

**School of Music  
Personnel Committee  
Policies, Procedures, Criteria and  
Responsibilities**

*Passed by the Music Faculty 3/06/01*

*Section on Doctoral Equivalency finalized 3/27/01*

*Revisions and New Documents Passed by Faculty 05/03/05*

*Revised by Faculty 11/05, 2/06*

**MISSION STATEMENT**  
**(adopted fall 2003)**

The School of Music of SUNY – College at Fredonia is an internationally recognized undergraduate and graduate program in a comprehensive, liberal arts and sciences college of the State University of New York. We provide the foundations of outstanding musicianship for all music majors and enrich the cultural life of the campus and community. Our mission is to provide the resources and the guidance necessary to motivate our students to seek excellence in their individual careers in music education, performance, composition, music theatre, music therapy and sound recording. In an environment oriented to the individual, we endeavor to create musicians who will assume vigorous roles as leaders and participants in significant musical experiences.

## Personnel Committee Handbook

### PREAMBLE

The Personnel Committee of the School of Music is elected by the music faculty in accordance with its resolution of October 19, 1972. It acts in an advisory capacity to the Director of the School of Music ( hereafter referred to as "the Director") in all matters pertaining to renewal of term appointment, granting of continuing appointment, promotion and discretionary salary increases. In these matters the Personnel Committee serves to represent the faculty and to ensure that the recommendation to consult as specified in the Policies of the Board of Trustees, in the Agreement between the State of New York and the United University Professions, Inc., and in the Faculty Handbook is fully and fairly met.

The procedures and criteria employed by the Personnel Committee in the exercise of its functions are set forth below. The criteria are in conformity with, and in elaboration of, those established in the Policies of the Board of Trustees.

### FACULTY BY-LAWS

#### **Personnel Committee** (Passed by the Faculty 3/06/01)

(additions passed by faculty 05/03/05 )

- a. This committee is responsible for collecting information and making recommendations to the Director of the School of Music regarding reappointment, continuing appointment, promotion and discretionary increases in pay.
- b. This committee shall consist of five *tenured* faculty members and an alternate, who may be *untenured* (but tenure-track), elected by the Faculty. It is preferable that the committee's membership represents a balance between the various academic disciplines contained within the School of Music, including applied and academic faculty from different sub-disciplines or performance areas.
- c. The five elected members shall elect a Chairperson.
- d. The elected members shall serve for two years. A committee member or alternate shall not be elected for more than two consecutive terms. An alternate shall be elected for a two-year term by the faculty to serve in place of a regular voting member of the committee whose case is under consideration or who for some reason believes he/she should not adjudicate in a particular case.

## Personnel Committee Handbook

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## **PART I**

### **Procedures & Responsibilities General Procedures**

1. In each instance of its deliberations the Committee shall gather all pertinent information and follow all the procedures established by this document before making its recommendations to the Director.
2. The techniques for gathering information shall be comparable for considerations of re-appointment, continuing appointment and promotion.
3. In such special instances as arise, the Committee will adopt procedures as close to those referred to in (2) above as the situation permits.
4. All official recommendations and directives taking place between the Committee and the Director, shall either be in writing or -- in the event of discussions, etc. -- confirmed in writing after the fact so that there will be no confusion as to what transpired.
5. All information gathered by the Committee (whether in written submissions to it by faculty members or from meetings and discussions with faculty called to meet with the committees) shall be documented in writing; such information shall be summed up in writing by the Committee Chairperson or designate and agreed to by the Committee at the next earliest meeting. It is the intent of the Committee that the confidentiality of written and oral peer evaluations of faculty members to the Committee in session will be respected.
6. The alternate Committee Member shall be invited to participate in all discussions, but shall take part in voting only where the vote concerns a regular member of the committee, or in the absence of a regular member of the Committee.
7. At any state of deliberation of Committee members may take formal, written exception to the proceedings. In the event of a non-unanimous recommendation, individual or cooperative minority reports may be prepared and submitted. Both kinds of document, if submitted, in all cases will accompany the majority report of the Committee to the Director.

