

## Criteria for Tenure and Promotion

*Approved 2.28.18*

The School of Music includes persons of diverse backgrounds who serve the mission of the School in various ways. A few are scholars in the traditional sense; many are performers; most are teachers of specific performance and/or pedagogical skills; and many must combine these pursuits in their teaching loads.

With and across the domains of teaching, research/scholarship/creative activity, and service, School of Music faculty, like all ISU faculty, “are expected to contribute to the missions, visions, and values of their department/school, college, and the University.” (*University Handbook*, Section 305.2.2) The *University Handbook*, Sections 205.2.2.1-4, lists four activities as Mission-Based activities: (1) undergraduate student academic advising; (2) graduate student advising/mentoring; (3) community engagement; (4) experiential learning.

As faculty members progress toward tenure, evaluations of teaching effectiveness, scholarly and creative achievement, and service are made annually. Faculty being considered for reappointment or applying for tenure and/or promotion must document continued growth or sustained excellence in all areas to be evaluated, and an ongoing commitment to the School, University, community and the profession. In addition, faculty members are expected to provide evidence that experiential learning and/or community engagement activities have been incorporated into their work. Candidates for promotion to full professor build a case on achievements since their last promotion.

Candidates should present supporting data as clearly as possible, using the format suggested in the Tenure and Promotion Application Template of the College of Arts and Sciences. The data must be cumulative and presented in reverse chronological order, including the year, month, day, and location.

It is recommended that candidates request current letter(s) of review from the appropriate Division Coordinator(s) or faculty in the candidate’s area(s) of expertise. These letters should address teaching effectiveness, scholarly and/or creative achievement, and service.

The following items serve as guidelines in documenting a candidate’s activities in teaching effectiveness, scholarly and creative achievement, and service. The list of indicators or descriptors under each category is not exhaustive, nor are all items expected of every person being evaluated.

### I. Teaching Effectiveness

- A. *Candidates for tenure and/or promotion to the rank of associate professor must document teaching effectiveness. Candidates for promotion to the rank of professor must demonstrate the maturity of their teaching by showing that their instructional contributions are significant, multifaceted, and developed to a high level that has been*

*sustained over time.*

- B. Current School of Music practice places the following Mission-Based activities in the Teaching/Librarianship Domain: 1) undergraduate student academic advising, and 2) graduate student advising/mentoring. Further, any activities that include 3) community engagement, or 4) experiential learning, and are expected components of a course for which the instructor receives load credit, are also placed in the Teaching/Librarianship Domain.
- C. The candidate must:
  - 1. Have his/her students evaluate all courses each semester. Official summaries from the evaluations must be submitted. Approved and appropriate School of Music and/or Indiana State University evaluation forms must be used. (see Appendices)
  - 2. Submit representative course syllabi that exhibit careful preparation and thoughtful organization.
- D. The candidate should, when applicable:
  - 1. Document student accomplishments (e.g. academic recognition, performance honors, etc.).
  - 2. List performances of student ensembles conducted/coached.
  - 3. Cite awards or honors received for teaching excellence.
  - 4. Provide evidence of effective student advising.
  - 5. List independent studies sponsored, master's theses supervised, and internships/student teaching arranged and supervised.
  - 6. Detail all instructional grants and contracts funded, unfunded, or pending.
- E. The candidate may
  - 1. Ask a faculty peer, or an outside evaluator, to submit a written evaluation of the candidate's teaching effectiveness as seen in student productivity, such as juries, recitals, performances, and/or recognized scholarly activity.
  - 2. Submit pedagogical materials for class, studio, or rehearsal instruction.
  - 3. Provide evidence of innovation in teaching (e.g., creation of new courses, revisions of courses, incorporation of technology, etc.).
  - 4. Describe professional development undertaken to enhance or acquire pedagogical expertise.
  - 5. Include other indicators or descriptors that support teaching effectiveness.

