

Faculty Guidelines Arkansas Tech University Department of Music

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These guidelines will be operable for the academic year 2018 – 2019, and all following years.

These guidelines include all music faculty members required to participate in annual portfolio review regardless of rank, tenure, or status.

Music Department Mission

The mission of the Arkansas Tech University Department of Music is to fully exercise its tradition of educational and cultural regional leadership to enhance the quality of life through the art form of music, providing undergraduate educational, artistic, and career opportunities for individuals and the greater society.

The Department of Music has an established reputation for the superior quality of the music teacher preparation program and for high standards in musical performance. Arkansas Tech University is an accredited institutional member of the National Association of Schools of Music.

The goals of the music department are:

- To provide excellence in music instruction;
- To provide music instruction for students desiring to pursue music-related studies as a major, as preparation for graduate music studies, and as preparation for a career in music;
- To provide music curricula leading to the Bachelor of Arts with a major in music;
- To provide the necessary and desirable professional preparation for the training of accredited music teachers for public schools (Bachelor in Music Education);
- To provide opportunities for meaningful professional growth through direct involvement in musical performance;
- To provide educational and artistic service to students, the institution, the community, and the region;
- To encourage creative work and research; and
- To have dedicated policies and resources for effectiveness in departmental programs.

The Department of Music values the process and product of teaching and learning. Owing to the unique role of music as a performing and creative art, the department recognizes that in addition to traditional scholarship, creative scholarship is central to the teaching process. Research and performance inspires teaching, and in turn, teaching inspires the process of artistry. The Department also places value on service to the University, the Community, and the Profession, realizing that music in academia does not exist in isolation, but thrives upon enrichment, collaboration, outreach, and professional development.

Music is a discipline that involves two general areas of specialization and academic expertise. Creative specialties include, but are not limited to, performance, composition, directing and conducting. Teaching specialties consist of, but are not limited to, music history, music theory, pedagogy, and music education. Evaluation criteria for the areas differ in that recognition and productivity as a performer, composer, or conductor (etc.) demonstrates mastery of the creative specialties, and traditional research demonstrates mastery of the academic specialties.

The Music Department Promotion and Tenure Committee (DPTC) will annually review all full-time faculty members' portfolio regardless of rank, tenure, or status with the intent of providing feedback that helps mentor and prepare the faculty member for mid-term review, promotion, and/or tenure on teaching, scholarship, and service. For tenured faculty not seeking promotion, the DPTC will provide feedback on teaching, scholarship, and service accomplishments for the previous year. Classroom visitation may be included in the peer review process. Creative performance review will be an ongoing process. (See appendix #1)

The Music DPTC subscribes to and adheres to the promotion and tenure guidelines presented in the Faculty Handbook. The guidelines presented within this document are intended to enhance and supplement the promotion and tenure guidelines presented in the Faculty Handbook within the discipline of music. As both ATU and the field of music are constantly evolving, it is suggested that these guidelines be frequently reviewed and amended as needed.

TEACHING:

The Department of Music is committed to quality teaching as stated in our goals. Applicants for promotion and/or tenure should exemplify and be able to demonstrate and document that, within the wide diversity of musical disciplines and techniques, this understanding is observed, and best practices to achieve the above stated goals have been utilized.

Teaching involves the transference of knowledge or skill to students. An annual peer review of the teaching portfolio will be conducted by the DPTC.

Documentation of Teaching Activities include, but are not limited to, the following:

- Evidence that students have been provided with an understanding of historical periods of literature and performance practices for solo or ensembles as presented through live performance
- A university-wide, standard student evaluation to measure effectiveness of classroom teaching
- Evidence of teaching effectiveness, which may include, but not limited to:
 - Objectives, syllabi, exams
 - Student learning outcomes (e.g., audition results, recitals, jury evaluations, recital / concert programs)
 - Course modification/improvement and teaching techniques
 - Advising and mentoring
 - Professional development in teaching
 - Preparing students for upper division courses should be demonstrated
 - Preparing students for advanced study and/or career goals should be demonstrated
 - Documentation of other student instruction not reflected in teaching load, mentoring students in projects, recitals, etc. should be maintained

SERVICE:

Service is inherent to our work as musicians. As well as committee work, the music faculty service profile should include those activities that meet the musical needs of our university and community. Additionally, the music department as an entity has many administrative functions that are unique to our department and require additional departmental service hours including, but not limited to, admission and scholarship auditions, performance scheduling and management, and recruitment activities.

