies and programs specifically related to music education majors.
9. Merit Review Panel
The Merit Review Panel consists of six elected members, two from each of the following areas: Keyboard/Music Studies, Instrumental/Strings, and Vocal. Members must have been full-time faculty members in the SOM for a minimum of three years at SFA before they serve on the panel. Committee members may not serve two consecutive terms. A term lasts for two years, and three new members (one from each area) will be elected each year.
10. Performance Coordinating Panel
This panel meets at least once annually to coordinate the submittal of performance dates and venues for the following academic year.
11. Library Liaison
The liaison between the music faculty and the library administration staff will represent the library needs of the School of Music to the Dean of University Libraries, the Music Director, and the CFA Dean.

H. Functions of the Staff

1. Administrative Assistant for the School of Music - This position provides the main clerical support for the Director and coordinates all clerical help for the general music faculty. She is responsible for all purchases, student workers, mail-outs, copying, equipment inventory, time sheets, processing additional compensation forms, travel requests,

vouchers, monitoring recital attendance, and the professional management of the SOM office.

2. Administrative Assistant for Bands - An additional administrative assistant is available in the band offices; other part-time student worker/graduate assistant help is available in the Band, Choral and Orchestral areas on a limited basis for most of the academic year.

3. Staff Accompanists – The SOM employs two full-time accompanists for the music students in the school. Their responsibilities include performing for vocal studio lessons, providing accompaniments for weekly studio classes and monthly convocations. Time does not permit the accompanying of degree recitals during the junior or senior years. Currently, music students in the SOM must hire an accompanist to cover their degree recitals.

4. Piano Technician – The SOM employs a full-time staff position to tune, maintain, and repair the more than seventy acoustical pianos housed in the music buildings. The expectation is to provide instruments of quality to produce standards and inspire the music students during their educational studies.

5. Graduate Advisor – The SOM employs on service pay an adjunct faculty member to help the Assistant Director for Graduate Studies with the admissions process, graduate degree plans, and curriculum development.

6. Accounting Assistant – The SOM employs a business student on work-study funds to help balance the SOM accounts and process transfers each week.

7. Director of the Music Preparatory Division - The official head of the Music Preparatory Division is the Preparatory Director. The Director is responsible for organizing the whole program (bringing about 250 pre-college students to the campus for music instruction each week), hiring the teachers, preparing flyers, newspaper announcements, and for budget and salary decisions and accounting.

I. Handbook Revisions

All revisions in the music faculty handbook must be approved by a majority vote of the music faculty.

II. Policies and Procedures Related to Instruction

A. Absence from Class

Do not cancel classes before holidays. Any time you will be gone for professional reasons, appropriate arrangements must be made such as having another faculty member cover the classes missed.

B. Syllabi

Provide a detailed syllabus for your classes that clearly outlines the goals for the class, course requirements, your attendance policy, and your grading procedure. No work beyond normal daily requirements is to be scheduled during DEAD WEEK unless the students are notified in writing prior to the twelfth class day. The approved statement concerning students with disabilities that is available from the Disability Services (3004) should be included.

C. Special Problems Enrollments

Special Problems in Music are courses designed to assist students in studying some significant topic in music that is not otherwise covered in the School of Music course offerings. The class carries variable course credit (1 to 3 hours) dependent on the proposed course. The professor and student desiring to propose a Special Problems course must complete an Application for Special Problems Courses form and submit it to the Music Director at the beginning of the term preceding the semester for offering the Special Problems course.

D. Examinations and Grading

Final examinations are administered at scheduled times at the end of the semester as prescribed by the Office of the Registrar. No examination will be held at any time other than that scheduled, except with the approval of the Director of the SOM.

The following grades may be awarded:

A Excellent

B Good

C Average

D Passing

F Failure

P Passing. Used only with classes that are classified or flagged as being Pass/Fail.

QF Quit Fail. Student quit attending before designated date.