## II. Scholarly and Creative Achievement

- A. The School of Music contains performers (soloists, ensemble players, and conductors) and academicians (music theorists, composers, music historians, music educators and other music specialists). Therefore, the type of scholarly and creative achievement carried out by the faculty varies greatly. Faculty members are expected to remain current in their discipline.
- B. The School recognizes the importance of scholarly/creative activity at the national or international level and desires that faculty strive for this exposure. Scholarly and creative

activities at the local, state and regional levels are also highly regarded because 1) faculty members serve as important role models for students, 2) such activity is of utmost importance in developing a strong recruitment base for the School, and 3) this activity supports the University's mission to serve as a "center of intellectual, creative, and cultural activity for its region and for the State as a whole."

- C. *Candidates for tenure and/or promotion to the rank of associate professor must demonstrate records of sustained scholarly or creative activity within their academic discipline that have earned favorable peer recognition at the national or regional level. Candidates for promotion to the rank of professor must demonstrate that they have achieved national recognition in a discipline by producing a coherent body of substantial scholarly and/or creative work that has influenced the candidate's profession. National recognition will typically be reflected in such accomplishments as performances and/or presentations at a variety of venues or publications of books, articles and/or compositions or arrangements (or as listed below).*
- D. Scholarly achievement in the School of Music may be manifested by the candidate through:
1. Publications that may take the form of books, articles, monographs, compositions and arrangements, program annotations, computer software, and/or reviews. Most desirable are those that represent a juried selection for inclusion in a national or international venue, publication by a recognized publisher in the field, or an invitation by a nationally-recognized organization or learned society.
  2. Presentations as lead presenter or co-presenter in the form of lectures, clinics, workshops, and poster sessions at conferences, conventions, seminars or colloquia at the a) national/international, b) regional, c) state, or d) local level as deemed appropriate by the Personnel Committee and Director, contingent on the significance of the event will constitute the equivalent of one journal article.
  3. Performances of the candidate's compositions and/or arrangements a) at national/international venues, b) by state or local ensembles or performers, or c) on campus.
  4. Recordings of the candidate's compositions and/or arrangements.
  5. Research grants and contracts funded, unfunded, or pending.
  6. Awards and honors that recognize particular aspects of scholarship.
  7. Unpublished materials that have received favorable and documented peer review.
  8. Other indicators or descriptors that support scholarly achievement.
- E. Creative achievement in the School of Music may be manifested by the candidate through:
1. Public performances at the national/international, regional, state, or local level. The tradition in the field of music is that the audition or invitation to perform is the juried peer review.
  2. For instrumentalists and vocalists such performances may occur in various solo or collaborative settings, including:

- a. Solo recitals
  - b. Lecture recitals
  - c. Chamber recitals
  - d. Concerto or soloist appearances
  - e. Large ensemble performances (orchestra, wind ensemble, choir)
  - f. Performance workshops
  - g. Master classes and clinics
- 3. For conductors such performances may occur in settings including:
    - a. Professional ensembles
    - b. Invited guest conducting
    - c. Clinics, workshops, and master classes
  - 4. Professional recordings of solo, chamber, or large ensemble performances.
  - 5. Awards and honors (e.g., competition prizes, invited appearances, etc.) that recognize performers, conductors and composers.
  - 6. Arts grants and contracts funded, unfunded, or pending.
  - 7. Other indicators or descriptors that support performance/creative achievement.
- F. Professional development may be demonstrated by:
- 1. Attendance at professional meetings and conferences.
  - 2. Sabbatical leave projects.
  - 3. Educational travel.
- G. In certain circumstances, evidence may support the placement of the Mission-Based Activities 3) community engagement, and/or 4) experiential learning, in the domain Research/Scholarship/Creative Activity. These activities may be assigned to this domain as long as they go beyond the typical expectations of an instructor for a given course. The faculty member must provide a convincing rationale for placement in this domain.

### III. Service

- A. In a School where shared governance is valued, faculty members are expected to participate on committees and in activities that advance the goals of the School. Faculty members should also be involved in the profession, the university, and/or the community. The recruitment of students into the music major population and of non-majors into classes, ensembles, and activities is seen as an important responsibility of each faculty member.
- B. *Candidates for tenure and/or promotion to the rank of associate professor must document a pattern of active, significant service to the university and to either the profession or the community. Candidates for promotion to the rank of professor must document a pattern of active, significant service to the university, the profession, and the community. Typically, this means that the individual will have successfully assumed leadership roles on and off campus.*
- C. Examples of service activity may include:
- 1. Adjudication/audition screening.
  - 2. Consultancies.

