



SAN DIEGO STATE UNIVERSITY  
**SCHOOL  
OF MUSIC  
& DANCE**  
JOIN THE MOVEMENT.

**PROCEDURES AND GUIDELINES FOR  
REAPPOINTMENT,  
TENURE,  
PROMOTION,  
PERIODIC EVALUATION OF TENURED FACULTY,  
PERIODIC EVALUATION OF LECTURER,  
AND TEMPORARY FACULTY  
AND  
REVIEW OF SCHOOL DIRECTOR**

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**SCHOOL OF MUSIC AND DANCE**

**PROCEDURES AND GUIDELINES FOR REAPPOINTMENT, TENURE, PROMOTION,  
PERIODIC EVALUATION OF TENURED FACULTY, AND  
PERIODIC EVALUATION OF LECTURER,  
TEMPORARY FACULTY  
AND SCHOOL DIRECTOR**

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**I. SCHOOL OF MUSIC AND DANCE FACULTY REVIEW COMMITTEES**

The following committees shall review the School of Music and Dance faculty:

1) an elected five-member committee (RTP Committee) that addresses all Reappointment, Tenure and Promotion candidates; 2) an elected four-member committee (Peer Review Committee) to review all Post-Tenure candidates, the Director of the School, and all temporary full and part-time lecturers; and 3) the Performance Committee of the School of Music and Dance that reviews all studio artist faculty who do not hold lecturer appointments as temporary faculty.

**A. Purpose:**

The purpose of these individual committees is to serve as a representative body in making and forwarding personnel recommendations regarding faculty who are being considered for Reappointment, Tenure, Promotion (RTP), Periodic Evaluation of Tenured Faculty (Post-tenure Review), the evaluation of full or part-time lecturers and the part-time studio artist faculty, and the review of the Director of the School of Music and Dance.

**B. Membership:**

1. Members of the RTP Committee will be five full-time tenured faculty (selected from both the Dance and the Music faculty), who hold the rank of Professor or Associate Professor. An alternate or alternates who is/are a tenured faculty member(s) with the rank of Professor will be elected. During the deliberation of any candidate seeking promotion to Professor, the alternate(s) will replace the associate professor(s) on the RTP Committee. The probationary and tenured faculty of the School of Music and

Dance will elect members of the RTP Committee for two-year terms. Terms shall be staggered to expire in rotation to allow for continuity on the Committee. A term may be extended one year to assure sufficient overlap of membership.

2. Members of the Peer Review Committee will be four full-time tenured and/or FERP faculty members (selected from both the Dance and the Music faculty), who hold the rank of Associate or Full Professor. An alternate or alternates who is/are a tenured faculty member(s) with the rank of Professor will be elected. During the deliberation of any Professor, the alternate(s) will replace the associate professor(s) on the Peer Review Committee. The probationary and tenured faculty of the School of Music and Dance will elect members of the Peer Review Committee for two-year terms. Terms shall be staggered to expire in rotation to allow for membership continuity on the committee.
3. The Performance Committee of the School of Music and Dance will be responsible for the evaluation of part-time studio artist faculty. Only tenured members of the committee shall engage in deliberations and make recommendations regarding the evaluation of a part-time studio artist faculty.
4. Election to the RTP and Peer Review Committees:
  - a. The School Director shall provide a list of eligible tenured professors from the School of Music and Dance faculty for nomination to the RPT and the Peer Review Committees.
  - b. To elect Committee members, the probationary and tenured faculty of the School shall vote by secret ballot.
  - c. The Chairs of the RTP and the Peer Review Committees shall be elected by the newly constituted Committees.
5. Due to expiration of terms, elections to fill vacancies on these review committees shall be held in April or May of each academic year. Special elections shall be held as soon as possible for vacancies that occur for other reasons than normal expiration of a term.
6. If a Committee member is awarded a sabbatical leave or takes a leave of absence, the probationary and tenured faculty of the School shall elect a Committee replacement for the duration of the appropriate semester or academic year. Nominees for the Committee replacement shall be selected from a list of faculty members who have served on the Committee within the last two years.
7. The School Director, who makes a separate recommendation in all review procedures, shall not participate as a member of the RTP, Peer Review or Performance Committees. At the request of the Dean, the School Director may make an independent evaluation of each post-tenure candidate.

**C. Responsibilities of the RTP and Peer Review Committees:**

1. The RTP Committee shall review all probationary and tenured faculty for reappointment, tenure, and promotion. The Peer Review Committee shall complete

post-tenure reviews of faculty, evaluations of temporary full or part-time lecturers, and the review of the Director of the School of Music and Dance.

2. In matters relating to general operation and procedures, it shall be the responsibility for members of the RTP and Peer Review Committees to:
  - a. Select a Committee Chair for the following academic year upon the election of each committee in April or May.
  - b. Make all recommendations in personnel considerations relative to the reappointment, tenure and promotion of tenure-track faculty (RTP Committee), the periodic reviews of post-tenure faculty and full and part-time lecturers as well as the review of the Director of the School of Music and Dance (Peer Review Committee) in accordance with the MOU and all applicable sections of the SDSU Faculty Senate Policy File.
  - c. Conduct an annual review (RTP Committee) of the *School of Music and Dance Procedures and Guidelines for Reappointment, Tenure, Promotion and Periodic Evaluation* document to determine compliance with and implementation of the MOU and Senate Policy File. The RTP Committee shall also bring recommendations for document revisions to the tenured and probationary faculty of the School of Music and Dance for ratification.
  - d. Serve as a supportive resource to faculty mentors regarding faculty review policies, deadlines, and procedures.
  - e. For the RTP Committee, to view all pertinent School personnel file materials and specific documents submitted by RTP candidates prior to voting on personnel issues.
  - f. For the Peer Review Committee, to organize and conduct a review of the School Director at two-year intervals.