AU Audit grade. Student has registered to audit the course. Students must sign up to audit a course through the Registrar's Office.

WH Withheld grade. Student must complete assigned work within specified time (up to one year). After one year, the WH is changed to an F.

E. Teaching Loads Chart

	MUSIC
Director of School	9 Credit Hrs.
Lecture, under grad, < 100 enrolled	3 Credit Hrs.
Lecture, under grad, >100 enrolled	4.5 Credit Hrs.
Lecture, graduate courses	4.5 Credit Hrs.
Practicum	<10 enrolled = $n/10 \times 3$ Credit Hrs. >10 = 3 Credit Hrs.
Class Piano/Aural Skills	Each 50 min. contact hr. = .66 Credit Hrs.
Internship	0 Credit Hrs.
Recital	0 hrs.
Private Applied Music Lessons	Each 50 min. Contact Hr. = .66 Credit Hr. (18 contact hrs. = 12 credit hrs.) Plus .66 Credit Hour for studio class
Directing MM Thesis Project	.5 Credit Hrs.
Observation of Student Teachers	3 Credit Hrs. for every six student teachers
Directing Premier Ensemble	Each 50 min. Contact Hr. = 1 Credit Hour
Other Large Ensemble (Degree Required)	Each 50 min. Contact Hr. = .75 Credit Hour
Small Ensemble/Chamber Music	Each 50 min. Contact Hr. = .66 credit hour
Recital Hour Attendance	0 hrs.
Special Problems, Independent Study	<10 = $n/10 \times 3$ Credit Hrs. >10 = 3 Credit Hrs.
Administrative Assignments	Assistant. Dirs. = 3 Credit Hrs. Area Coordinators = 1 Credit Hour

NOTES:

- 1) All loads are based on the equivalent of teaching four 3 credit hour courses per semester, or 12 semester credit hours (SCH) as a full load per semester (24 per year).

2) Variable credit awarded by Director on case-by-case basis as warranted by departmental need (e.g. coordinator of a major program, chair of a major committee, etc.)

Staff Accompanists:

Staff accompanists provide musical accompaniments for all student rehearsals, performances, and special events in the SOM. The director of Accompanying assigns all duties for the staff accompanists.

Staff accompanists' duties assigned:

1. Auditions
2. Voice lessons and seminars
3. Studio recitals
4. Convocations
5. Juries
6. Upper levels
7. Choirs
8. Bands
9. Orchestras
10. Operas
11. Master classes
12. Substitute for other accompanists when needed
13. Perform other related duties as assigned

F. Class Rolls and Class Records

The faculty works in close association with the Office of the Registrar in the verification of class rolls. The accurate and timely validation of these rolls is a significant duty of the faculty and all adjunct teachers.

In addition, detailed class records must be kept each semester. This is the only way disputes can be reconciled later or when a faculty member is no longer employed at SFA. Applied teachers should make a special effort to leave some indication of how their grades were determined. The Registrar expects the cooperation of the faculty and adjunct teachers in prompt reporting of grades immediately following juries and final examinations held at the end of each semester.

G. Course Evaluations

Faculty members are to encourage students to complete online course evaluations every semester. The faculty and Director use the results of student evaluations in annual assessments of faculty, and in tenure and promotion processes.

H. Academic Advising

Entering students are assigned to faculty members who serve as advisors. It is imperative that faculty members are very familiar with the Academic Policies and Procedures section of the Undergraduate Handbook. Faculty members keep accurate files on each student for review at advisement time each semester. During advisement time, the advisor needs to update a check sheet for each student. Faculty advisors are responsible for ensuring that the student registers for courses that are appropriate for their degree major and their stage in the program.