3. Arts-related community activity.
  4. Committee service (specify elected/appointed, on- or off-campus, dates, etc.)
  5. Service to professional organizations.
  6. Recruitment efforts on behalf of the School.
  7. Administrative duties within the School.
  8. Service grants funded, unfunded or pending.
  9. Other indicators or descriptors that support service.
- D. In most circumstances, evidence may support the placement of the Mission-Based Activities 3) community engagement, and/or 4) experiential learning not placed in Teaching, in the domain of Service. These activities may be assigned to this domain as long as they are not expected components of a course for which the instructor receives load credit. The faculty member must provide a convincing rationale for placement in this domain.

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## **APPENDIX 1**

### **PERSONNEL REVIEW TIMELINE**

- These dates are approximate and are subject to change. Candidates are responsible for building a case for reappointment, tenure, and promotion.
- It is important to note that University timelines may change from time to time. It is the **candidate's responsibility** to remain in contact with the Director of the School, especially at the beginning of the academic year, to ascertain deadlines for dossier submission. New faculty should consult regularly with School Director about personnel review procedures.
- First-year faculty must complete course evaluations no later than date supplied by Director, usually early October.

#### **Tenure and/or Promotion**

The faculty member bears the responsibility for ascertaining applicable appropriate due dates for various materials that must be submitted.

Previous Spring	Declare intention to apply for promotion and/or tenure
Early Summer	Schedule meeting with School Director about application requirements, dossier format, external review letters
August	Dossier presented to School Director for preliminary comments and Recommendations for improvement
By due date	Submit completed dossier to School Director
By due date	Personnel Committee narrative due to School Director
By due date	Last week to discuss personnel reviews with School Director

## **APPENDIX 2**

### **PRE-TENURE FACULTY--ANNUAL DEVELOPMENT GOALS**

*[UNDER REVIEW BY PERSONNEL COMMITTEE –To Correlate with Appendix 3, Pending Personnel Committee Review of Appendix 3]*

While each pre-tenure case is unique, there are common goals for all faculty members while developing a case for tenure and promotion. The Director and Personnel Committee in the School of Music will provide individualized guidance through the annual review process.

Minimal standard achievements in the areas of teaching, research/creative activity, and service are listed below for each pre-tenure annual reappointment review:

#### **Year One**

- Teaching – Design syllabi for courses and/or establish studio policies, review curriculum in primary teaching area
- Research – Establish plan for research agenda, begin research, identify potential external funding support
- Creative Activity – Establish plan for creative agenda, seek and arrange future performances, identify potential external funding support
- Service – Appointed to first School committee

#### **Year Two**

- Teaching – Establish oneself as an effective teacher, as confirmed by peer reviews and student evaluations
- Research – Submit at least one article for review and at least one conference abstract
- Creative Activity – Give performances off-campus
- Service – Increase service to the School; seek service on campus outside the School

#### **Year Three**

- Teaching – Explore innovative pedagogies; expand course offerings
- Research – Minimum of two articles in print; apply for external funding in support of research
- Creative Activity – Establish regional reputation through performances; apply for external funding in support of performance projects
- Service – Continue to seek service on campus outside the School

#### **Year Four**

- Teaching – Continue to refine teaching style and content
- Research – Bring current research projects to a conclusion, submit articles and paper abstracts for review; minimum of two additional articles in print by end of the year; minimum of one conference presentation
- Creative Activity – Seek further regional and national performance opportunities
- Service – Develop service profile on campus outside the School, in the profession and

within the community

**Year Five**

- Teaching – Continue to refine teaching style and content
- Research – Complete required publication/presentation requirements
- Creative Activity – Establish national reputation through performances and/or recordings
- Service – Solidify service profile on campus outside the School, in the profession, and within the community