**D. Responsibilities of the RTP and Peer Review Committee Chairs:**

1. In matters related to the function and operating procedures of the RTP and Peer Review Committees, it shall be the responsibility of each Committee Chair to:
  - a. Coordinate and schedule meetings of the Committee.
  - b. Report any personnel-related actions to the respective Committee. Each Committee Chair shall function as a facilitator and an intermediary between the Committee and other related agencies of the University.
  - c. Assume the responsibility for maintaining records of all Committee transactions and for coordinating and forwarding written reports to appropriate colleagues, administrators, or offices as designated by Senate, Academic Affairs, and School policies.
  - d. Maintain master schedules and facilitate all University deadlines for performance and periodic reviews as published by the Office of Faculty Affairs.
  - e. Verify the accuracy and validity of all Committee deliberations and report the results to the general faculty.

- f. Serve as the respective Committee's representative for School of Music and Dance review issues to other School, College, or University Committees. In appropriate circumstances, a Committee designee may be appointed in lieu of the Committee Chair.
  - g. Should the committee see the need to request an external review of materials submitted by a faculty member, document (1) the special circumstances which necessitate an outside reviewer, and (2) the nature of the materials needing the evaluation of an external reviewer. The request must be approved by the Dean with the concurrence of the faculty member.
2. In matters related to RTP, it shall be the responsibility of the RTP Committee Chair to:
- a. Notify all School faculty members eligible for reappointment, promotion, and/or tenure as soon as the University eligibility list is published. The Committee Chair shall also notify eligible faculty of timelines and deadlines for submission of RTP materials.
  - b. Direct all RTP candidates to the Office of Faculty Affairs website ([fa.sdsu.edu/rtp.html](http://fa.sdsu.edu/rtp.html)) to obtain all forms and instructions. The website includes: current RTP Timelines, current PDS Cover Sheet and PDS Form, Instructions for Completion of the PDS, Instructions for Organizing the One-of-a-kind File, Instructions for Late-Add Submissions after the deadline, Response/Rebuttal procedures and any appropriate sections of the Senate Policy File.
  - c. Provide copies of the current *School of Music and Dance Procedures and Guidelines for Reappointment, Tenure, Promotion and Periodic Evaluation* to all RTP candidates no later than 14 days after the first day of instruction of the academic term.
  - d. Submit a copy of the current *School of Music and Dance Procedures and Guidelines for Reappointment, Tenure, Promotion and Periodic Evaluation* to the evaluation committees and the academic administrators before the formal evaluation begins.
  - e. Oversee the validation of the PDS and One-of-a-Kind File with the assistance of the School of Music and Dance RTP representative.

**E. Operating Procedures of the Committees:**

- 1. All evaluations of the tenured, probationary, or temporary faculty and the director of the School shall adhere to the MOU, Senate Policy File, and School of Music and Dance Guidelines documents.
- 2. The RTP Committee shall officially function with a quorum of four members. A simple majority vote is necessary to carry a Committee decision. Abstentions shall count as negative votes. All members must be present for a ballot on a final RTP decision.
- 3. Voting may proceed by secret ballot, hand signal, or voice affirmation in all committee deliberations. All final balloting in matters of RTP shall be by secret ballot.

4. Members of School of Music and Dance committees making personnel decisions shall regard all matters brought before the committee and all deliberations of the committee as confidential except as disclosure is permitted or required by other sections of the Policy File or by law. All Committee meetings, discussions and deliberations are closed and confidential.
5. All letters and files shall be forwarded to the next level pursuant to University timetables and calendar deadlines.
6. At the conclusion of any review process, all materials shall be returned to the faculty member. A copy of the PDS and of all recommendations shall be placed in the official personnel file of all RTP candidates. Letters of review in all evaluations of the faculty must adhere to the policies and deadlines published by the University.

**F. Responsibilities of RTP Candidates**

1. Faculty members who are candidates for Reappointment, Tenure, and/or Promotion shall submit a current Personnel Data Summary (PDS) and all appropriate support documentation to the School RTP Committee in accordance with University RTP guidelines, timetables and deadlines. The candidate is responsible for following all University guidelines that are available at [fa.sdsu.edu/rtp.html](http://fa.sdsu.edu/rtp.html).
2. In matters related to documentation of professional growth activities, it is the responsibility of the RTP Candidate to arrange for appropriate and acceptable outside experts to externally review specific creative activities.
3. A mentor shall be appointed to each probationary faculty member for advisory purposes. The ultimate responsibility for the content of the candidate's materials falls on the RTP candidate.

<b>II. CRITERIA FOR REAPPOINTMENT, TENURE, AND PROMOTION (RTP)</b>
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Probationary and tenured faculty shall be evaluated on their achievements and contributions (a) in teaching, (b) in research, scholarship, and creative activities, and (c) in service activities to the university, the profession, and the community that enhance the mission of the university. In presenting one's work to the RTP committee, each candidate shall write a candidate's statement summarizing and, when appropriate, integrating work in these three areas, and explaining how this work contributes to the candidate's continuous development as a member of the faculty. Excellence in teaching shall not substitute for weakness in professional growth, nor shall excellence in professional growth substitute for weakness in teaching.

- A. The criteria to be used when recommending a School of Music and Dance faculty member for reappointment, tenure, or promotion will be as follows: Teaching Effectiveness, Professional Growth, and Service to the University, the profession, and the and community. While Teaching Effectiveness is an important variable in this evaluation, it is not the sole reason for granting reappointment, tenure, or promotion. Exemplary records of Professional Growth and Service are also essential.
- B. The RPT Committee shall examine a candidate's achievements and contributions in

(a) teaching, (b) research, scholarship, and creative activities, and (c) service for tenure and promotion since the last personnel decision. The entire professional record of the candidate shall be considered, including accomplishments prior to appointment at this university. Work developed or sustained while serving at this university shall be essential to the award of tenure and/or promotion. Achievements shall be supported by evidence in the one-of-a-kind file and the curriculum vitae. The candidate should review all documents available at ([fa.sdsu.edu/rtp.html](http://fa.sdsu.edu/rtp.html)).

