

**DEPARTMENT PERSONNEL COMMITTEE**

**MUSIC AND THEATRE ARTS**

**FACULTY EVALUATION PLAN**

and

**OPERATING PROCEDURES**

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## Table of Contents

I.	Department Personnel Committee - Music and Theatre Arts (DPC - M&TA)	p. 3
A.	Function	p. 3
B.	Membership	p. 3
C.	DPC - M&TA Subcommittees	p. 3
1.	Function	
2.	Membership	
3.	Election	
4.	Officers	
II.	Evaluation of Probationary Faculty and Academic Staff	p. 4
A.	Criteria	p. 4
B.	Procedure	p. 10
C.	Records	p. 11
III.	DPC - M&TA Promotion Procedures	p. 10
A.	Membership	p. 11
B.	Officers	p. 11
C.	Criteria for Promotion	p. 11
D.	Procedures	p. 12
IV.	Absentee Participation/Voting	p. 13
V.	Peer Review Procedure	p. 13
VI.	Annual Review and Revision of <b>Faculty Evaluation Plan and Operating Procedures</b>	p. 13
Appendix A:	All forms pertinent to Student Evaluation of Faculty	p. 14
	Procedure for Student Evaluation of Faculty	p. 15
	Department Form for Student Evaluation of Faculty	p. 16
Appendix B:	All forms pertinent to DPC Evaluation of Faculty	p. 18
	Faculty Ensemble Performance Review	p. 19
	Applied Music Faculty Performance Review	p. 20
	Theatre Director/Designer Performance Review	p. 21
	Teaching Observation Evaluation	p. 22
	DPC - M&TA Advising Log	p. 23
Appendix C:	Portfolio	p. 24
	Portfolio Outline	p. 25
	Establishment of MENTOR Relationship	p. 26

## **INTRODUCTION**

The Operating Procedures for the Department Personnel Committee- Music and Theatre Arts (DPC- M&TA) must be in complete compliance with the procedures established in the current Faculty and Academic Staff handbook (FASH). This document explains how the DPC-M&TA fulfills its obligations to FASH.

### **I. Department Personnel Committee - Music and Theatre Arts**

#### **A. Function**

The primary functions of the DPC-M&TA involve establishing specific criteria and procedures used for conducting performance evaluations of probationary faculty and academic staff, making reappointment / tenure recommendations to the department chair, and assisting the department chair in faculty recruitment and departmental planning. Other charges are specified in FASH, pages 5.9 and 5.10.

#### **B. Membership**

All tenured faculty with an assignment of 50% or more in the department, excluding the department chair, are members of the DPC-M&TA.

#### **C. DPC-Music and Theatre Arts Subcommittee**

1. The primary function of the DPC-M&TA Subcommittee is to facilitate the reviews of probationary faculty and academic staff members.

##### **The Subcommittee:**

1. observes the work of the probationary faculty and academic staff members and submits written reports of their observations to the DPC-M&TA,
2. reviews students' evaluations and summarizes the findings to the DPC-M&TA,
3. solicits written recommendations from tenured division/area colleagues of the faculty or academic staff being reviewed and presents these letters to the full DPC-M&TA,
4. presents proposed additions / revisions of the Faculty Evaluation Plan and Operating Procedures to the DPC – M&TA.

##### **To probationary faculty and academic staff, the Subcommittee:**

1. presents and discusses Faculty Evaluation Plan and Operating Procedures,
2. communicates reappointment and tenure policies of the department,
3. presents a roster of the DPC-M&TA personnel.

#### **2. Membership of the DPC-M&TA Subcommittee**

The membership of the DPC-M&TA Subcommittee will be elected from the membership-at-large of the DPC-MT&A immediately following the May departmental meeting. The meeting will be called and chaired by the Chair of the department. Eligibility for membership on the

Subcommittee requires at least one academic year of service as a member-at-large prior to election. Members who have been granted leave of absence or sabbatical leave for one semester of the ensuing academic year will not be eligible for election to the subcommittee for that year.