### **Operational Procedures**

1. The initial responsibility of the Committee is to gather all pertinent information before deliberation on the case at hand.
2. In each instance an objective summary of this information shall be prepared according to the criteria listed below.
3. Contributions of information by faculty members who are on the Personnel Committee, and their individual opinions, shall be subject to collective evaluation and decision in the same way

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as the submissions from other faculty members, and become part of the record in the same manner.

4. After all information and opinions have been gathered and summarized as described above, a copy of this summary as agreed on by the Committee (in which no individual names of contributing faculty members should be mentioned) shall be given to the faculty member concerned for his/her written response. This response shall become a part of the record ultimately submitted to the Director. The faculty member will, in addition, will be given the opportunity to discuss the response with the committee.

5. The Committee shall, when necessary or useful, invite individual faculty members other than those specifically under discussion to meet with the Committee to provide further information or opinions. Records of such meetings will be kept in the same manner as at other meetings of the Committee.

6. The Committee shall make its recommendation solely on the basis of the information provided as above and according to the criteria listed below, without regard to purely administrative considerations such as staffing, filling a vacancy, reassignment of teaching duties, quotas, etc.

7. The recommendation finally agreed to by the Committee shall be prepared in writing and sent to the Director, with one copy for the Committee's files and a second to become part of the faculty member's personal file in the School of Music office, along with copies of the information gathered by the Committee which led to the recommendation.

8. Information so deposited in the faculty member's personal departmental file may be used by the Committee in future deliberations, but always considered in the light of the intervening developments and circumstances (such as continued professional growth, elimination of previously identified problems or weaknesses, etc.) and in the context of the faculty member's present (rather than past) standing in the School of Music.

9. When the recommendation has been made to the Director and the faculty member apprised of its nature, he/she may prepare a written appeal for submission to the School of Music Director, that he/she may chose to take into consideration. A copy will become part of his/her personal file.

### **Term and Continuing Appointment (Additional Procedures)**

1. At least 3-4 weeks (if circumstances permit), before consideration of a particular faculty member is to begin, the faculty member shall be advised to update his/her vita and other records in his/her departmental file.

2. The faculty member shall be advised that a recent set of student evaluations, using the School of Music format, should be part of the updating of his/her records. Other sources of student evaluations (e.g., past student testimonials, etc.) may be utilized as well.

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3. Using the peer evaluation form, peer teaching evaluation form, and student evaluations, as well as information presented in the candidate's dossier (see Appendix), the Committee shall seek information and recommendations from the remaining faculty members in regard to those under consideration, in accordance with the criteria listed in Part II. Special weight shall be given to evaluations by faculty members whose own teaching responsibilities or expertise falls within the areas relevant to the faculty member under consideration.

### **Promotion (Additional Procedures)**

1. At least 3-4 weeks before promotions must be considered (where this is possible) the Committee shall advise the faculty that any faculty member who wishes to be considered for promotion should update his/her vita (including student evaluations) and other records in his/her School of Music file.

2. Using the peer evaluation form (see Appendix), the Committee shall seek recommendations from the faculty as to which of its members should receive consideration for promotion, according to the criteria listed in Part II. Faculty members may recommend themselves via this form.

3. The Committee will consider all such responses and from the total number select those faculty members they believe most warrant consideration for promotion at this time. This selection shall be made on the basis of the criteria listed above and any other relevant considerations (salary and rank inequities, promises made at the time of initial appointment, etc.); all factors considered must be reflected in the Committee's written recommendations.

4. Before a final recommendation in any case is submitted to the Director, a preliminary summary of the Committee's position will be submitted to each faculty member concerned, who will be invited to write in response, and to meet with the Committee to present any verbal arguments in his/her behalf which the written vita may not convey or to defend his/her case for promotion if the Committee is not presently inclined to a positive recommendation. Notes shall be taken, for the Committee's records, of all such verbal submissions; they shall be incorporated into the Committee's final recommendations wherever appropriate.

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### **Discretionary Salary Increases (Additional/Special Procedures)**

#### Responsibilities of the Committee

1. When the School of Music is asked to recommend faculty members for discretionary salary increases, the Committee, at the direction of the Director, will recommend those it thinks most deserving as per guidelines distributed by the President of the College.