C. Consistent with College and University expectations, standards for promotion to the rank of Professor shall be demonstrated by a cumulative record of excellence in teaching, professional growth, and service beyond that which is required for promotion to Associate Professor. Candidates for promotion to Professor must demonstrate superior contributions to teaching effectiveness, provide evidence of a strong and coherent program of continuous professional growth, and have a higher level of service and participation in shared governance.

D. Once the process has begun, criteria and procedures for RTP shall not be changed.

E. **Criteria for Teaching Effectiveness:**

The primary qualification for reappointment, tenure, or promotion shall be a demonstration of continuing excellence in teaching. Criteria for evaluating teaching effectiveness include: command of the subject and currency in the field; skill in organizing and presenting material in ways that engage and motivate diverse student populations to participate in their own learning; ability to foster critical thinking; integration of professional growth into the curriculum; and innovative or creative pedagogies.

**1. Evidence for evaluating teaching effectiveness** shall include student evaluations of instruction applied in appropriate teaching situations (e.g., classroom teaching, public lectures, seminars, studio, or laboratory teaching). Evidence also may include: peer reviews; creative course syllabi with clearly-stated learning outcomes; honors and distinctions received for excellence in teaching; textbooks; development of instructionally related materials; use of new technologies in teaching and learning; involving and mentoring students in research, scholarship, or creative activities; significant contributions to curriculum development; and contributions to student recruitment, advising, mentoring, and retention.

**2. Documentation in the PDS includes:**

a. No more than five significant items since appointment or during the last three years, whichever is longer. (See the PDS form and instructions as well as the One-of-a-Kind File Instructions for examples and additional information; [fa.sdsu.edu/rtp.html](http://fa.sdsu.edu/rtp.html)). List five “single” items, not groupings of several items under an item or heading. Documents verifying each item are placed in the One-of-a-Kind File. The five items demonstrating excellence in Teaching Effectiveness are to be chosen from the following items (not listed in rank order):

- 1) Curriculum development: new courses, degree programs, international exchange curriculum, or major course revisions.
- 2) Teaching innovations: curricular innovations; instructional techniques that have been developed, refined, or modified; integration of professional

growth activities into the curriculum; or the addition of new technologies in teaching and learning.

- 3) Teaching aids: textbooks, teaching manuals, supplementary course materials, ancillary teaching aids, curriculum guides, laboratory workbooks, video or audio aids, or digital technologies.
  - 4) Teaching awards, honors or distinctions.
  - 5) Grants, fellowships, or contracts received pertaining to teaching.
  - 6) Involvement or mentoring of students in research, scholarship, or creative activities.
  - 7) Demonstrated peer approval of teaching mastery through invitation to teach master classes, international workshops, symposia, or clinics.
  - 8) Contributions to student recruitment, advising, mentoring, and retention that are components of official assigned time.
  - 9) Other professional experiences that enhance teaching effectiveness, including currency in the field.
- b. Following the format of the official PDS form, list courses taught during the last three years, including classes taught at other universities, if applicable. Information should include:
- 1) Course number, title, and semester/year.
  - 2) Number of students enrolled.
  - 3) Number of students completing evaluations.
  - 4) Average class grade.
  - 5) Average of student evaluations.
  - 6) Average of School of Music and Dance undergraduate or graduate courses.
  - 7) Course modality. R = face to face; H = hybrid; O = online.
- c. List of all theses or recital/performance committees chaired, all special study projects directed, and membership on any thesis or recital/performance committee for the last three years. Provide the title and a one-sentence description of each thesis. Provide the date, venue, and a copy of the School of Music and Dance Committee form for each recital/performance. Include copy of signature page and/or oral defense for any thesis committee.
- d. This section refers to items placed in the One-of-a-Kind File. Candidate should review the Instructions for Organizing the One-of a Kind File that are available at [fa.sdsu.edu/rtp.html](http://fa.sdsu.edu/rtp.html). In chronological order, place the following items in the One-of-a-Kind File for the last six (6) semesters:
- 1) Peer visitations/evaluations including any written remarks, if applicable, which substantiate and/or endorse the faculty member's currency in his/her field of expertise.
  - 2) A copy of all written (qualitative) student evaluations from Web Portal AND a copy of the Web Portal quantitative summary for each course or studio lessons in the appropriate semesters. If evaluations were not given for a specific reason, candidate must provide an explanation for this in the



file. Highlight course number, section, semester, etc., on Web Portal printouts placed in the files.

- a) Course evaluations shall incorporate both mandatory quantitative and qualitative commentary. The candidate is responsible for printing the appropriate Web Portal evaluations to comply with this documentation request.
  - b) All music and dance courses taught must be evaluated each semester. This process will generate an appropriate statistical standard and the School of Music and Dance averages for comparison to the averages presented by each RTP candidate.
  - c) Evaluations that are part of the official SDSU course evaluation process are anonymous. Any other student correspondence must include the writer's name.
  - d) Departmental statistical summaries of course evaluations are maintained by the School of Music and Dance office.
- 3) A copy of each course syllabus with clearly stated learning outcomes.
  - 4) A copy of all major or final exams for each course or any other materials distributed in class that provide insight into teaching effectiveness.

F. **Criteria for Professional Growth:**

School of Music & Dance faculty members are dedicated to the creation, production, preservation, and study of representative musical and dance works, styles, and traditions. Continuous growth in research, scholarship, or creative activity is essential to the teaching effectiveness of all faculty members--to their own professional stature, and to the stature of the University.

Creative activity is a legitimate component of continuous growth for RTP consideration. Standards for faculty evaluation must reflect both the objective and subjective nature of the arts. Faculty evaluation procedures must also account for the various artistic approaches in the creation, performance, analysis, and study of the Arts. These standards are consistent with guidelines and policies established by the National Association of Schools of Music (NASM), by the National Association of Schools of Dance (NASD), and by the National Office for Arts Accrediting Associations.

Evidence of externally reviewed Professional Growth creative activities is required for Promotion and Tenure. Candidates for RTP may be active in more than one of the following categories: (a) Research and Publication, (b) Composition, (c) Choreography, (d) Music Performance, (e) Dance Performance and (f) Conducting and Ensemble Leadership.