Service involves providing help or support to a community. It includes, but is not limited to, the following:

Service to the institution

- Membership on university, college or departmental committees, including recital committees
- Participation in self studies and/or academic program development
- Sponsoring/advising student organizations, student musical events, competitions, forums, etc.
- Participation in student recruitment and/or serving as an official representative of the University
- Performing or creating music as requested by ATU service requirements
- Grant writing (non-research types of grants)
- Teaching overloads for reduced compensations
- Workshops, band and choir camps, and other collaborative activities

Service to the profession

- Performing, holding office, and/or membership in professional organizations
- Attendance at professional meetings
- Serving on committees organizing, conducting, or assisting with professional meetings of professional organizations
- Providing consulting services (This may not be the sole component of the professional service area.)
- Serving on committees for accreditation
- Service to public schools

Service to the community

- Participating in a community project or assisting public organizations
- Holding public office
- Public activity in organizations outside faculty member's area of expertise
- Service to public schools
- Providing consulting services

Documentation of Service Activities includes, but are not limited to, the following:

- Descriptions of work, including:
 - Accomplishments of committees or organizations
 - Number of people served and/or benefited
 - Time committed to each service
- Professional and public commentary obtained from within and outside the University
- Honors or awards recognizing service
- Correspondence and thank you notes

SCHOLARSHIP:

ATU believes that scholarship has four overlapping areas of concentration: the scholarship of discovery, integration, application, and teaching. Within this understanding music should be understood as an art form that demands all four areas of scholarship be utilized within one discipline that is traditionally divided into two general areas, traditional scholarship and creative scholarship.

The Department of Music recognizes that scholarship exist in various forms depending on specialized areas of study, instructional assignments, and/or opportunities within the profession, and that evaluation criteria will differ in the percentage that traditional research informs creative scholarship, and that creative research informs traditional scholarship, but that truly integrated music scholarship will incorporate both interconnected concentrations.

Traditional academic areas of scholarship include (but are not limited to) music history, music theory, pedagogy, and music education. Traditional creative areas of scholarship include (but are not limited to) performance, composition, directing and conducting.

The following examples are provided, but are not intended as an exclusive or exhaustive list.

Scholarship:

- Research that leads to publication, presentation, or performance
- Presentations at international, national, regional and state venues
- Books, monographs, proceedings, reviews
- Editorial duties, review of research and publication proposals
- Awards, Grants, or Commissions
- Study in addition to degree work
- Attending workshops, seminars, conventions, professional meetings, or lectures focused on professional improvement
- Solo performances in recitals or as featured soloist with an ensemble
- Performances as a member of a musical ensemble
- Conducting student and/or professional ensembles, both inside and outside the institution
- Directing musically focused theatrical presentations
- Composing original works or creating transcriptions / arrangements of existing works
- Artists in Residence
- Serving as a clinician, adjudicator, or directing master classes

Documentation of Scholarship and Creative Activities may include, but are not limited to, the following

- Concert, recital, and event programs
- Copies of articles, books, reviews, etc.
- Presentation handouts
- Conference programs listing speaker and/or abstracts
- CDs, DVDs, media links
- Grant letters
- Letters of appreciation
- Scholarly correspondence
- Documentation of attendance at professional events

Appendix #1: Creative Scholarship Peer Review Considerations

Performance Evaluation / Peer Review

Music performance is a temporal art that is presented through live performances. The work of the musician as a composer, performer, director, conductor, or accompanist is on display for all to evaluate. As such, every time a musician performs, he or she is placed in a situation of peer review. Thus, the reputation a performing musician has earned is based upon the collective evidence presented through public exposure over a given span of time.

The performance reputation of colleagues is the major way peers are able to evaluate the performance aspect of creative scholarship. Although this reputation is based upon live performance observations, where informed colleagues make those observations, they carry a similar weight to peer-reviewed publications. It is important that faculty considering tenure or promotion have colleagues attend their creative events, as these observations will necessarily form a basis for the DPTC's evaluations.

Justification:

The presentation of solo recitals, performances with major ensembles, conducting, and/or coaching concerts and ensemble programs, directing musical theatrical productions, or accompanying such activities requires many hours of preparation. These hours of preparation and study parallel the effort required to be a valuable lecturer, clinician, or adjudicator. In general, the preparatory steps include:

A. Research

Proper preparation for any of the activities listed above requires hours of study and research of historical and stylistic performance practices of the music performed. A typical program will contain music from several different style periods and several different composers.

B. Preparation

Any performing individual must devote many hours per week of rigorous disciplined practice just to maintain the physical strength and coordination necessary to retain mastery of his or her genre. The director or conductor must work constantly to maintain the ability to communicate musical ideas to a group. The actual preparation of a selected program will take additional hours over a period of several weeks and months in order to develop mastery of the chosen literature. In addition, singers must study and master the foreign language text so they can understand and project textual ideas more effectively. Instrumentalists must constantly be learning new techniques required by contemporary music styles. In general, approximately fifty to eighty hours of research, study, and practice is devoted to preparing one sixty to seventy-minute concert or recital.