#### Responsibilities of the Faculty Member Under Consideration

1. To prepare all documents (including vita, etc.) as are requested by the Committee by the deadlines set by the Committee. Missing deadlines or forgetting to submit important material may cause a decision to be made on incomplete information or may influence the Committee's judgment of the faculty member's responsibility or attitude.

2. If at any time the faculty member in question has questions, challenges or objections to Committee procedures or to the character or nature of the information in its possession, he/she shall meet with the Director. The Director shall mediate such contentions with the Committee.

**PART II  
Criteria & Definitions**

**Terminology used in Evaluations and Recommendations**

In order to assure consistent interpretation and communication of evaluative procedures and recommendations, the following terminology will be used where appropriate in these documents.

Excellent	Strong recommendation
Good	Recommend
Satisfactory	Recommend with reservation
Poor	Not recommend

**Comparison of Criteria**

**Minimum Criteria to be Employed and/or Retained by SUNY**

<u>SUNY</u> Mastery of subject matter as demonstrated by such things as advanced degrees licenses, honors, awards and reputation in the subject matter field.	<u>Fredonia College</u> Degrees: Possession of the appropriate terminal degree or demonstrated professional competence	<u>School of Music</u> Doctorate or equivalency (demonstrated competence)
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**Criteria Used in Consideration of Promotion, Tenure and Merit**

<u>SUNY</u> Effectiveness in teaching	<u>Fredonia College</u> Effective Teaching	<u>School of Music</u> Teaching
Scholarly Ability	Research and Publication	Creative and Professional Activities
Effectiveness of University Service	University Service	Service
Continuing growth as demonstrated by such things as reading, research or other activities to keep abreast of current developments in his/her fields and being able to handle successfully increased responsibility.		Continuing growth is considered a process more than a specific category of activities. If achievement is demonstrated in the above categories it reflects continued growth.
	Professional Societies: Contribution to the work of professional societies as an administrative officer or in similar capacities.	(Professional Societies are included under Service)

**Mastery of Subject Matter**  
**Minimum Criteria to be Employed and/or Retained by the School of Music**

It is expected that any individual hired by the School of Music will have a degree of expertise appropriate for collegiate teaching. While in some cases this level may be minimal at the time of being hired (at least a Master's degree), it is expected that in such cases every effort will be made by the faculty member to improve on this knowledge and skills. Although the doctorate is traditionally considered an indication of an acceptable level of knowledge and skill in academic areas, the field of music does offer some exceptions. It is expected that if an individual possesses less than the traditionally accepted knowledge and skill (doctorate or equivalency), it is understood that an appropriate pattern of growth will be demonstrated either through obtaining a doctorate or equivalency before consideration for promotion and/or tenure.

The following is a list of criteria that are considered to reflect acceptable "Mastery of Subject Matter" levels for teaching at the State University of New York, College at Fredonia, School of Music at the Assistant Professor rank or with tenure.

**Areas of Primary responsibility:**

1. Academic areas such as Music Education, Music Theory, Music History, or Music Composition -- a doctorate is expected.
2. Selected areas for which a doctorate is not offered such as Music Therapy or Sound Recording -- a judgment will be made based on the credentials and/or knowledge and skill shown at Fredonia regarding level of knowledge and skill.
3. Applied music -- as the DMA or equivalent doctorate is available at most major institutions of higher education, it is expected that this will be considered to be the accepted level for "Mastery of Subject Matter." However, in some cases an equivalency should be considered. In such instances the procedures are outlined in "Doctorate Equivalency for Applied Faculty."

**Doctorate Equivalency for Applied Faculty**

The doctorate is generally required for tenure for School of Music faculty in all areas. However, for some faculty in the applied area, pursuing a professional doctoral equivalency may be an alternative to the doctorate. This option would entail a highly visible and successful performing career, both on and off campus. Professional activity such as significant professional engagements (solo, ensemble, orchestral) of national or international stature, recordings, and/or favorable reviews would be essential for the strength of the candidate's credentials.

If a faculty member does not have a doctorate completed prior to employment at Fredonia, the candidate should discuss this issue with the Director, Dean and Vice-President. He/she should choose to pursue either a doctorate or professional equivalency upon hiring, and that choice will be reflected in the contract. Until the time of the 2nd year review (at 1 and 1/2 years of service), the faculty member may petition the Personnel Committee to change the original choice. The Personnel Committee, in consultation with the appropriate area

coordinator, will review the faculty member's credentials and make a recommendation to the Director, Dean and Vice President to support that change or not. In rare circumstances, a faculty member may appeal to the VPAA for a change in status after the 2nd year review."