In the School of Music and Dance, evaluation criteria listed below are ranked equally in importance for Professional Growth. However, the RTP Committee will evaluate all criteria under the following tiered value structure:

- Level A: International or National level Creative Activities
- Level B: State or Regional level Creative Activities
- Level C: Local level Creative Activities

## Level D: University level Creative Activities

Therefore, any Professional Growth creative activity will be ranked in relation to its contribution, from local to international levels. Based on materials submitted by the RTP candidate, the RTP Committee will weigh such factors as the following: repertoire, performance venue, stature of the producing agency, outside expert critiques, and any other singularly pertinent artistic criteria. Creative activities that are an outgrowth of teaching assignments are not suitable for consideration in the Professional Growth category.

It is incumbent upon the petitioner to quantify the significance of venues, publications, as well as the expertise of peer reviews or any other items that are used to support the items included in a one-of-a-kind file; however, in all letters of recommendation, the RTP Committee is also required to comment on the significance of venues in which the candidate performs or the standings of journals in which the candidate publishes.

### **1. Evidence for Evaluating Professional Growth:**

The School of Music and Dance recognizes the following six Professional Growth categories: (a) Research and Publication, (b) Composition, (c) Choreography, (d) Music Performance, (e) Dance Performance, and (f) Conducting and Ensemble Leadership are equally weighted in RTP deliberations. The seventh category (g), Related Professional Growth, when appropriate, may be equally ranked with the first six categories. RTP submissions based on criteria listed below must include appropriate documentation. Items listed within each category are in rank order.

#### **a. Research and Publication:**

(Equated with Composition, Choreography, Music or Dance Performance and Conducting and Ensemble Leadership.) Co-authors must indicate division of labor.

- 1) Original Scholarly Publications.  
(Including non-text books, monographs, and scholarly editions and software)
- 2) Textbooks Published.  
(Excluding syllabi, course outlines, supplementary materials, etc.)
- 3) Articles published or accepted for publication in refereed journals.
- 4) Presentation of critiqued or invited scholarly papers.
- 5) Refereed book reviews.
- 6) Refereed recording liner notes.
- 7) Articles published or accepted for publication in non-refereed journals.
- 8) Published reviews (authored by candidate) of professional performances.
- 9) Concert program notes for professional organizations.

**b. Composition:**

(Equated with Research and Publication, Choreography, Music or Dance Performance and Conducting and Ensemble Leadership.)

- 1) Compositions published, recorded, or accepted for publication or recording.
- 2) Compositions performed which are refereed or juried.
- 3) New compositions performed.
- 4) Commissions received.

**c. Choreography:**

(Equated with Research and Publication, Composition, Music or Dance Performance and Conducting and Ensemble Leadership.) Choreography is considered Professional Growth when it is not an outcome or extension of a teaching assignment.

- 1) Refereed, juried, contracted or invited performances of original or reconstructed choreographies.
- 2) Repeated performances of refereed, juried, contracted or invited original or reconstructed choreographies.
- 3) Non-refereed, non-juried, or invited performances of original or reconstructed choreographies.

**d. Music Performance:**

(Equated with Research and Publication, Composition, Choreography and Conducting and Ensemble Leadership.) It is the responsibility of the RTP candidate to solicit and to document formal written critiques from outside experts. Performances are considered Professional Growth when they are not an outcome or extension of a teaching assignment.

- 1) Refereed, juried, contracted or invited professional performance: solo, solo with ensemble/opera, professional ensemble, or lecture recitals, to include conducted performances.
- 2) Professional recordings published or accepted for publication.
- 3) Performance with professional organizations.
- 4) Non-refereed or non- juried performances.

**e. Dance Performance:**

(Equated with Research and Publication, Composition, Choreography and Conducting and Ensemble Leadership.) It is the responsibility of the RTP candidate to solicit and document formal written critiques from outside experts. Performances are considered Professional Growth when they are not an outcome or extension of a teaching assignment.

- 1) Refereed, juried, contracted or invited professional performances.
- 2) Professional videos published or accepted for publication.
- 3) Non-refereed, non-juried performances.

**f. Conducting and Ensemble Leadership:**

(Equated with Research and Publication, Composition, Choreography and Music or Dance Performance.)

- 1) Refereed, juried, contracted, or invited performances as a conductor or director to prepare ensembles for performances and related conducting activities such as adjudications, clinics, seminars, workshops, honor festivals, and camps.
- 2) Publication of videos, books, articles, translations, compositions, arrangements, preparation of compositions and/or arrangements for performance, program notes, educational materials, pedagogical research, musicological research and public presentation of said works in progress.
- 3) Other creative and professional activities, not herein enumerated, which serve to enhance the reputation of the faculty member and the profession, should also be given proper recognition. Significance shall be assigned to those activities, both on and off campus and including those involving SDSU ensembles that increase the regional, national, and/or international reputation of the faculty member and the School of Music and Dance.
- 4) Preparation and performance of original compositions (including commissions) that expand the repertoire of literature available to choral, orchestral, wind, jazz, and percussion ensembles. The role of the candidate as a musical leader in the field should be recognized when that candidate is instrumental in contributing to the body of musical literature. These contributions include initiating commissioned works, preparing new works for performance, and presenting new works at conferences and in concert.

**g. Related Professional Growth:**

(Significant items within this category may be equated with creative activities labeled Research and Publication, Composition, Choreography, Music or Dance Performance and Conducting and Ensemble Leadership.)

- 1) Demonstrate continuous activity and leadership in the profession through appointment or election to a prominent office in professional Music or Dance Associations.
- 2) Fellowships and Grants.
- 3) Awards and Honors.
- 4) Activity as mentor or coach for Music or Dance ensembles in a professional setting.

**2. Documentation in the PDS:**

No more than five significant items (as listed in the PDS) since appointment or the last three years, whichever is longer. Documentation may include copies of books, articles, papers, grant proposals; letters of acceptance; notification of awards and honors; visual or audio representation for the arts (i.e., compact discs, DVDs, photographs); concert or recital programs.