All students have a registration hold placed on them until they have received an advisor's clearance. In the School of Music that hold is removed when a student presents a signed Advisor's Form for Registration. This three-part form (white, yellow and pink pages) should be filled out with both the faculty advisor and the student present. Advisors should keep the pink copy. Forms are available in the music office

Stephen F. Austin State University
School of Music

ADVISOR'S FORM FOR REGISTRATION

Name _____ Semester _____

CATEGORY	COURSE		SECTION NUMBER	CREDIT HOURS
	NUMBER	NUMBER		
Recital Attendance	MJP	100		
Ensemble	MJP			
Applied Lesson	MJP			
Class Piano	MJP			
Aural Skills	MTC			
Music Theory	MTC			
Music History/Lit.	MHL			
Semester Hour Total				

ADVISOR _____

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It is important that the student is advised according to their specific major and track.

Check Sheets” are available for all majors in hard copy or electronic forms. It is recommended that students keep a degree check sheet for themselves, and that faculty advisors keep a file on each student that contains an appropriate check sheet, pink copies of registration clearance forms and any other documentation specific to that student.

When using check sheets it can be helpful to mark each course with the semester and year taken rather than just a check mark. It is also beneficial to the advising process to compare the student's check sheet to their actual online record on a semester-by-semester basis to ensure nothing is overlooked or taken for granted.

The student handbook contains a recommended 8-semester course sequence for every major. These can prove extremely helpful in the advising process.

Some other important advising notes:

- Ensure that all courses that require prerequisites are taken in order (music history, music theory, aural skills, education, conducting, etc.)
- After the 2nd or 3rd semester it is wise to target a graduation date with the student, then design a plan from that semester backwards. This can help motivate students to stay on track, and aid in making sure all courses are taken in the proper order.
- Keep in mind that students are allowed only 30 attempted hours beyond the number required for their major before they begin paying out-of-state tuition. This is generally only a problem for students who fail or drop a lot of classes (more than 2, total).
- Students should file a degree plan by the end of their sophomore year, at the latest. That process begins in the Dean's Office.

I. Regulations for Graduate Faculty Membership

Membership on the graduate faculty is required for faculty who are active in at least one of the areas of responsibility for graduate education at SFA. These responsibilities include teaching graduate courses in the area of one's expertise; directing theses and dissertations, as well as serving on thesis and dissertation advisory committees; serving on the University Graduate Council and serving on the University Research Council. A member of the graduate faculty is appointed for a five-year term by the Provost and Vice President for Academic Affairs upon the recommendation of the department chair, academic dean, University Graduate Council, and Associate Vice President for Graduate Studies and Research.

J. Office Hours

Office hours should be clearly posted at various times during the week that are convenient for all students. University Policy includes 2 hours each day, one in the morning and one in the afternoon hours. Faculty members whose assignment is mainly applied students can reduce this to one hour each day.

K. Scheduling Recitals

1. Scheduling Student Recitals

Make sure the students in your studio who will be giving a degree recital during the semester schedule their recitals by the 12th class day. After the 12th class day, students can schedule non-degree recitals.

2. Faculty Recitals

Faculty members should schedule their recitals according to the deadline established by the Concert Committee. This will allow faculty recitals to be featured on the Cole Performing Arts Series. Faculty recitals and concerts are

typically held in Cole Concert Hall at the regular evening concert time of 7:30 p.m. Faculty members must notify the Office of Arts Information of their scheduled performance and schedule all rehearsals with the SOM Administrative Assistant in the Music Office.

3. November/December and mid-March/April/May should be reserved for student degree recitals and ensemble concerts if possible.

4. Programs must be submitted at least one week prior to a concert date to ensure ample time for program production.

III. Policies and Guidelines Related to Facilities and Equipment

A. Purchases

Do not purchase anything or arrange for any repair without checking with the SOM Administrative Assistant about proper procedures. If you purchase something with your own money, it is possible that you will not receive reimbursement.

B. Use of State Property

You should not use any state property for personal gain. This includes using your studio or any SOM equipment for any activity in which you receive payment that does not come from a university account. If you teach university or non-university students in your studio through a private arrangement, see the Director about running this through the University.