### **Criteria for Promotion, Tenure & Merit**

Recommendations for promotion tenure and merit shall be based upon the record of the faculty member in the following categories, listed in order of importance.

- A. Teaching
- B. Creative and professional activity and research
- C. Service

It is expected that a faculty member will engage in some but not all of the activities listed under each category. Each individual case will be considered on its own merits.

*Teaching* represents the most important single function of the School of Music. It is expected that each member of the faculty will excel in teaching. Enthusiasm for teaching and the ability to stimulate students to achieve at the highest level possible are important attributes of the faculty member.

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

*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. Service is subordinate to the other two categories of activity, however, and no amount of service can compensate for a lack of skill in teaching or for a lack of professional activity or research.

### **Teaching**

Evidence to be considered in the evaluation of teaching may include:

1. Demonstrated excellence in instruction in the classroom, studio, or rehearsal hall. Including, but not limited to:
  - a. recognition of and response to student interest within the instructional framework.
  - b. organization of instruction.
  - c. demonstrated skill in developing fair and valid procedures for evaluating students.
  - d. out-of-class efforts to broaden students' awareness of instructional material.
  - e. introduction into classroom, studio or rehearsal the latest scholarship and critical findings in the field.

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2. Demonstrated ability to attract talented students to the School of Music.
3. Demonstrated knowledge of the subject matter taught, including range, depth and currency.
4. Development and implementation of new courses, programs, teaching materials or teaching techniques.
5. Restructuring old courses to bring in line with student interests.
6. Teaching evaluation forms completed anonymously by students (and, when necessary to protect the student's anonymity, administered and collected by a third party), provided that the forms for an entire class are submitted and not a selected sampling.
7. Demonstrated success of former students.
8. Written statements by colleagues, including area coordinators.
9. Unsolicited letters from former students.
10. The extent to which students elect the faculty member's courses (with due regard for such matters as the level of difficulty of a course, its role in the curriculum and whether or not it is required).

### **Creative and Professional Activities**

Evidence to be considered in the evaluation of creative and professional activities may include (work in progress and commitments accepted should be so indicated):

1. Publication as the author, co-author, editor or translator of books, chapters in books, articles, reviews, monographs and non-print materials and reviews of these publications (publications subjected to substantial peer review prior to publications shall be more highly regarded than publications not subjected to such review).
2. The conduct of research contributing significantly to the state of knowledge in the faculty member's field of specialization 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 improvement.
6. Appearances off-campus as a speaker, conductor, soloist, ensemble member, panelist or clinician or as a director of a workshop or institute.
7. Presenting papers, speaking, participating on panels, presiding at sessions, adjudicating, performing as soloist, ensemble member or conductor or otherwise participating in the meetings or activities of professional associations.

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8. Appearances off-campus as recitalist, guest soloist or conductor with paid professional groups or in professional (paid) settings.
9. Participation in symposium 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. 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.
13. Service as an adjudicator in major competitions when it is clearly an honor to have been selected.
14. Winning of prizes, awards, fellowships or other recognition.

### **Service**

Evidence to be considered in the evaluation of service may include:

1. Effective service as an advisor to students, or student organizations.
2. Effective service in contributing to the effective and efficient operation of the School of Music. Included, but not limited to:
  - a. meeting classes, lessons or rehearsals on time.
  - b. deal constructively with difficult schedule, time or space problems until they can be solved.
  - c. willingness to operate within the School of Music regulations and guidelines.
  - d. to attend to official college forms, documents and grade reports.
  - e. to submit promptly and thoroughly all School of Music reports, paperwork, etc.
3. Effective service on committees of the School of Music and the College and participation in meetings and other official activities of the School of Music and its divisions.
4. Effective service as Associate Director, Assistant to the Director or Area Chair.
5. Effective service in performing other formal administrative duties for the School of Music.
6. Effective contributions to recruiting, fund-raising or public relations efforts on behalf of the School of Music or the College.
7. Service in elective or appointed leadership roles in professional associations at the national, international, regional, state or local levels.