### **3. Additional Documentation of Composition, Choreography, Music or Dance Performance and Conducting and Ensemble Leadership:**

Presentation of concerts and recitals provide faculty members with a viable outlet for the demonstration of artistic achievement. These performances must be externally reviewed by qualified outside experts. Qualified outside experts must be recognized artists, scholars, critics, and/or teachers in the music or dance disciplines. Whenever possible, these jurors shall be without professional or personal connection with the RTP candidate.

A request for an external review of materials submitted by a faculty member may be initiated at any level of review by any party to the review. Such a request shall document (1) the special circumstances which necessitate an outside reviewer, and (2) the nature of the materials needing the evaluation of an external reviewer. The request must be approved by the Dean with the concurrence of the faculty member.

### **G. Criteria for Service to the University, the profession and the community**

Service is essential to the excellence of the university.

#### **1. Evidence for Evaluating Service:**

The School of Music and Dance includes appropriately documented activities that apply the faculty member's professional expertise to the benefit of the university and community, such as: student outreach and retention; service to the department or school, college, and university; refereeing or judging for professional journals, grant agencies, and artistic panels; significant committee work; student mentoring; active participation in professional associations; offices in university-associated or relevant community organizations; appropriate governmental boards or commissions; educational lectures; advancement of public or private support for the university; and seminars for community groups. Appropriate service activities are expected for candidates at all levels but shall not replace the requirement for excellence in teaching and professional growth. In rare cases, however, when a tenured candidate distinguishes herself or himself in performing such duties to the significant benefit of the university and/or beyond, and when this performance is appropriately documented over a significant length of time, such service for the university shall have more than the usual bearing on promotion decisions.

#### **2. Documentation in the PDS includes:**

No more than five significant items (a committee assignment, an office in a professional organization, an office in a relevant community organization, a lecture, participation in a service activity, a student outreach program, etc.) since appointment or during the last three years, whichever is longer. Each item on the list should be briefly explained. The service activities may include the below-listed items and other appropriate activity. Provide documentation in the One-of-a-Kind File. These items are not in ranked order.

- a. Service on University, College, or School committees.
- b. Service on Boards, Trusteeships, or participation in activities of Community arts, Arts-in-education, or Arts-related non-profit organizations (e.g.; San Diego Arts Commission, San Diego Area Dance Alliance, National Dance Association, Opera Board, Symphony Board, School Board, Young Audiences, Musical Merit.)

- c. Consulting activities or workshops as leader or moderator for community organizations or agencies.
  - d. Contribution to the recognition of the School within the Academic community, or among professional organizations or individuals in the field.
  - e. Sponsor or Advisor for University-related, School-related, or Discipline-related organizations.
  - f. Participation in or sponsorship of student recruitment activities.
  - g. Contributions toward the cultural and artistic environment of the University (other than professional growth or teaching assignments.)
  - h. Advancement of private or public support of the University, e.g., fundraising activities, benefit concerts or dance performances.
  - i. Consulting activities to other segments of the University.
  - j. Refereeing, judging performances, articles or competitions.
  - k. Providing workshops, clinics or educational lectures.
  - l. Service on grant agencies and/or artistic panels.
  - m. Service on editorial or advisory boards for academic societies.
  - n. Refereeing scholarly articles and books.
- H. The RTP Committee and School Director shall separately review all materials submitted by each RTP candidate. The Director shall write an independent evaluation.
- I. Any RTP Committee recommendation(s), favorable or unfavorable, for RTP shall be fully justified according to the criteria discussed under Sections E, F, and G above. This justification shall include: (a) copies of annual letters which were sent to the faculty member delineating strengths, weaknesses, and prospects for a future career in the School; (b) evidence that school expectations were made clear to the faculty member at the time of appointment and (c) other relevant supporting documentation.
- Expectations of a new faculty member's Teaching Effectiveness, Professional Growth, and Service should also be clarified, in writing, by the School Director at the time of appointment. Thereafter, annual letters from both the RTP Committee and the School Director shall address or evaluate this issue.

### **III. RIGHTS OF CANDIDATES in the RTP PROCESS**

- A. Before the School of Music and Dance RTP Peer Review Committee recommendation is forwarded to the subsequent review level, the RTP Candidate shall be given a copy of the recommendation and the written reasons therefore. The RTP committee shall use the proper letter of recommendation format including a response/rebuttal date and copy notations. The RTP Candidate may rebut or respond in writing or may request a meeting to discuss the recommendation within ten days following receipt of the recommendation. The RTP Candidate submitting a response or rebuttal must include a completed response/rebuttal form. Attachments are not allowed. Only the RTP candidate is allowed to submit a response or rebuttal. A copy of the response or rebuttal shall accompany the PDS and shall be sent to the previous levels of review. Evaluation time lines are not extended to accommodate the rebuttal process.

- B. Following receipt of the recommendations, the candidate has ten (10) days to submit a written response or rebuttal to the recommendation. After review of any supplementary input, the reviewing Committee may vote to alter or to change earlier recommendations.
- C. Further information on candidate's response/rebuttal rights is available in the appropriate sections of the Senate Policy File or from the Office of Faculty Affairs ([fa.sdsu.edu/rtp.html](http://fa.sdsu.edu/rtp.html)).

<b>IV. PROCEDURES FOR PERIODIC REVIEW OF TENURED FACULTY (POST-TENURE REVIEW)</b>
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Every five years according to University and Senate policy, tenured faculty employees not subject to a performance review for promotion shall be evaluated according to department or school procedures and criteria. As mandated by University and Senate policy, the periodic evaluations shall be conducted by the School of Music and Dance Peer Review Committee and by the dean of the college or designee, usually the Director of the School of Music and Dance. The composition and responsibilities of the School of Music and Dance Peer Review Committee are described earlier in this document.