C. Phones and Copiers

Use your university phone for university business only. (The SOM receives a list of all calls made from each telephone from each telephone monthly, including the number called.) Use the SOM copier for copies that relate to university business only. Do not make copies of performance literature for applied students. They should be encouraged to purchase printed copies. Do not copy ensemble literature unless regular copies are on order and a performance deadline is pressing. Then, when the printed copies arrive, all machine copies should be destroyed.

D. Publicity

Do not send any flyers, postcards or posters of any kind off campus without receiving approval in the form of two signatures: Director and CFA Publicist. All newspaper publicity releases must also go through the Office of Arts Information (Griffith Fine Arts Building). The University will not pay for any publications that have not been approved by Arts Information.

IV. Policies Related to Faculty Recruitment, Development, Conflict of Interest, Rank, Tenure, Promotion, Merit and /Travel

A. Recruitment of Faculty

The Director will announce all Full-time and Part-time faculty vacancies whenever there is a need to create a new position or fill a vacancy in a current position. The Director will appoint a search committee of three to five faculty members from the SOM. The committee will be comprised of a majority of faculty members from the academic area needing the faculty position.

When a vacancy is declared, it will be advertised through appropriate channels. Applications, resumes, and performance recordings will be solicited and collected from interested applicants regardless of race, gender, or ethnic background.

The normal procedure is for the faculty to review the applications and invite three candidates to the campus for an interview. When the faculty reaches agreement on the best candidate for the position, the Director will extend an invitation for the candidate to accept the position, negotiate matters of rank and salary, and submit a Recommendation for Appointment and Request for Contract form to Academic Affairs.

B. Faculty Professional Development

Faculty members are expected to apply for faculty professional funds at the College of Fine Arts level before they seek SOM funds for major professional activities (see V.A. Faculty Travel).

See College of Fine Arts document under Resources - Policies and Procedures: Faculty Development

C. Outside Employment/Conflict of Interest

Persons involved in any business that averages more than 10 hours per month (including weekends) bringing personal gain must complete a "Request for Approval for Outside Employment" and abide by the guidelines for University policies.

D. Pre-Tenure Review

See College of Fine Arts document under Resources – Policies and Procedures: Pre-Tenure Review

E. Tenure, Promotion, Peer Review, and Director Review

See College of Fine Arts document under Resources – Policies and Procedures: Promotion and Tenure

Also see College of Fine Arts document under Resources – Policies and Procedures: Timetable and Action Protocols for Promotion and Tenure

F. Standards for Excellence in Teaching and Learning; Research, Scholarship, and Creative Work; and Service for Use in Decisions Regarding Merit, Tenure and Promotion

Candidates for tenure or promotion should also refer to College of Fine Arts “Policies and Procedures: Promotion and Tenure” located at http://finearts.sfasu.edu/faculty_info.php

Guidelines:

The School of Music is committed to attracting and retaining faculty members of the highest levels of excellence and accomplishment. To that end, the School believes careful decisions about hiring, tenure, promotion and merit are vital to its ultimate success. In addition to outstanding performance in the areas of teaching, creative activities and service, faculty members are expected to maintain collegial relationships with students and peers. While not ruling out honest disagreement or dissent, collegiality implies conduct that is open, tolerant, collaborative, professional, driven by high ethical standards, and implies conduct that can appropriately place the priorities of the group in perspective with the welfare of the individual. Collegiality, then, is the beginning expectation of all candidates for tenure, promotion and merit.

Each of the three areas is to be assessed on the following rubric:

Excellent: demonstrated performance of high merit.

Good: demonstrated performance of merit.

Satisfactory: demonstrated performance to justify continuation of appointment if received over a period of time, but not necessarily sufficient to support promotion or tenure if applied to an area in which significant contributions are required.

Unsatisfactory: demonstrated performance that does not support continuation of one’s appointment.

1. Criteria I - Teaching

Teaching is the most important activity within the School of Music. It is expected that each faculty member will excel in the art of teaching. Criteria are based on successful learning outcomes, and the ability to motivate students to achieve at the highest levels possible.