**Year Six**

- Teaching – Finalize statement of teaching philosophy; develop goals for post-tenure period
- Research – Prepare dossier documenting publication requirements accomplished; develop research goals for post-tenure period
- Creative Activity – Conclude final performances; develop creativity goals for post-tenure period
- Service – Solidify service profile on campus outside the School, in the profession, and within the community; develop service goals for post-tenure period

**APPENDIX 3**  
**REGULAR FACULTY-BIENNIAL REVIEW**  
***[UNDER REVIEW BY PERSONNEL COMMITTEE]***

SCHOOL OF MUSIC BIENNIAL PERFORMANCE: CREATIVE ACTIVITY REQUIREMENTS

Creative activity in the ISU School of Music may take many forms. Listed below are typical creative activities in which music faculty are involved. This list is not all-inclusive, but gives pertinent examples for each category. There may be other types of creative activities not listed here. It is the responsibility of the individual faculty member to make the case and weighting for other types of creative activity.

Over two years, to reach the minimum requirement for “Meets Expectations”, the Faculty member may choose from the Creative or Scholarly requirement categories with the following options:

- A. 1 from Category A, plus (1) additional from any Category.
- B. 1 from Category B, plus (2) additional from any Category.
- C. 1 from Category C, plus (3) additional from any Category.

Category A (International)

- Recording, video picked up by a label
- International performance of faculty member’s original composition
- International concerto performance
- Invited Conductor for International Competition (choir, band, orchestra, jazz ensemble)
- High-level National, or an International invited conference performance (i.e. Midwest, TMEA, WASBE, National ACDA, national MTNA).
- International invited performance
- Major national invited conference (i.e. NAFME, MTNA, CMS, MidWest) or International invited conference performance

Category B (National)

- Member of an auditioned professional regional or out of state ensemble
- National concerto performance
- Completed professional CD/DVD recording
- Music direction of a professional production.
- National solo recital performance
- Invited All-State Conductor (choir, band, orchestra, jazz ensemble)
- National performance of faculty member’s original composition
- Perform with prominent professional ensemble (in or out of state, i.e. Indianapolis Symphony, role in Indianapolis Opera)

Category C (Regional and State)

- Member of an auditioned professional local ensemble
- Regional or in-state performance of faculty member’s original composition

- Invited conducting at a local festival or similar event off campus
- Local or in-state performance of faculty member's original composition
- Invited solo recital off campus
- Concerto or oratorio soloist off campus
- Regional in-state invited conference performance
- Music direction of a production
- Category D (Local)
- Solo recital on campus
- Concerto or oratorio soloist on campus
- Conductor selected by audition to conduct community-based group
- Faculty Chamber Ensemble for which one does not get teaching load credit
- Invited Master Class off campus
- Instrumental or Choral Clinic

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#### SCHOOL OF MUSIC BIENNIAL PERFORMANCE: SCHOLARLY ACTIVITY REQUIREMENTS

Scholarly activity in the ISU School of Music may take many forms and may include works prepared as author, co-author, presenter, co-presenter, editor, translator, etc. Listed below are typical scholarly activities in which music faculty are involved. This list is not all-inclusive, but gives pertinent examples for each category. There may be other types of scholarly activities not listed here. It is the responsibility of the individual faculty member to make the case and weighting for other types of scholarly activity.

Over two years, to reach the minimum requirement for "Meets Expectations", the Faculty member may choose from the Scholarly requirement or Creative requirement categories with the following options:

- A. 1 from Category A, plus (1) additional from any Category.
- B. 1 from Category B, plus (2) additional from any Category.
- C. 1 from Category C, plus (3) additional from any Category.

#### Category A

- Major National (i.e. NAFME, MTNA, AMS, CMS, MidWest, MEISA) or International invited conference presentation
- Published, nationally distributed book
- Peer-reviewed, published article in eminent journal

#### Category B

- Works composed (make case based on length of composition, instrumentation, commission of significance, number of performances, etc.)
- International or national invited poster session

- National invited conference presentation
- Producer of professional CD/DVD Recording
- Peer-reviewed published article (Make case based on length of article and journal eminence).
- Substantial professional consultation

#### Category C

- Completed book manuscript
- State and regional invited poster session
- Article or manuscript submitted, not yet accepted
- Article or manuscript accepted not yet published
- Self-published book (make case for “Category B” by significance of the project)
- State and regional invited conference presentation
- Local, off campus invited presentation
- Peer reviewed e-journal
- Professional consultation