- A. School of Music and Dance tenured faculty shall be subject to periodic performance evaluations (Post-Tenure Review) at least every five (5) academic years. Post-Tenure Review (P-TR) is mandated for the purpose of recognizing excellence, and maintaining and improving a tenured faculty member's effectiveness.
- B. P-TR evaluations shall be conducted by the Peer Review Committee and by the School Director.
- C. Each faculty member undergoing review shall provide the P-TR Committee with documentation of Teaching Effectiveness, Professional Growth, and Service for the University and the Community.
- D. In matters of P-TR, the Peer Review Committee Chair shall:
  - 1. Inform faculty members undergoing review (before October 1) of calendar deadlines for submission of materials to the Peer Review Committee and of any new specific format or requirement revisions for the P-TR package. The review itself usually occurs in the Spring semester.
  - 2. Annually review the criteria for Post-Tenure Review and submit any changes to the RTP Committee prior to approval by the general faculty. Upon ratification, any changes will be forwarded to the Dean of the CPSFA.
- E. Materials submitted by the P-TR Candidate shall include the following data: chronological Curriculum Vitae and no more than five significant items in each of the following three categories. All original documents should be prepared with 1" borders, 12-point type and Times New Roman font.

1. **Teaching Effectiveness.**

Student Evaluations: quantitative and qualitative evaluations from Web Portal in at least two courses for each year of the evaluation period. The courses shall typify the employee's teaching responsibilities. In the event of disagreement regarding the selection of courses, the employee and department chair or school director shall each select 50 percent of the courses.

No more than five significant items developed or achieved since the last P-TR or promotion action related to teaching effectiveness may include the following:

- a. Curriculum development: (e.g., new courses or degree programs developed.)
- b. Teaching innovations (e.g., curricular innovations and instructional techniques which have been developed, refined or modified.)
- c. Teaching Aids (e.g., textbooks, teaching manuals, supplementary course materials, ancillary teaching aids, curriculum guides, laboratory workbooks, or computer software.)
- d. Teaching awards, honors, or distinctions.
- e. Grants, fellowships and contracts received pertaining to teaching effectiveness.

2. **Professional Growth.**

No more than five significant items developed or achieved since the last P-TR or Promotion action related to Professional Growth may include the following: (Listed in ranked order.)

a. **Research and Publication:**

(Equated with Composition, Choreography, Music or Dance Performance and Conducting and Ensemble Leadership.) Co-authors must indicate division of labor.

- 1) Original Scholarly Publications. (Including non-text books, monographs, and scholarly editions and software.)
- 2) Textbooks Published. (Excluding syllabi, course outlines, supplementary materials, etc.)
- 3) Articles published or accepted for publication in refereed journals.
- 4) Presentation of critiqued or invited scholarly papers.
- 5) Refereed book reviews.
- 6) Refereed recording liner notes.
- 7) Articles published or accepted for publication in non-refereed journals.
- 8) Published reviews (authored by candidate) of professional performances.
- 9) Concert program notes for professional organizations.

b. **Composition:**

(Equated with Research and Publication, Choreography, Music or Dance Performance and Conducting and Ensemble Leadership.)

- 1) Compositions published, recorded, or accepted for publication or recording.



- 2) Compositions performed which are refereed or juried.
- 3) New compositions performed.
- 4) Commissions received.

c. **Choreography:**

(Equated with Research and Publication, Composition, Music or Dance Performance and Conducting and Ensemble Leadership.)

- 1) Refereed, juried, contracted or invited performances of original or reconstructed choreographies.
- 2) Repeated performances of refereed, juried, or invited original or reconstructed choreographies.
- 3) Non-refereed, non-juried, or invited performances of original or reconstructed choreographies.

d. **Music Performance:**

(Equated with Research and Publication, Composition, Choreography and Conducting and Ensemble Leadership.) It is the responsibility of the Post-Tenure candidate to solicit and to document formal written critiques from outside experts. Performances are considered Professional Growth when they are not an outcome or extension of a teaching assignment.

- 1) Refereed, juried, contracted or invited professional performance: solo, solo with ensemble/opera, professional ensemble, or lecture recitals, to include conducted performances.
- 2) Professional recordings published or accepted for publication.
- 3) Performance with professional organizations.
- 4) Non-refereed or non- juried performances.

e. **Dance Performance:**

(Equated with Research and Publication, Composition, and Choreography and Conducting and Ensemble Leadership.) It is the responsibility of the Post-Tenure candidate to solicit and document formal written critiques from outside experts. Performances are considered Professional Growth when they are not an outcome or extension of a teaching assignment.

- 1) Refereed, juried, contracted or invited professional performances.
- 2) Professional videos published or accepted for publication.
- 3) Non-refereed, non-juried performances.

f. **Conducting and Ensemble Leadership:**

(Equated with Research and Publication, Composition, Choreography and Music or Dance Performance.)

- 1) Refereed, juried, contracted, or invited performances as a conductor or director to prepare ensembles for performances and related conducting activities.
- 2) Publication of videos, books, articles, translations, compositions, arrangements, preparation of compositions and/or arrangements for performance, program notes, educational materials, pedagogical research, musicological research and public presentation of said works in progress.
- 3) Other creative and professional activities, not herein enumerated, which serve to enhance the reputation of the faculty member and the profession, should also be given proper recognition.
- 4) Preparation and performance of original compositions (including commissions) that expand the repertoire of literature available to choral, orchestral, wind, jazz, and percussion ensembles.

g. **Related Professional Growth:**

(Significant items within this category may be equated with creative activities labeled Research and Publication, Composition, Choreography, Music or Dance Performance and Conducting and Ensemble Leadership.)

- 1) Demonstrated continuous activity and leadership in the profession through appointment or election to prominent office in professional Music or Dance Associations.
- 2) Fellowships and Grants.
- 3) Awards and Honors.
- 4) Activity as mentor or coach for Music or Dance ensembles in a professional setting.