- a. Teaching - Evidence to be considered in the evaluation of teaching may include:
- (1) Demonstrated excellence and currency in instruction in the classroom, studio, or rehearsal hall as supported by data on successfully fulfilling learning outcomes;
 - (2) Demonstrated ability to attract talented students to the School of Music;
 - (3) Demonstrated success of former students;
 - (4) Written statements by colleagues, including the School Director;
 - (5) Unsolicited letters from former students, peers, or other experts in the field;
 - (6) Compilation of all teaching evaluation forms completed anonymously by students as per the current policy for collection of student evaluation documents;
 - (7) Knowledge of the subject matter taught, including range, depth, currency and use of diverse repertoire and teaching techniques when appropriate (including, for example, modern technology, improvisation, contemporary music, American music, and historically informed performance practices); and
 - (8) Development of new courses, programs, teaching materials, or teaching techniques. Consistent with the goals of the School, faculty members are encouraged to complete the training for On-line instructors offered through OIT.

2. Criteria II - Creative and Professional Activity and Research

Creative and professional activity and research may include any of a wide variety of activities, depending upon the field of specialization and the interest of the faculty member. It is expected that each member of the faculty will pursue research or professional activities appropriate to his/her field(s) of specialization and teaching assignments, and will achieve recognition among his/her peers in one or more such field of activity.

- b. Creative and Professional Activity and Research - Evidence to be considered in the evaluation of creative and professional activity and research may include (work in progress and commitments accepted should be so indicated):
- (1) Publication as author, co-author, editor, or translator of books, chapters in books, articles, reviews, monographs, and non-print materials, as well as reviews of these publications (publications subjected to substantial peer review prior to publication shall be more highly regarded than publications not subjected to such

review; it should be noted that publications in some teaching areas do not normally have peer review; faculty are not to be penalized in those cases);

- (2) Conducting research that is a significant contribution to the state of knowledge in the faculty member's field of expertise, and publication of the results;
- (3) Commissions for musical compositions;
- (4) Publication of musical compositions or arrangements;
- (5) Obtaining funds, either internal or external, for research or development or for instructional or program improvements;
- (6) Appearances on- and off-campus as speaker, conductor, soloist, ensemble member, panelist, or clinician, or as a director of a workshop or institute;
- (7) Presenting papers, speaking, participating in panels, presiding at sessions, adjudicating performing as soloist, ensemble member, or conductor, or otherwise participating in the meetings or activities of professional associations;
- (8) Appearances on- and off-campus as recitalist, guest soloist, or conductor with professional groups or in professional settings (i.e., professional appearances are recognized more highly than exchange concerts, for example);
- (9) Participation in symposiums and other selective gatherings of distinguished colleagues;
- (10) Performances by off-campus groups or individuals of compositions by the faculty member;
- (11) Performances on commercial recordings by the faculty member or performances on commercial recordings of compositions by the faculty member;
- (12.) Winning of prizes, awards, fellowships, or other special musical recognition; and
- (13) Substantial evidence of "work-in-progress" similar to several other completed projects.

3. Criteria III - Service

Service refers to activities that utilize the professional expertise of the faculty member. Each member of the faculty is expected to render a reasonable amount of service to the School of Music, to the university, and to the public at large.

c. Service - Evidence to be considered in the evaluation of service may include:

- (1) Effective service as an advisor to students;
- (2) Effective service in assisting with School administration;

