

Teaching Effectiveness Measures

Southern Utah University Music Department

The music department at Southern Utah University recognizes that student evaluations do not fully reflect teaching effectiveness, particularly as such effectiveness pertains to employment, tenure, and rank advancement.

In music, teaching effectiveness is continually evaluated by the department as a whole in student performances on Friday afternoon student recitals. Teaching effectiveness is measured by student improvement throughout the student's time in the degree program.

Each teacher on full-time contract is responsible for applied studio teaching in his/her area of expertise. Students are assigned to each teacher based on the student's talent and the student's choice of instrument as a major. Music teaching effectiveness is also measured at the end of each semester when each music major must take a juried examination in front of a panel of faculty with expertise in music. Because jury panel composition may vary from year to year the peer evaluation of teaching effectiveness encompasses more than one or two individuals. Comments on the individual student are written on jury sheets by each member of the jury panel and are shared with the students by their private applied teacher. The panel is aware of whether the student has progressed technically and artistically, and over time evaluations reveal whether the applied teacher is doing a good job.

Each student in music must have a major instrument. Before graduation each student is required to complete at least one recital on that instrument dependent on the degree that the student is seeking. Each student must pass a juried recital preview in front of a panel of faculty in order to perform that recital in public. Teaching effectiveness is evaluated each time a student does this, and if a student does not pass the teacher is able to relate why in the discussion with the panel following the jury. At that time decisions are made as to what needs improvement, and a course of action is mapped out. The jury will hear what needs to be addressed at another time before the student is allowed to perform the recital in public.

Each student in the department is required to participate in at least one vocal or instrumental ensemble each semester. The ensembles are assessed in a public forum. Unlike most classes where the class is not tested in public and the teacher's effectiveness is also not judged in a public forum, the directors or conductors of each ensemble and the performances that the ensembles give are judged by students, community, and faculty peers. The performance is judged on that basis of quality of literature and the execution of that literature both technically,

stylistically, and artistically. This measure of peer evaluation of faculty occurs regularly throughout the school year.

Another form of teaching effectiveness that is measured by outside peers is in the arena of student competitions. When students place in a competition, are chosen to be in an intercollegiate honor ensemble, or are chosen to perform solos or concertos with an outside ensemble, this is also a measure of teaching effectiveness. Likewise student acceptance into graduate music programs is also a measure of teaching effectiveness because a student may not enter a graduate program in music without completing an audition.

The music department feels that in the discipline of music these public and juried measurements are far more than the subjective student evaluations of each class.

Scholarly/Creative Activity in Music

In a standard music department, scholarly/creative activities range from “traditional academic standards” to performing scholarly/creative activities (as recognized by our accrediting body, the National Association of Schools of Music [NASM]).

In the discipline of music, teaching effectiveness and scholarly/creative achievement are interdependent and serve to enrich and strengthen one another. Faculty are expected to remain current in their discipline.

Scholarly/Creative achievement in the Department of Music may be manifested by the candidate through:

1. Public performances at the local, state, regional, or national/international level, including on campus performances. The tradition in the field of music is that the audition or invitation to perform is the juried peer review.
2. Performances may also take place at educational/professional conferences, including:
 - Professional Ensemble
 - Invited guest conducting or directing
 - Clinics, workshops, and master classes
3. Publications that may take the form of books, articles, monographs, compositions and arrangements, program annotations, computer software, and/or reviews. Most desirable are those that represent a juried selection for inclusion in a national or international venue, publication by a recognized publisher in the field, or an invitation by a nationally recognized organization or learned society.
4. Presentations, lectures, clinics, workshops, and poster sessions at conferences, conventions, seminars, or colloquia at the local, state, regional, or national/international level.
5. Performances of the candidate’s compositions and/or arrangements on campus, or at local, state, or national/international venues.
6. Recordings of the candidate’s compositions and/or arrangements.

7. Awards and honors that recognize particular aspects of scholarship of performers, conductors, and composers (e.g. competition prizes, invited appearances, etc.).
8. Unpublished materials that have received favorable and documented peer review.
9. Original material written for concert or theatrical presentation.
10. Guest lectures or papers:
 - presented in another class other than an assigned SUU class
 - presented at another college or university
 - presented on a faculty lecture series
11. Professional recordings of solo, chamber, or large ensemble performances.
12. Grants and contracts funded, unfunded, or pending.
13. Other indicators or descriptors that support scholarly/creative achievement.

For detailed examples and minimum amount of activity see Appendix A.