3. **Service for the University, the profession and the community.**

No more than five significant items developed or achieved since the last P-TR or Promotion action related to Service may include the following (not in ranked order):

- a. Service on University, College, or School committees.
- b. Service on Boards, Trusteeships, or participation in activities of Community arts, Arts-in-education, or Arts-related non-profit organizations (e.g.; San Diego Arts Commission, San Diego Area Dance Alliance, National Dance Association, Opera Board, Symphony Board, School Board, Young Audiences, Musical Merit, etc.).
- c. Consulting activities or workshops as leader or moderator for community organizations or agencies.
- d. Contribution to the recognition of the School within the Academic community, or among professional organizations or individuals in the field.
- e. Sponsor or Advisor for University-related, School-related, or Discipline-related organizations.
- f. Participation in or sponsorship of student recruitment activities.
- g. Contributions toward the cultural and artistic environment of the University (other than professional growth or teaching assignments).

- h. Fundraising Activities.
  - i. Consulting activities to other segments of the University.
  - j. Other significant activities.
- F. The Peer Review Committee and School Director shall separately review all materials submitted by each P-TR candidate. The School Director shall act as designee of the Dean of the CPSFA. The Director shall write an independent evaluation.
  - G. Copies of written evaluations (with a five-day filing notice) shall be sent to the following parties: the faculty member, the Associate Vice President of Academic Affairs, the Dean of the CPSFA, the School Director, and the RTP representative in the Dean's Office. A copy of the Peer Review Committee's and the Director's reports shall be placed in the employee's Personnel Action File.
  - H. Within ten (10) days of sending written evaluations, the School Director and the Peer Review Committee Chair shall meet with each faculty member to discuss the P-TR evaluations. Any suggestions for improvement, for discussion of resources or professional assistance from the School or University, or for long-term professional plans shall be reviewed. Further, the faculty member will have an opportunity to discuss the P-TR process and future teaching, professional, and service opportunities in the School of Music and Dance.
  - I. Each year, upon consultation with the School Director, the Peer Review Committee will review, revise, and/or update the list of faculty subject to review in the P-TR schedule.

## **V. PROCEDURES FOR EVALUATION OF LECTURER AND TEMPORARY FACULTY**

- A. Temporary faculty, who have been hired for both semesters of an academic year or hold a three-year contract, shall be evaluated in the spring semester in accordance with dates published by the Office of Faculty Affairs. Evaluation criteria and procedures shall be made available to the temporary faculty member no later than 14 days after the first day of instruction of the academic term. Once the process has begun, there will be no changes to the criteria or procedures. Temporary appointments for the following academic year cannot be made until an evaluation has been completed.
- B. The Peer Review Committee shall complete reviews of temporary full or part-time lecturers, and the tenured faculty who are members of the School of Music and Dance Performance Committee shall deliberate and complete reviews of all temporary studio artist faculty who do not hold lecturer appointments. Tenured faculty members who are not members of the Peer Review or Performance committees and probationary faculty members may contribute information to the evaluation of lecturers and studio artist faculty, but will not deliberate with either committee.
- C. Each temporary faculty member shall consult with his/her tenured area coordinator for guidance on all procedures and criteria regarding periodic evaluation. If an area of the School of Music and Dance is not coordinated by a tenured faculty member, the Performance Committee Chair will appoint a tenured member of the Performance Committee to assist the temporary faculty member.

- D. A temporary faculty member, who is appointed as a full or part-time lecturer, shall provide the following materials as listed below in an organized, typed file (no handwritten documents will be accepted):
1. A current Curriculum Vitae.
  2. Syllabi and exams, if applicable, for all classes and lessons taught during the academic year.
  3. Student evaluations of all classes and/or studio lessons (the quantitative and the qualitative, if applicable, are available from the WebPortal).
  4. A statement of teaching philosophy and grading practices as well as a listing of significant teaching innovations and/or teaching awards.
  5. Evidence of Professional Growth activities that demonstrate currency and competency in the field. This may include scholarly and creative achievements, participation in professional societies, certification and licensing, related work experiences.
  6. Evidence of Service activities that may include academic advisement, co-curricular activities, diversity-related activities, studio recruitment if applicable, committee assignments, service in community affairs directly related to teaching area.
- E. A temporary faculty member, who is appointed as part-time studio artist faculty, shall provide the following materials as listed below in an organized, typed file (no handwritten documents will be accepted):
1. A current Curriculum Vitae.
  2. Syllabi for all lessons taught during the academic year.
  3. Student evaluations of all studio lessons (the quantitative and the qualitative, if applicable, are available from the WebPortal).
  4. Evidence of studio recruitment.
- F. All documents from the candidate being evaluated shall be submitted to the School of Music and Dance Administrative Assistant no later than February 15 of the spring semester. If February 15 is a Saturday or Sunday, the candidate will submit all documents no later than the Monday immediately following February 15.
- G. A copy of each letter of evaluation from the appropriate committee will be provided to the temporary faculty member. Only the letter(s) of evaluation or the Full and Part-Time Lecturers - Periodic Form with five-day filing notice from the Peer Review committee and the Director are placed in the PAF in the School office. A letters of evaluation with the five-day filing notice from the Performance Committee and the Directory are placed in the studio artist faculty's PAF in the School office. All other evaluation materials shall be returned to the temporary faculty member.
- H. It shall be the responsibility of the Peer Review Committee Chair and the Performance Committee Chair to:
1. Determine the schedule for the assigned reviews of temporary faculty to coincide with University deadlines.