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8. 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.
9. 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.

### **Student Evaluation Procedures School of Music**

All faculty are to distribute student evaluations in all of their classes/lessons/rehearsals sometime during the last month of classes for at least one semester each year (see clarification below). Some faculty may receive campus-wide student evaluation forms while others do not. You may choose to use this format and/or School of Music Evaluation forms. These procedures concern only School of Music Evaluation forms.

Full-time tenured faculty need to have student evaluations in the fall semester only. Untenured, non-tenure track, and all part-time faculty should have student evaluations done each semester.

Several procedural things to keep in mind:

- 1) Try to do the evaluations before "dead week" (the last week of classes). Leave 10-15 minutes at the end of a class for the evaluations. Lesson evaluations can be done in Studio class.
- 2) Pick up the forms in the faculty mailroom. Also pick up an envelope to put the evaluations into.
- 3) Leave the room during your evaluations, and ask a student to deliver them to the main office.

**Academic Ranks  
Defined in Relation to Criteria**

The qualifications expected of persons appointed to the various academic ranks in the School of Music shall be as follows:

**Instructor**

The title of instructor is given to a person who holds at least a master's degree or its equivalent in professional experience and who has shown evidence of special ability as a teacher and as a performer, conductor, composer, scholar.

**Assistant Professor**

The title of assistant professor is given to a person of proven ability and acceptable experience who holds a doctor's degree or its equivalent in professional experience and who has demonstrated special ability as a teacher and as a performer, conductor, composer, scholar or clinician.

**Associate Professor**

The title of associate professor is given to a person who has met the requirements for appointment as an assistant professor and who has established (1) an unequivocal record of excellence in teaching, (2) a distinguished record of creative or professional activity or research, (3) a satisfactory records of service and (4) a reputation among his or her peers as an outstanding performer, conductor, composer, scholar or clinician.

**Professor**

The title of professor is given to a person who has met the requirements for appointment as an associate professor and who has established (1) a sustained and unequivocal record of excellence in teaching, (2) a sustained and distinguished record of creative or professional activity or research, (3) a satisfactory record of service and (4) a reputation among his or her peers throughout the nation as an outstanding performer, conductor, composer, scholar or clinician.

**PART III**  
**Faculty Mentoring Procedures**

**Untenured Faculty**

Untenured faculty will develop (in consultation with their Mentors and/or the Director) a proposal detailing personal goals and objectives for the next evaluation cycle (see yearly chart). These goals and objectives should incorporate the following areas:

- A. Doctorate equivalency (if applicable): If a faculty member is working on the completion of an approved proposal for a doctorate equivalency, items which need to be achieved within the next cycle should be included.
- B. Three Criteria (teaching, creative and professional activities and service): Any projected achievements in these areas for the next evaluative cycle should be included in the personal goals and objectives.
- C. School or area goals: Personal goals should include indications of what the faculty member plans to achieve in order to help the School of Music accomplish its goals.

**KEY**  
**(for specific dates, check the current Academic Affairs Calendar)**

The Personnel Committee makes recommendations to the Director, who then recommends to the Dean.

Reappointment and tenure

- Year 1 Spring: Recommendation to Dean for 2nd year
- Year 2 Fall: Recommendation to Dean for 3rd year
- Year 2 Spring: Recommendation to Dean for 4th year
- Year 3 Spring: Recommendation to Dean for 5th year
- Year 4 Spring: Recommendation to Dean for 6th year
- Year 5 Spring: Recommendation to Dean for 7th year
- Year 6 Spring: Recommendation to Dean for tenure for 8th year

Merit recommendations are usually made in the fall. Promotion recommendations are usually made early in the Spring.

**Mentoring Procedures for New Tenure-Track Faculty**

1. Mentors: At the beginning of the first semester of appointment, an advisory committee consisting of two full-time, tenured (if appropriate) faculty shall be assigned to a new tenure-track faculty member. One mentor shall be appointed by the Director, in consultation with the new faculty member and, as appropriate, Area Chairs and Personnel Committee. The second mentor shall be selected by the new faculty member.

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2. Selection of Mentors: The appointed mentor shall usually be from the primary teaching area. The mentor selected by the new faculty is encouraged to be from the new faculty member's secondary area.