#### Category D

- Article or manuscript in preparation, not yet submitted
- Local presentation
- Non peer-reviewed published articles
- Published reviews
- Program notes (1) for professional ensembles

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### BIENNIAL PERFORMANCE REVIEW: SERVICE ACTIVITY REQUIREMENTS

Service in the ISU School of Music may take many forms. Listed below are typical service activities in which music faculty are involved. This list is not all-inclusive, but gives pertinent examples for each category. There may be other types of service activities not listed here. It is the responsibility of the individual faculty member to make the case and weighting for other types of service activity.

Over two years, to reach the minimum requirement for “Meets Expectations,” the Faculty member may choose from the Service requirement categories with the following options:

- A. Six Total: from Category C
- B. Five Total: (4) from Category C and at least (1) Category A or Category B

C. Four total: (2) from Category C with at least (1) Category A and (1) from Category B

#### Category A

- Elected Officer of a State, National or International professional organization
- Chair of CAS Committee
- Member, Senate Executive Committee
- Chair of an elected SoM committee
- Chair of a SoM Search Committee

#### Category B

- Service on an elected SoM Committee
- Chair of an appointed SoM Committee
- Service on a SoM search committee
- Service on university committees outside of the SoM
- Service on a board or foundation (i.e. THSO board, etc.)
- SoM Awards Ceremony Coordinator
- SoM Convocations/Event Attendance Record Coordinator
- SoM President's Honor Recital Coordinator
- SoM Concerto Competitions Coordinator
- SoM PKL Officer
- Member of Faculty Brass Quintet, String Quartet, Woodwind Quintet, or other officially designated Faculty Ensemble
- State Level Service to the Profession (Competitions, IMTA)

#### Category C

- Service on an appointed SoM Committee
- Adjudicator-service to the profession
- Committee member of external committee-service to the profession (i.e. ISSMA) S&E Group I list revision committee, )
- Service on an Ad-hoc Committee (SoM, A&S, Univ.) A case may be made for a higher category such as placement due to frequency of meetings and productivity.
- SoM Library Representative

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## **APPENDIX 4**

### **REGULAR FACULTY--ANNUAL EVALUATION OF INSTRUCTORS**

As part of a university mandated process, the Personnel Committee and the School of Music Director will evaluate all Instructors on a yearly basis. Typically, Instructors are assigned a 15-hour load on a three-year contract. Because of their largely instructional role in the School of Music, these faculty members will be evaluated according to the duties outlined in their employment contracts. After two consecutive successful three-year contracts have been completed, the Instructor may, if desired, apply for the rank of Senior Instructor and will move to the Biennial Review Evaluation process.

This is a *cumulative* review and should include all materials and information from previous review years. It is suggested that the faculty member place their materials in a binder that is indexed for the various material included.

- I. Required Materials for All Faculty Members
  - a. Curriculum Vitae
  - b. A one-page statement of teaching philosophy
  - c. Official Course Evaluation summaries for each completed course taught and all student comments. Approved and appropriate Indiana State University evaluation systems must be followed.
  - d. Course Syllabi for all courses taught during the year of evaluation.
  - e. Peer teaching evaluations from Regular Faculty members for all courses taught (unless multiple sections of the same course are taught, in which case only one peer valuation is necessary). Peer teaching evaluations will be done by Regular Faculty who are not currently serving on the School of Music Personnel Committee. Evaluations should be based on observation of the Instructor's teaching or other duties as assigned (i.e. participation in a faculty ensemble). The candidate should arrange for visits from selected regular faculty, who will write comments and submit them to the School of Music Director for inclusion in the materials to be reviewed by the Personnel Committee.

Submit the above materials, along with any other materials selected from section II below, to the School of Music Director. Some materials from section II may be required depending upon assigned teaching/performing duties. The Director will then forward the materials to the School of Music Personnel Committee for review.

