

Department of Music Tenure Criteria

Candidates for tenure in Utah Valley University's Department of Music are assessed in three broad areas: teaching, scholarship and creative work, and service. Faculty members must make appropriate contributions in all three areas throughout their careers. Because UVU is a regional teaching university, evidence of good teaching is vitally important in tenure evaluations. Indeed, teaching spills over into the other areas: UVU encourages faculty to choose scholarship and creative work that will enhance teaching or meaningfully involve students in the project, and much faculty service incorporates teaching. Many musical activities, especially performing, tend to blend these areas together. UVU policy requires that tenure candidates produce a faculty portfolio providing evidence of accomplishment in teaching, scholarship and creative work, and service for mid-term (third-year) and tenure (sixth-year) reviews.

Candidates are responsible for their own progress toward tenure and should familiarize themselves with UVU tenure policy and departmental tenure criteria soon after hire, especially because the first steps must be accomplished during the first semester of employment. UVU Policy 637 details university requirements for tenure (<http://uvu.edu/policies/officialpolicy/policies/show/policyid/185>). Music Department tenure criteria complement and are subject to university policy. In the event of a conflict between the criteria listed here and those enumerated in university policy, the university policy supersedes the provisions of this document.

In what follows, the bulleted lists are neither exhaustive nor necessarily obligatory; they offer representative examples.

Teaching

The first priority for UVU faculty is excellence in teaching. Faculty are expected to become effective teachers and to master the knowledge relevant to course content. Courses must be well-organized, up-to-date, demanding, and engaging. What matters most is how well students learn and how they benefit from having taken the class; impressive student outcomes are the best indicators of good teaching. Evidence of excellent teaching is presented in the faculty portfolio, and may include materials such as the following:

- student outcomes revealed by comparison of pre-test vs. final exam results, jury results, student projects, and student accomplishments
- student feedback, including Student Ratings of Instructor (SRIs)
- peer review, internal and/or external
- materials distributed to students (syllabi, handouts, exams, assignments, guidelines for projects and performances, that give evidence of excellence)
- explanations of the implementation of effective teaching techniques, including effective use of technology

Faculty rarely begin their teaching careers with adequate pedagogical expertise, so most portfolios should include evidence of professional development that aims to improve teaching. All faculty should be engaged in and document a continuing cycle of assessing teaching performance, finding ways to overcome deficiencies revealed by the assessment, implementing change, and assessing the results of the change. Many candidates also enhance their teaching by participating in professional conferences aimed at improving content-area mastery or teaching.

Scholarship and Creative Work

Because faculty are specialists, and other specialists from the same field are best able to judge their accomplishments, universities rely on professionals from the faculty's field of expertise to assess scholarship and creative work. This is known as peer review. In many fields, the standard mechanism of peer review is the juried publication: a scholar writes an article on her research and sends it to a professional journal; the editors send it to a panel of experts for review; if the article meets the standards of the field, the panel recommends acceptance, and the published paper is seen as evidence of scholarly accomplishment. A similar process selects presentations to be offered at professional conferences.

In any field, a generally perceived hierarchy of prestige exists. For example, reading a paper at a national meeting impresses more than reading a paper at a meeting for a local chapter; some journals are more highly respected or selective than others; the judgment of specialists has more weight than that of people, however intelligent, outside the field. Faculty should keep this hierarchy in mind as they plan their scholarship and creative work, for it will guide the tenure committee's judgments about the quality of a candidate's work.

Musicians are so highly specialized that it is often useful for a candidate's portfolio to explain to faculty in other fields how to understand their accomplishments in the context of their specialty. For example, a musicologist, let alone a physics professor, is unlikely to know which harp competition is the most prestigious. Or, one may explain that peer review exists where it is not immediately obvious: a CD on a nationally recognized label has gone through a process of selection comparable to that for an article in a professional journal; an invitation to perform, lecture, or give a masterclass at a prestigious conservatory reflects the judgment of eminent professionals.

Many musical accomplishments do not automatically incorporate peer review. In such cases, the candidate should either arrange to have peer review solicited or find some other way of establishing appropriate credibility. Here, too, different kinds of responses count differently: personal congratulatory e-mails or notes—especially when the writer is not a credentialed specialist in a relevant field—usually have no effect on a tenure case. Even from a qualified specialist, letters addressed to the candidate are open to questions about objectivity. But reviews or assessments

written by experts and addressed to the department or RTP committee chair offer acceptable instances of peer review, especially if the letters are solicited by the chair rather than the candidate. Therefore, when a candidate becomes aware that a reputable professional will attend a performance, the candidate might recommend that the department or RTP committee chair request a letter.

Evidence of scholarship and creative work in the faculty portfolio may include but is not limited to:

- publications (books, articles, reviews, compositions, arrangements) and published recordings
- performances, masterclasses, presentations, and lectures
- awards and honors received
- competition results
- contracted services for professional groups (such as the Utah Symphony)
- media broadcasts of recordings or performances
- premieres

Service

Faculty members contribute to the department, school, university, profession, and community through service and outreach. Evidence of service and outreach in the faculty portfolio may include but is not limited to:

- participation on department, school, and university committees
- organization of and participation in university events
- service in professional organizations
- adjudication at festivals and competitions
- presentations to charitable or public school groups
- student engagement activities within the community

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