3. Term of Service: The Advisory Committee shall serve from the time of initial appointment until the new faculty member (if on a "tenure" track) is considered for Continuing Appointment. If a member is unable to complete his/her full term on the committee, a replacement shall be appointed from the appropriate area.

4. Mentor Responsibilities:

a. Mentors are responsible for explaining the policies, operations and traditions of the School of Music to new faculty. Mentors also shall assist the individual in developing plans for improvement of teaching, personal growth and address problems if they occur.

b. Mentors shall observe the teaching of the new faculty member on a periodic basis. The individual must be notified in advance of such visitations. A brief written report shall be prepared by the mentor, with copies for the individual and the other mentor. If problems are noted, they must be addressed at the next meeting between the individual and his/her mentors.

c. Mentors shall consult with the Director, appropriate Area Chair and/or Personnel Committee about any concerns and suggestions they may have which pertain to the progress of the individual towards tenure. Mentors will also help to ascertain the exact time line of their Mentoree, particularly if the Mentoree was "given" years toward tenure.

d. Mentors should be kept abreast of any load difficulties that may arise with his/her assigned untenured faculty, i.e.: too many administrative assignments that preclude sufficient professional growth. The mentors should address any imbalances that could jeopardize the candidate's tenure, and provide assistance to develop future plans.

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## Appendix IA

### SUNY Fredonia School of Music: Peer Evaluation Form

*To be used in conjunction with the Peer Teaching Evaluation form.*

The Personnel Committee is considering \_\_\_\_\_  
for \_\_\_\_\_. Please complete the evaluation sections below. A - Highest regard; E - Lowest regard; CC - cannot comment; NC - choose to not comment; NA - not applicable. Please refer to the general criteria as explained in the Committee's most recent handbook.

*Note:* the following procedure is in accordance with article 31.2 of the Agreement between the State of New York and the United University Professions 1995-1999.

#### Please select one:

- The candidate may read this evaluation.  
 The candidate may read this evaluation if all identification to its source is deleted.  
 I wish that the candidate not read this evaluation.

#### TEACHING

Circle one A B C D E CC NC NA

Have you personally observed the candidate's teaching? YES NO (circle one). If no, on what are you basing your assessment? Please comment on: teaching ability, subject mastery, student/teacher rapport, advising.

(continue on back)

#### CREATIVE ACTIVITIES

Circle one A B C D E CC NC NA

Are you personally knowledgeable of the candidate's work? YES NO (circle one). If no, on what are you basing your assessment? Please comment on: performing ability, amount and quality, and significance.

(continue on back)

#### SCHOLARLY ACTIVITIES

Circle one A B C D E CC NC NA

Are you personally knowledgeable of the candidate's work? YES NO (circle one). If no, on what are you basing your assessment? Please comment on: scholarly contribution, amount and quality, and significance.

(continue on back)

#### SERVICE

- a. School of music service A B C D E CC NC NA  
b. Campuswide/off campus service A B C D E CC NC NA

*Please use the back of this form to provide any comments you wish to make. All such information aids us greatly. Thank you.*

#### OVERVIEW

- I do recommend (Note: comments, while not required, are appreciated).  
 I do recommend, but with reservations as stated on the back.  
 This person's activities are mostly outside of my area. I therefore hesitate to make a specific recommendation.  
 I do not recommend, based on concerns expressed in my comments.  
 I choose not to make a recommendation.

Name \_\_\_\_\_

Signature \_\_\_\_\_ Date: \_\_\_\_\_

Appendix IB

**SUNY Fredonia  
School of Music**

**Peer Teaching Evaluation**

(updated 11/05, 2/06)

**Operational Procedures**

As a statement of minimal requirements involving collegial review, we agree to the following procedures:

1. During a faculty member's first year of teaching at SUNY Fredonia, he/she is to be observed twice by a group of three senior, tenured faculty members. Selection of the observer is to be made according to the criteria listed below. One of those observations should be conducted early in the first semester and the observation report formally submitted to the Personnel Committee before the Director writes the initial letter of renewal (before November 15th). Another observation will be done during the second semester (before April 15th), and the observation report is to be included in the subsequent renewal dossier. The Personnel Committee will initiate the process. This process is intended to be constructive.
2. The Candidate will choose two of the Peer Teaching Evaluators, at least one of which will be one of the Candidate's Mentors. The Director will choose the third member. The Evaluators must be tenured. The Mentor will chair the Evaluation Committee, including arranging any video equipment that may be needed for absent evaluators. It is suggested that the Mentor arrive early to the class to be evaluated in case there are technical difficulties. In the event that two of the Candidate's Mentors are on the committee, the Personnel Committee will pick the chair.
3. The Candidate will have a meeting beforehand with evaluators to discuss the goals and objectives of the class/lesson/rehearsal to be observed. The Candidate will hand out a course outline/syllabus at this time.
4. For first year faculty, the Evaluators will observe two classes/lessons/rehearsals (one each semester), with a minimum of two evaluators present at each of the sessions. Lessons could be moved to a bigger room as feasible. Classes/lessons/rehearsals may be videotaped for the evaluators when the room is too small for all the evaluators and cannot be changed, or when they cannot all be present.
5. The Candidate must have seen the three evaluations and had the chance to discuss them with the Peer Teaching Evaluators before the evaluations are forwarded to the Director.
6. The Peer Teaching Evaluations, student evaluations and a letter from the Personnel Committee evaluating the candidate's scholarship and service will be forwarded to the Director.
7. In the candidate's 3rd year, the candidate will again be observed by a group of three senior faculty, in the first semester only, following the guidelines presented for 1st year review.
8. An additional peer review will be submitted by one of the Candidate's Mentors in the Candidate's 3rd and tenure year. The Mentor will review the Candidate's teaching materials, representative student work, interest in teaching, and/or mastery of content knowledge.
9. In the Candidate's 5th year (or in the year prior to candidate's tenure decision, should that happen before the 6th year), the Personnel Committee may recommend that the Candidate will again be observed by a group of three senior faculty, in the first semester only, following the guidelines presented for 1st year review.

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10. The Candidate's Mentors are encouraged to attend more of the Candidate's classes so they may be better able to contribute to the Candidate's development.

Appendix IC

**SUNY Fredonia  
School of Music  
Peer Teaching Evaluation**

**Peer Observation Teaching Report**

***To be filled out by the candidate:***

Instructor's name \_\_\_\_\_

Rank and Status \_\_\_\_\_

Course/Selection \_\_\_\_\_

Date and Time of Observation \_\_\_\_\_

Room \_\_\_\_\_ # of Students \_\_\_\_\_

Class Topic and Brief Summary \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

***To be filled out by the evaluator:***

**Guidelines for Providing Feedback**

Written and verbal feedback should follow the principles of constructive criticism. Constructive criticism is descriptive and specific; it focuses on the behavior rather than on the person and it is directed toward conduct that a person can change. Other suggestions when writing peer observation feedback:

- Place your comments in context. This will help both the instructor and others clearly understand your meaning. Use examples to support general statements.
- Make your comments collegial and professional.
- Be sensitive to different teaching styles. Make recommendations appropriate for the teaching style, and the candidate's personality.
- Suggestions that require resources or support which are not available, that require complete revisions of courses, or major departures from the individuals teaching style are likely to be neither helpful or practical.

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**Please consider each category below. Provide comments for any items that seem important or pertinent. Checks will be assumed to be positive.**

### **A. Presentation of Materials**

Check where appropriate.

- \_\_\_\_\_ • Is in control of the learning environment
- \_\_\_\_\_ • Presents material in a clear, concise and stimulating manner
- \_\_\_\_\_ • Speaks audibly and clearly
- \_\_\_\_\_ • Uses learning aids effectively and appropriately
- \_\_\_\_\_ • Communicates a sense of enthusiasm and excitement toward course content
- \_\_\_\_\_ • Clearly explains assignments and future expectations
- \_\_\_\_\_ • Adjusts activities to assist in learning
- \_\_\_\_\_ • Presents topics in logical sequence
- \_\_\_\_\_ • Budgets time effectively

Comments:

### **B. Subject Mastery**

- \_\_\_\_\_ • Demonstrates command of subject matter
- \_\_\_\_\_ • Answers students questions clearly and directly