The DPC-M&TA Subcommittee will consist of six members, one of whom will be the current secretary and who will progress to the position of chair for the next year, and five who will be elected from the membership-at-large of the DPC-M&TA. Members who have completed two consecutive years of service on the subcommittee will be exempt from service for the next two consecutive years. Members who have served as secretary and chair of the DPC-M&TA will be exempt from holding either of those positions until all eligible members of the DPC-M&TA have served in these capacities. The subcommittee will be elected by the following procedures:

- a. The ballot will list the names of all eligible members-at-large. Each faculty member on the DPC will proceed to vote for five people. The five individuals with the highest number of votes, together with the secretary from the previous year (now serving as chair), will be the next year's Subcommittee.
- b. Vacancies in the Subcommittee will be filled (for the unexpired term) by a special election.

The DPC-M&TA Subcommittee will have a chair (the previous year's secretary) and a secretary elected by the Subcommittee and from the five members of the Subcommittee. This election will be conducted by the chair of the department upon the completion of the election of the DPC Subcommittee. These officers also are the officers for the DPC-M&TA, but they are not the officers for promotion subcommittees.

## **II. Evaluation of Probationary Faculty and Academic Staff**

### **A. Criteria for Reappointment and Promotion to Tenure**

Criteria to be applied in the periodic reviews of faculty and academic staff in the DEPARTMENT OF MUSIC AND THEATRE ARTS are based upon the criteria listed in FASH: Teaching Effectiveness; Scholarly Activity; Service to the University, the Profession, and the Public; and Academic Advising Ability. Faculty and academic staff holding assignments which include released-time for activities supported by the Department will also be evaluated on the basis of criteria listed below. Faculty and academic staff will be evaluated only on those specific criteria that apply to their assignment.

Successful candidates for reappointment or promotion to tenure must provide sufficient evidence of excellence in each area of the criteria. The DPC-Music & Theatre Arts then has the responsibility to judge the quality and quantity of the evidence in each area and to advise the candidates as to the acceptability of their work and their supporting materials.

These criteria are listed in their order of relative importance as perceived within this Department. The DPC recognizes that the emphasis, other than teaching (which must remain primary), may change, depending upon an individual faculty member's rank, interests, experience, and time in service.

1. **Teaching Effectiveness** means the success of the instructor in securing interest, effort and progress on the part of students. The primary consideration is that students are stimulated to better standards of scholarship, to keener interest in learning, to greater professional understanding, and to more effective effort toward self-improvement (FASH, 5.19).

Evaluations of teaching effectiveness will be based on DPC-M&TA classroom visitations, letters from tenured division colleagues, student evaluations and Portfolio material. The DPC-M&TA and department chair consider the following factors when evaluating teaching effectiveness:

- a. **Course Organization** refers to whether the instructor presents the course in such a manner as to facilitate the understanding and learning of course materials. Some questions reviewers may seek to answer when evaluating course design include:
  1. Did the instructor make a clear statement to the students of the course objectives?
  2. Did the course objectives and the plan of instruction agree with the official course outline on file?
  3. Were the materials prepared or selected for class use appropriate to the objectives and plan of instruction?
  4. Were the relationships among course topics made clear?
- b. **Ability to Motivate Students** refers to whether the instructor secures interest and full participation. Some questions reviewers may seek to answer when evaluating the ability to motivate students include:
  1. Did the instructor take steps to stimulate student thinking?
  2. Did the instructor take steps to foster respect for new and differing points of view?
  3. Did the instructor take steps to stimulate interest in the topics discussed in the course?
  4. Did the instructor encourage student participation in learning experiences?
- c. **Communication Effectiveness** refers to whether the instructor communicates in such a manner as to facilitate understanding and learning. Some questions reviewers may seek to answer when evaluating communication effectiveness include:
  1. Did the instructor speak clearly, audibly, and at a pace suitable for student comprehension?
  2. Were instructional materials, such as handouts and audio-visual materials, clear and specific?
  3. Did the instructor develop classroom discussion?
  4. Were lectures, presentations, and discussions organized?
- d. **Assessment Effectiveness** refers to whether the instructor evaluates student performance in a fair, objective and reasonable manner. Some questions reviewers may seek to answer when evaluating assessment effectiveness include:
  1. Did the instructor make a clear statement to the students explaining the grading system and standards?
  2. Did the instructor provide feedback about student progress?
  3. Was student performance evaluated on the basis of identified criteria?
  4. Were the grading criteria for examinations and assignments explained?