- II. Other suggested Materials:

Neither the School of Music Director nor the Personnel Committee expects a comprehensive portfolio. Only those materials that represent the faculty member's assigned duties should be included. If desired, optional materials may be included if they would provide additional illustrations of professional effectiveness. Such materials might include:

  - a. Other Teaching Information:
    - Student awards, performance honors, etc.
    - Performances by student ensembles conducted or coached.
    - Awards or honors received for teaching excellence.

- Pedagogical materials for class, studio, or rehearsal instruction.
- Evidence of innovation in teaching.
- Independent studies sponsored, master's theses supervised, and oral exam committees served on
- Professional development undertaken to enhance or acquire pedagogical expertise.
- b. Creative Activity Information (\*Required for faculty members whose assigned duties include performance in faculty ensembles):
  - On- and off-campus performances and/or presentations
  - Citations of research and/or publications
- c. Service Information (\*Required for faculty members whose assigned duties include service obligations such as committee work).
  - On or off-campus service

### III. Review Process

The Instructor will submit required and optional materials to the School of Music Director who will review the file and forward it to the Personnel Committee for review. The Director and the Personnel Committee will write separate statements summarizing the Instructor's overall job performance based on the materials submitted. When the Personnel Committee and the School of Music Director have completed their reviews of the Instructor's materials, both written evaluations will be transmitted to the Instructor, who must sign the evaluation form to acknowledge receipt. The Instructor will have five (5) working days after receiving the form to cite in writing to the School of Music Director any areas of disagreement or to request a meeting with the School of Music Director and the Chair of the Personnel Committee prior to the evaluation being forwarded to the Dean of the College of Arts and Sciences for the next level of review. The Instructor's written statement will be added to the review materials for consideration by the Dean.

## APPENDIX 5

### TEMPORARY FACULTY--ANNUAL EVALUATION INFORMATION

As part of a university-mandated process, the Personnel Committee and the School of Music Director will evaluate all Temporary Faculty on a yearly basis. Because of their largely instructional role in the department, these faculty members will be evaluated according to the duties outlined in their employment contracts.

This is a one-year review and should include materials only from the most recent one or two semesters of employment, those semesters since any prior review, or since the onset of employment. It is suggested that the faculty member place their materials in a binder that is indexed for the various material included.

#### I. Required Materials for All Faculty Members

- a. Vitae
- b. A one-page statement of teaching philosophy
- c. Official Course Evaluation summaries for each completed course taught and all student comments. The current Indiana State University evaluation [process must be followed.]
- d. Course Syllabi for all courses taught during the year of evaluation.
- e. Peer teaching evaluations from Regular faculty members. All evaluations should be based on in-person observation. A separate peer evaluation, ideally from different faculty members, should be included for each area of the candidate's contracted services. These areas may include applied teaching, classroom teaching, and professional ensemble participation. The observer will write comments and give them to the School of Music Director for inclusion in the candidate's materials to be reviewed by the Personnel Committee. Peer evaluations will be included in the "evaluation packet" given to the candidate later in the process, but should not be viewed previously by the candidate.
- f. Peer teaching evaluations will be done by regular faculty only, and preferably faculty not currently serving on the School of Music Personnel Committee.
- g. Creative Activity Information: required for faculty members whose assigned duties include professional ensemble participation.

Submit the above materials, along with any other materials selected from section II below, to the School of Music Director. Some materials from section II. may be required depending upon assigned teaching/performing duties. The Director will then forward the materials to the School of Music Personnel Committee for review.

#### II. Other suggested Materials:

Neither the School of Music Director nor the Personnel Committee expects a comprehensive portfolio. Materials related to only the current year's work, and only those materials that represent the faculty member's assigned duties, should be included. If desired, optional materials may be included if they would provide additional illustrations of professional effectiveness. Such materials, although not expected, might include:

- a. Other Teaching Information:
  - Student awards, performance honors, etc.
  - Performances by student ensembles conducted or coached.
  - Awards or honors received for teaching excellence.