- (3) Effective service on committees of the School of Music, the College of Fine Arts and the university and participation in meetings and other official activities of the School of Music;
- (4) Effective contributions to recruiting, grant writing, fundraising, or public relations efforts on behalf of the School of Music or the university;
- (5) Service in elective or appointive leadership roles in professional associations at the national, international, regional, state, or local levels;
- (6) Appearances on campus (beyond the normal responsibilities of the faculty member) as a speaker, conductor, soloist, ensemble member, panelist, or clinician, or as a director of a workshop or institute;
- (7) Utilization of the professional abilities and expertise of the faculty member without compensation or with nominal compensation on behalf of continuing education in music or in the service of government agencies, citizens' groups, educational or religious institutions, or charitable organizations at the local, state, national or international levels.
- (8) Service as a consultant to or on behalf of educational institutions, professional associations, or government agencies when it is clearly an honor to have been selected;
- (9) Service as an adjudicator in major competitions when it is clearly an honor to have been selected; and
- (10) Support for colleagues by collaborating in, performing in or attending concerts, faculty recitals, or presentations involving peers.

It is not expected that a faculty member will engage in all of the activities listed under any category. Neither is it expected that a faculty member will be equally active in each of the three categories. The question of what constitutes an appropriate balance of activities for a given faculty member should be discussed with the School Director and Dean. Each individual case will be considered on its own merits. The quality of contributions is of greater importance than the quantity.

G. Guidelines: Preparation of a Pre-Tenure/Tenure/Promotion Portfolio - Adapted for the School of Music

A faculty member's application and supporting materials for tenure are contained in a portfolio. The contents of this portfolio should reflect the criteria for tenure established by the School of Music and College of Fine Arts. Each portfolio needs

to include supporting materials regarding teaching, research, and service and should argue persuasively that the individual meets or exceeds expectations in each of the three areas.

The revised university tenure policy provides general guidelines for preparing a tenure review portfolio:

(I.A.4) “Tenure Review Portfolio” as used in this policy shall be defined as a set of verifiable materials showing evidence of the candidate's fitness for tenure. The portfolio should contain a succinct, substantive, and cumulative record of the candidate's performance during the probationary review period (see IV.A.2, of this policy). Any material generated during the review process will become an integral part of the portfolio.

(IV.A.2) The candidate, in consultation with the School of Music director and the College of Fine Arts dean, shall develop a portfolio consisting of supporting materials, including a current vita, annual reports, pre-tenure reviews, all administrative evaluations and other written evaluations that may be required by the department. An inventory of all contents must be attached to the portfolio.

(IV.A.3) The portfolio must address the criteria for tenure established by School of Music tenured faculty. Such criteria must include details of School expectations in each of the following areas:

- a. Evidence of teaching effectiveness.
- b. Research and/or creative accomplishments.
- c. Service.

The following guidelines are intended to assist in assembling and organizing supportive materials for the portfolio.

Overall Format

Portfolio materials should be organized into one three-ring binder or bound volume. Use tabs to identify the main sections for easy reference. Put your name and School/College on the spine of the binder so it is easily identifiable. If you use plastic “sleeves,” put only one sheet of paper in a sleeve (front and back would be acceptable).

As you organize your materials, remember that people from a variety of academic disciplines will review them. Provide explanations and context whenever necessary. Include in your portfolio the materials that you deem pertinent for consideration. Some items listed below are required; others are recommended; yet others are suggestions for you to consider. As the portfolio continues through the levels of review, any materials you include will not be removed; however, materials from the reviewers will be added to the front of the binder.

It is fine to include past supportive letters from colleagues in your portfolio; however, it is not appropriate to solicit specific letters of recommendation from colleagues for pre-tenure, tenure, or promotion for inclusion in the portfolio. Faculty colleagues should remain free from any commitment towards a candidate until the School of Music Pre-Tenure, Tenure, and Promotion Committee actually convenes to deliberate a considered recommendation.

Please note that some elements of the portfolio are “required” (as indicated). Other elements should be included, as applicable, at the discretion of the candidate.