Comments:

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### C. Student/Teacher Rapport

- \_\_\_\_\_ • Gauges student comprehension
- \_\_\_\_\_ • Provides clear and constructive feedback
- \_\_\_\_\_ • Treats all students in a fair and equitable manner
- \_\_\_\_\_ • Recognizes student contribution respectfully and appropriately
- \_\_\_\_\_ • Creates a constructive and respectful learning environment
- \_\_\_\_\_ • Keeps students engaged

Comments:

### D. Summary and Recommendations

#### Post-Observation Conference

I have met and discussed comments with the evaluator(s) in addition to reading and receiving a copy of the report and so signify by my signature below. I understand that I may attach additional comments to this document.

Instructor's signature \_\_\_\_\_

Date \_\_\_\_\_

Observer's signature \_\_\_\_\_

Date \_\_\_\_\_

Appendix ID

**Proposal for Contents of Reappointment Dossiers, December 1, 2004**

At its meeting on December 1, 2004, the Chairs of the Departments in the College of Arts and Humanities approved the following guidelines for the preparation of faculty dossiers in support of candidacy for reappointment, continuing appointment and promotion. These guidelines aim to reduce the amount of material submitted and thereby to reduce the stress upon all participants in this process and concurrently to reduce redundancy and sharpen the focus of the candidates' presentations. The proposal is in no way an attempt to restrict any candidate or to exclude pertinent evidence. If the candidate has reasons to include evidence not described in the guidelines, she or he may petition the appropriate reviewer at any level to add that evidence to the dossier.

**A. Required for Reappointment Decisions**

1. Chair's recommendation
2. Recommendation of the departmental personnel committee if available
3. Full curriculum vitae, unstapled and not enclosed in a binder
4. Statement of activities and achievements since last renewal

In addition, faculty are strongly encouraged to include a narrative statement emphasizing their priorities and goals, intended to guide readers through the material describing their scholarly/creative, teaching, and service activities since last renewal. As recommended in the Senate approved guidelines for the evaluation of teaching, this narrative should reflect on progress made since the last renewal and goals for the subsequent reappointment period. (a maximum of 750 words)

Other Supporting Materials That May Be Included (as applicable)

1. Copies of publications and selected representative papers presented since last renewal
2. Evidence of performances or exhibitions since last renewal
3. Evidence of other professional activities since last renewal
4. Selected representative evidence of outstanding teaching since last renewal (may include one representative syllabus with assignments, one or two sets of teaching evaluations or summaries of evaluations, one or two representative observation reports from colleagues or testimonials from former students)
5. Evidence of effective service activities since last renewal
6. Copies of letters from external reviewers as applicable

Each candidate should maintain an up-to-date file containing other supporting materials, if any, referred to in the full curriculum vitae or narrative statement and, upon a request from a principal reviewer at any level, present these materials to that reviewer for examination within two days of the request.

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### **B. Required for Continuing Appointment and Promotion Decisions**

(Note: The guidelines for continuing appointment and promotion parallel those for reappointment but necessarily allow for greater latitude in the selection of materials that might be included. The aims of reducing stress, avoid redundancy, and sharpening the focus of the presentation remain in place.)

1. Chair's recommendation
2. Recommendation of the departmental personnel committee if available
3. Full curriculum vitae, unstapled and not enclosed in a binder
4. Narrative statement by the candidate describing candidate's scholarly/creative, teaching, and service accomplishments (a maximum of 1500 words)

Supporting Materials That May Be Included (as applicable)

1. Copies of the most significant and representative publications and papers presented throughout career
2. Evidence of the most significant and representative performances or exhibitions throughout career
3. Evidence of the most significant and representative other professional activities throughout career
4. Selected evidence of the most significant and representative indications of outstanding teaching throughout career
5. Evidence of the most significant and representative effective service activities throughout career
6. Copies of letters from external reviewers as applicable

C. Evidence to Support the Principal Reviewer's (Chair's, Director's, Dean's, Vice President's) Recommendation

At his/her discretion, the principal reviewer may append to the candidate's dossier any relevant evidence that the principal reviewer believes will support his/her recommendation. The candidate must be notified of this addition and must be able to examine this evidence and respond to it at his/her discretion.