- Pedagogical materials for class, studio, or rehearsal instruction.
  - Evidence of innovation in teaching.
  - Independent studies sponsored, master's theses supervised, and service on oral exam committees
  - Professional development undertaken to enhance or acquire pedagogical expertise.
- b. Creative Activity Information
- On- and off-campus performances and/or presentations
  - Citations of research and/or publications

### III. Review Process

The faculty member will submit required and optional materials to the School of Music Director who will review the file and forward it to the Personnel Committee for review. The Director and the Personnel Committee will write separate statements summarizing the faculty member's overall job performance based on the materials submitted. When the Personnel Committee and the School of Music Director have completed their reviews of the faculty member's materials, both written evaluations will be transmitted to the faculty member, who must sign the evaluation form to acknowledge receipt. The faculty member will have five (5) working days after receiving the evaluation packet to cite in writing to the School of Music Director any areas of disagreement and/or to request a meeting with the School of Music Director and the Chair of the Personnel Committee. The evaluation packet, including any written statement from the candidate, will then be forwarded to the Dean of the College of Arts and Sciences for the next level of review.

**APPENDIX 6**  
**PERSONNEL DOSSIER CHECKLIST**

1. Consult the School of Music Criteria for Tenure and Promotion and the College of Arts and Sciences Tenure and Promotion Application template for additional content and format requirements, available on the current CAS or School of Music website.
2. Data must be cumulative and presented in reverse chronological order, including the year, month, day, and location and must document all three areas of personnel evaluation.
3. All dossiers should clearly separate narrative from supporting materials, which should be placed in the appendices.
4. Tenured candidates for promotion should document activities since the last promotion.

**I. PRELIMINARY MATERIALS**

*(R = Required; S = Suggested)*

- R Curriculum vitae
- R Initial letter of appointment (tenure/promotion only)
- R Special conditions of appointment spelled out in memoranda of understanding. Scholarship occurs in the primary area of appointment unless stipulated in a memorandum of understanding. (Tenure/promotion only)
- R All annual reappointment letters – all levels of review. (Tenure/promotion only)

**II. TEACHING EFFECTIVENESS**

- R One-page statement of teaching philosophy
- R Listing of courses taught at ISU, including independent studies, master's theses supervised, and internships/student teaching arranged and supervised
- R Advising data and evaluation

**III. INSTRUCTIONAL DEVELOPMENT AND MATERIALS**

- R Representative course syllabi
- S Description of teaching innovations (new or revised courses, new pedagogies, new teaching materials)
- S Summary of teaching development activities
- S Student involvement and accomplishments in research/creativity and pedagogy

**IV. DOCUMENTATION OF QUALITY OF TEACHING**

- R Student evaluation summary scores for all courses

- R All student comments (create composite comment sheet whenever possible; clearly identify pertinent course)
- S Letters from current and former students about teaching
- S Peer teaching evaluations

#### **V. FUNDING AND AWARDS**

- S Instructional grants and contracts (pending/funded/unfunded)
- S Teaching awards

#### **VI. SCHOLARLY AND CREATIVE ACHIEVEMENT**

- R One-page description of research/creative goals, including a clear description of activities relating to the primary area of appointment
- R List of research/creative productions – publications, presentations, papers, performances, recordings, and compositions, among others (organized according to caliber of venue, i.e. international, national, regional, state, and local)
- R Forthcoming works – performance under contract, articles or books under review, compositions or recordings in progress, etc.
- S Research/creative grants and contracts (pending/funded/unfunded)
- S Professional development activities

#### **VII. DOCUMENTATION OF QUALITY OF RESEARCH/CREATIVITY**

- S Reviews
- S Citations
- S Letters from editors, concert organizers, etc.
- S Recordings

#### **VIII. SERVICE ACHIEVEMENT**

- R One-page description of service goals
- R Campus service activities (organized according to university, college and School, and elected vs. appointed)
- S Recruitment activities within the School
- S Administrative duties within the School
- S Professional service activities
- S Community service activities in the arts
- S Service grants and contracts (pending/funded/unfunded)

**IX. DOCUMENTATION OF QUALITY OF SERVICE**

- S Peer assessments
- S Student assessments
- S Letters
- S Awards

**X. ORGANIZATION OF SUPPORTING MATERIALS**

- Appendix A: Teaching Effectiveness
- Appendix B: Scholarly and Creative Achievement
- Appendix C: Service Achievement