1. Introductory Materials

- a. Table of Contents (required)
- b. Copy of your initial appointment letter and any changes to that initial appointment (required)
- c. Copy of tenure criteria/elaborations for your School (required)
- d. Brief narrative highlighting your accomplishments and explaining persuasively why you meet expectations for tenure (highly recommended)
- e. Curriculum Vitae (required)
- f. Administrative Annual Reports, Faculty and Administrative Pre-Tenure Reviews, and all other pertinent evaluations (required)

2. Teaching Effectiveness

- a. Brief narrative summarizing your teaching philosophy, effectiveness, and approaches to helping students learn (required)
- b. Sample syllabi for courses taught regularly (required)
- c. Sample instructional materials you have developed (recommended)
- d. Sample student assignments with your grades or comments
- e. Information regarding your work with thesis committees, student supervision, curriculum development, innovative teaching strategies, and participation in teaching-related workshops and conferences
- f. Evidence of student success – **honors, awards, or distinctions earned by your students**, list of student programs, competitions, invited convention appearances, career placement, URC achievement, etc.

g. Evidence of your remaining current with pedagogical concepts in the major field by attending professional conferences or other activities

3. Research and/or Creative Accomplishments

a. Brief narrative outlining your achievements and goals in terms of scholarly/creative work. It is helpful if you describe the significance of your work within your discipline and how your research/creative agenda intersects with your teaching (required).

b. Scholarly and creative publications: book chapters, articles in professional journals, original compositions, professional recordings, book editorships, textbooks, monographs. Provide bibliographic information and differentiate among international/national, regional/state/local, and refereed/non-refereed publications. You may include a copy of the full text of published articles or chapters if you wish (required).

c. Scholarly presentations. Differentiate among solo papers, poster presentations, panels, international/national, regional/state/local conferences, and refereed/non-refereed presentations.

d. Concerts, theatrical performances, art exhibits, or other creative presentations. Differentiate among international/national, regional/state/local, and refereed/non-refereed events. Supporting documents including programs, published reviews, etc., may be included as desired. Lists of programs may be included in the body of the portfolio whereas actual programs should be included as an appendix.

e. Published reviews, abstracts, proceedings

f. Grant proposals. **Indicate grants already funded or grants for which approval is pending**, your role [i.e. principle investigator], funding source, and period of funding

g. Self-published works such as instructional CDs, workbooks, or web-based presentations – **demonstrating acceptance or use of the published materials by others is pertinent information**

h. Awards, fellowships, honors received

i. Support for student research

Note: In this section of your portfolio, it is helpful if you provide descriptive headings such as Scholarly Articles and Conference Presentations to differentiate among the different categories of scholarly work.

4. Service

Note: In this section of your portfolio, it is helpful to provide descriptive headings to differentiate between service to the school/college/university, to the profession, and to the community/state/nation or beyond.

- a. Brief narrative outlining how your service to your School/College, the university, and/or community supports the university mission and your own professional development (required)
- b. Evaluation of the work you have done on School, College, or university committees
- c. Participation in scholarly societies: include positions held, meetings attended, etc.
- d. Services to the profession such as serving as convention moderator, competitions adjudicator, workshop clinician, etc.
- e. Involvement with student organizations such as music fraternities, music sororities, etc.
- f. Leadership roles you have taken in regional, statewide, or national activities/committees
- g. Activities related to accreditation
- h. Student recruiting or retention efforts
- i. Liaison work with schools or community colleges
- j. Work representing the university in the community, state, or beyond
- k. Speaking engagements

5. Appendices:

- a. Copies of all Faculty Annual Reports should be placed as an appendix rather than in the body of the portfolio (required). For pre-tenure/ tenure candidates these should include all FAR reports under pre-tenure or tenure review. All promotion candidates should submit FAR reports for all time in the current rank.
- b. Student Evaluations (required). For pre-tenure/ tenure candidates these

should include all student evaluations for the years under pre-tenure or tenure review. All promotion candidates should submit all student evaluations for all time in the current rank.

c. Programs of performances may be included here.

Other Comments:

It is important to prepare one full portfolio to be officially submitted to the School of Music and the College of Fine Arts on the appropriate date. Two copies of the complete portfolio will be mailed to two external evaluators for review.