Appendix A

Examples of Scholarly/Creative Activity in Music

The following list is meant to provide examples of scholarly/creative activity in music falling within the general descriptions posited by the Boyer Model. These general descriptions fall into four general categories of scholarship: discovery, teaching and learning, engagement, and integration. The minimum amount of scholarly/creative activity for **tenure track** faculty must include two activities from the list below. The following is not intended to be a list from which the faculty must check off every activity. Activities are listed with the idea that they are merely representative of various accepted forms of scholarly/creative activity, and that faculty members will only be able to undertake a limited number and variety of activities on this list.

Recital Performances:**

- Solo recital
- Solo on a recital
- Soloist with chamber ensemble, orchestra, or choir
- Joint recital (two or more solo performers)
- Member of an ensemble
- At a conference or convention
- Lecture recital

Ensemble Performance – Performing as a member of any of the following:

- Band
- Orchestra
- Choir
- Chamber groups (vocal and/or instrumental)
- Other less traditional instrumental groups

Opera:

- Performance of a role
- Member of the chorus

Accompanying:

- Accompanying soloists or ensembles at competitions, auditions, or rehearsals

Narration:

Serving as narrator in oratorio or other musical works requiring narration

Conducting and Directing:

Choir and Choral Festivals

Band

Orchestra

Opera (stage directing, vocal directing, conducting)

Musical Theater (stage directing, vocal directing, conducting)

Small Ensembles

Community groups

Honor Ensembles

Directing, Executing, or Producing an event, concert, or clinic:

Directing, executing, or producing competitions or conferences

Performance of SUU groups outside or beyond SUU performance:

Area schools

Conferences or conventions

By invitation

Joint concert

Guest Lecture or Paper:

Faculty lecture series

Class other than assigned SUU class

At another school

At a conference or convention

At a concert/recital

Article Written and Published:

By invitation

Review of other printed material (e.g. books, articles, music, recordings)

Original research

Editing of printed material

Compositions or Arrangements:

Commissioned
Performed
Published
Consulting on a commission
Libretto translations
Editing
Original scripting design

Conferences, Master Classes, Conventions:

Observer
Participant
Presenter
Facilitator
Clinician

Adjudicating:

Local
State
Region
National
International

Consulting:

Organizations where the musical expertise of the candidate is required; e.g. as a repertoire consultant for competitions

Recordings:

Contract
Producing audio/recording material

**Faculty recitals and concert performances are typically not juried in college and university settings. No mechanism exists for funding adjudication nor has such adjudication traditionally been considered desirable or appropriate, particularly for institutions in geographically isolated locales.

SERVICE

Activities encompassed under Service must contribute to the greater good of the Department of Music, College of Performing and Visual Arts, Southern Utah University, and/or the broader community/public. The standard of the Department of Music is that the faculty member is expected to direct an appropriate portion of their efforts to Service.

University Service includes but is not limited to:

- Serving on university committees and task forces
- Serving on Faculty Senate
- Serving as committee chair
- Coordinating competitions and/or events
- Willingness to take on special assignments or projects (e.g. ensemble performances for commencement, convocations, or other events.)
- Serving on recital preview/jury panels outside of your applied area
- Club Advising
- Alumni relations

Professional Service includes but is not limited to:

- Holding offices in local, regional, or national associations
- Serving on local, regional, or national committees
- Adjudication of events

Community/Public includes but is not limited to:

- Holding office in non-academic professional organizations
- Assisting in professional or community-based arts organizations, events, and concerts
- Participating in educational outreach

COLLEGIALITY

In addition to “collegiality” as defined in SUU Policies 6.1 No. 4 and 6.28, the following list is meant to provide some **guidelines** to assist music faculty in defining their own collegiality; these are suggestions and the list is not meant to be restrictive, exclusive, or exhaustive:

- Faculty members are encouraged to be supportive, open, accommodating, and pleasant to their colleagues.
- Faculty members will regularly attend and actively participate in music department faculty meetings.
- Faculty members will attend music department events in support of colleagues and students.
- Faculty members will respect the university’s contract with students regarding registration and adhere to the class meeting times and location as published in the university catalog.
- Faculty members will always consult applied teachers first before asking students to participate in ensembles or performances.
- Faculty members will be mindful not to place undue stress on students by overloading the students’ rehearsal and performance schedules; e.g. scheduling full dress rehearsals the same evening as a concert.
- Faculty members will be respectful of the music department resources and not select ensemble music that places undue stress on other areas within the music department, including faculty, students, equipment, and space.
- Faculty members should be willing to assist colleagues in various non-contractual activities for the benefit of the music department.
- Faculty members will keep the music department faculty informed of travel plans well in advance, especially regarding ensembles, to allow for coverage of classes, discussion and/or approval.
- Faculty members will keep the music department faculty informed of extra-curricular budgetary expenditures and fundraisers within the department to remain equitable in disbursement of funds to groups, ensembles, etc.