2. Establish a list of temporary faculty to be reviewed with the assistance of the Director of the School of Music and Dance.
  3. Within 14 days of the first day of classes in Fall Semester, notify temporary faculty members of the specific aspects of the review process including:
    - a. Calendar deadlines for submission of materials to the appropriate committee.
    - b. Information about the role of classroom or studio observation procedures. The temporary faculty member shall be provided a notice of at least 5 days that a classroom visit is to take place. There shall be consultation between the temporary faculty member being evaluated and the individual who visits his/her class(es).
    - c. Any recently implemented University or School changes in the review process.
    - d. Evaluation criteria.
  4. Complete and sign the Peer Review Evaluation Form or have the committee write a letter in memo format that reflects the Committee's evaluation at the conclusion of the review process.
  5. Provide the temporary faculty member with a copy of the Peer Review Evaluation Form or the letter of evaluation and submit a copy for filing in the School of Music and Dance office.
- I. To complete their assigned periodic evaluations, it shall be the responsibility of the Peer Review Committee and the Performance Committee to:
1. Establish and coordinate the review schedules.
  2. Make classroom or studio observations after providing the temporary faculty member with a notice of at least 5 days and review all submitted materials.
  3. Discuss and complete the Peer Review Evaluation Form or a letter of evaluation to be signed by the appropriate committee chair and filed as dictated by University policy. A copy of the appropriate evaluation form or the letter of evaluation with the five-day filing notice will be provided to the temporary faculty member.
  4. Annually review the process for the evaluation of temporary faculty and submit any changes or revisions to the RTP Committee for ratification by the general faculty and for inclusion in the *School of Music and Dance Procedures and Guidelines for Reappointment, Tenure, Promotion and Periodic Evaluation* for the next academic year.
- J. It shall be the responsibility of the School Director to independently evaluate full-time temporary faculty and part-time temporary faculty. Part-time temporary faculty appointed for one semester shall be evaluated at the discretion of the School Director.

## **VI. PROCEDURES FOR REVIEW OF THE SCHOOL DIRECTOR**

**A.** The Director of the School of Music and Dance shall be reviewed in the third year of his/her appointment and every two years thereafter (Senate Policy File: Chairs of Departments or Programs and Director of Schools, p78, 4.0).

**B.** The P-TR Committee shall be the School Committee responsible for initiating, implementing the review process, and reporting the results of the review of the School Director to the following parties: the School Tenured and Tenure track faculty, the Dean of the CPSFA, and the Office of Faculty Affairs.

**C.** The review of the School Director shall encompass a four-year cycle. At the end of two years a mandatory referendum shall be given by the committee for all Tenure/Tenure-track faculty. At the end of the following two-year cycle a mandatory written evaluation by the P-TRR Committee and a mandatory referendum by the faculty must be completed. Each review process shall be completed by March of the academic year, to coincide with the University timetable and deadlines for P-TR.

**D.** At the conclusion of the second two year cycle, a School of Music and Dance faculty meeting shall be scheduled--without the School Director in attendance--to discuss all aspects of the review. At this meeting, the Summary Report of the P-TR Committee shall be reviewed, as well as any rebuttal documents submitted by the School Director.

a. After deliberation, the School tenured and tenure-track faculty will vote to support or not support continuation of the appointment of the School Director. The referendum shall be conducted by secret ballot.

b. The P-TR Committee shall meet with the School Director to discuss the summary report.

c. The P-TR Committee summary report and any rebuttal statement from the School Director shall be forwarded to the Dean of the CPSFA. Copies shall also be forwarded to the Office of Faculty Affairs.

**E.** Information for the written review of the School Director shall be organized, collected, and processed in the following manner:

1. The School Director shall provide an extended statement for review by the P-TR Committee. The statement should address the following criteria:

a. Perceived accomplishments as School Director.

b. Vision for the School of Music and Dance.

c. Perceived School strengths.

d. Perceived problems for the School.

e. Perceived future goals for the School.

f. Strategy and evaluation process relative to future goals.

- g. Management style
  - .
  - h. Fund raising
2. The School Director shall also include a current full Curriculum Vitae.
  3. Materials provided by the School Director will be made available for review by all tenured and tenure-track faculty during the first week of the Spring term.
  4. The P-TR Committee will administer a general survey designed to evaluate the School Director on a number of leadership attributes including the following:
    - a. Communication skills,
    - b. Decision-making
    - ,
    - c. General management,
    - d. Resource management,
    - e. Personnel management,
    - f. Public and University relationships,
    - g. Leadership and development contributions in general program, teaching, scholarship, and community interaction.

In addition to the above information, the survey will also allow for optional inclusion of written comments.

5. The survey will be distributed to all tenured and tenure-track faculty. The P-TR Committee will also collect and make a summary evaluation of the survey.
6. The P-TR Committee shall encourage candid and unbiased input from appropriate sources regarding review of the School Director. Through utilization of posted public notices, the P-TR Committee Chair shall notify all School of Music and Dance temporary and part-time faculty, teaching associates, staff, undergraduate and graduate students, and student organizations of the scheduled review of the School Director. The public notice shall describe the process, procedure, and deadlines by which an individual may participate in the review. Any correspondence to the Committee must be signed.
7. If deemed necessary, the P-TR Committee will schedule a meeting with the School Director to discuss any issues arising from the review process which may need amplification or clarification to produce a more informed review process.
8. In preparation for the faculty referendum given in tandem with the written review, the P-TR Committee shall write a Summary Report. The Report shall also be given to the School Director.

9. The mandatory faculty referendum on the School Director given in tandem with the written evaluation shall proceed in the following manner:

a. The P-TR Committee Summary Report of the School Director shall be made available in the School office to the tenured and tenure-track faculty for an appropriate length of time.

b. The School Director shall have the opportunity to respond, in writing, to the P-TR Committee Summary Report.

c. A School of Music and Dance faculty meeting shall be scheduled--without the School Director in attendance--to discuss all aspects of the review. At this meeting, the Summary Report of the P-TR Committee shall be reviewed, as well as any rebuttal documents submitted by the School Director.

d. After deliberation, the School tenured and tenure-track faculty will vote to support or not support continuation of the appointment of the School Director. The referendum shall be conducted by secret ballot.

e. The P-TR Committee shall meet with the School Director to discuss the summary report.

f. The P-TR Committee summary report and any rebuttal statement from the School Director shall be forwarded to the Dean of the CPSFA. Copies shall also be forwarded to the Office of Faculty Affairs.

10. Before the end of the term in which the Director is being reviewed, the P-TR Committee shall edit or revise any aspects of policies and procedures delineated in, Section VI: Procedures for Review of the School Director. Revisions shall be submitted to the faculty for ratification and inclusion in the School RTP Guidelines Document for the next Academic year.