The tenure policy notes that your portfolio should be succinct and substantive. There is no need to include a book in its entirety; do include reviews or abstracts of your book, if available. You do not need to include full texts of items such as articles in newsletters or newspapers although you may list the bibliographic information if you wish. If you presented at a conference, include the program page on which you are listed; do not include the entire conference program. Focus on your accomplishments since coming to SFA; these are of far greater importance than achievements at another institution.

In short, consider your portfolio to be a persuasive narrative about your professional development and your qualifications to be a tenured faculty member in your discipline at SFA. Put your portfolio together with a variety of readers in mind.

H. Merit Review Policy

EVALUATING LEVELS OF PERFORMANCE - 4 POINT SYSTEM:

- 4 = Outstanding Performance
- 3 = Very Good Performance
- 2 = Satisfactory Performance
- 1 = Weak Performance
- 0 = Unsatisfactory Performance

AREAS OF EVALUATION AND WEIGHTING:

- 60% = Teaching
- 40% = (1) Creative Activities/Research & (2) Service [Faculty member may elect weighting for each of these two areas; neither area may receive less than 10%, however.]

PROCEDURE:

1. Each person will be rated in each of the three areas on a 4-point scale.
2. The rating in each area will be multiplied by the percentage weighting.
3. The final total will be divided by 100 to produce a final “level of performance” rating.

MERIT PLAN:

3.5 - 4.0	High Merit = 3 units of merit
3.0 - 3.4	Medium Merit = 2 units of merit
2.5 - 2.9	Low Merit = 1 unit of merit
0.0 - 2.4	No Merit = 0 units of merit

The total amount of funding for merit given to the Department each year will be divided by the total number of merit units awarded to determine the dollar amount of each merit unit. Thus, the dollar amount for each merit unit will vary from year to year.

The Merit Review Panel consists of six elected members, two from each area represented on the Music Advisory Committee. Members must have been full-time faculty members in the Department for a minimum of three years at SFA before they serve on the panel. Committee members may NOT serve two consecutive terms. Each area has been asked to establish guidelines for awarding merit in its area.

V. Policies and Procedures Related to Travel

A. Faculty Travel

Please fill out a SOM Faculty Travel Request form anytime you will be away from the campus overnight on teaching days. Travel requests should be submitted to the Music Office at least a week in advance. Travel Information forms are found on the SOM web site under “Operations – Travel.”

You are expected to apply for faculty professional development funds at the College of Fine Arts level before you seek SOM funds for major professional activities. Before you accept invitations to perform or give a presentation at a convention or conference, you should consult with the Director about possible avenues for funding. Normally the SOM allocates an annual travel allowance for each faculty member of \$250 and financial help towards attendance at one professional convention; however, the convention funding is not automatic.

B. Driver’s Certification

If you need to use a university vehicle, you must be a certified driver. For most employees, certification involves the completion of a driver’s safety course. The SOM will cover the cost of the course for all faculty members

C. Overseas Travel

Advanced written approval by the President of the University is required for all overseas travel as outlined in policy C-49. This will prevent any delay in online travel requisitions being approved.

VI. Policies Related to Ethics

A. NASM – Recruitment Code of Ethics for Recruitment

Institutions shall allow students to choose without penalty among offers of admission and financial aid until May 1 of the calendar year of matriculation for undergraduate-level programs and until April 15 of the calendar year of matriculation for graduate-level programs. Written declarations of intent become binding on these dates.

B. Professional Ethics

Be professional about any critical discussions concerning students or other faculty members. It is very important that conversations like this do not take place with students or in an area in which students can overhear the conversation.

C. Evaluating and Supporting Colleagues

While it is not possible for anyone to attend every performance event, do make special efforts to attend concerts, recitals and convocations of you fellow faculty members and students. This is very important for engendering collegiality in the SOM and also very important for giving you more of the first hand information needed to evaluate your peers when asked to do so for tenure, merit and promotion.