5. Were assignments and examinations returned quickly enough so that students benefited from them?

2. **Scholarly Activity** means scholarship of a live and progressive character, manifested by continued study, scholarly interests, research, publication, productive and creative work, and professional participation and performance. The essential test of such growth is the instructor's success in holding the respect and esteem of students and colleagues within his or her special field of study, and in maintaining professional standards in keeping with those generally approved by the teaching profession (FASH, 5. 19). Some questions reviewers may seek to answer when evaluating scholarly and/or professional activity include:

1. Has the instructor gained state, national, or international recognition for his/her scholarly or professional activity?
2. Has the instructor published articles or reviews of articles in journals or other academic or professional forums?
3. Has the instructor published scholarly books or reviews of books?
4. Has the instructor presented juried papers or other forms of performance or served as a critic at regional, state, national, or international conferences?
5. Has the instructor published materials in local, state, regional or national media?
6. Has the instructor become highly regarded by others in his field?
7. Has the instructor attracted research funds?
8. Has the instructor improved his or her academic credentials by earning a degree or certificate of specialization?
9. Has the instructor been called upon by the professional media as a resource or expert in his/ her area?
10. Has the instructor maintained membership in appropriate scholarly societies and attended regional and national meetings of the society (travel subject to fund availability)?

All of these questions need not be answered in the affirmative when evaluating scholarly and professional activity. Certain questions will be considered more important than others for a positive committee response, depending on the instructor's training, experience, position, and departmental needs.

In addition to the above, the following are considered minimum scholarly activities pertaining to specific area of instruction:

**a. Criteria for Evaluating Ensemble Directors**

1. With their ensembles, participate in two performances which contribute to departmental or university-wide programming,
2. Demonstrate program creativity utilizing literature of an appropriate level and of varying style,
3. When eligible, submit tapes of their ensemble(s) for consideration by convention planners at the state, region, or national level (subject to travel fund availability),
4. Presentations at clinics and festivals.

**Note:** Any additional performances and/or other materials (i.e. arrangements) beyond the minimum requirements should be reported as supporting material and included in the teaching portfolio for consideration by the DPC-M&TA.

**b. Criteria for Evaluating Applied Music Teachers**

1. One solo recital on campus during the first three semesters. Two additional recitals during the probationary period,
2. Contribute to departmental programming, e.g., Contemporary Music Symposium, Viennese Ball, chamber music groups, and other recitals, subject to opportunity for participation, documented (letter of invitation or thanks, program or review) out-of-town performances such as a solo recital, chamber concert, opera, or an orchestral appearance.

**Note:** Any additional performances and/or other materials (i.e. arrangements) beyond the minimum requirements should be reported as supporting material and included in the teaching portfolio for consideration by the DPC-M&TA

**c. Criteria for Evaluating Music Education Teachers**

Criteria consist of qualitative or quantitative research of an experimental or descriptive nature presented at teacher education workshops or conferences, and/or publication in teacher education periodicals. Teacher education periodicals include, but are not limited to, *Teaching Music*, *Music Educators Journal*, *The Instrumentalist*, *Choral Music Journal*, *Current Research in Music Education*, and *The Journal of Research in Music Education*.

**d. Criteria for Evaluating Theatre Arts Directors and Designers**

It is widely acknowledged in theatre areas that both the directing of major productions as well as their scenic and costume designs incorporate both scholarly and creative activity. This is due to the nature of theatre production work itself. All productions must be researched (the period of writing, playwright, style of production, history of production, etc.). This research in itself is very similar to research in other, more obviously academic fields, such as history or sociology. However, once theatre production research has been accomplished, the project culminates in a theatrical production, instead of a scholarly paper or a convention presentation. Thus, the project moves from scholarly research to creative culmination. Based upon this two-step approach, the minimum requirements expected for retention or promotion in theatre arts are:

**1. Scenery / Stage Lighting Design**

1. Research, conceive and design the scenery for all mainstage university theatre productions during the academic school year. Or supervise the designs of an alternate designer.
2. Research, conceive and design the scenery for one university children's theatre production per year. Or supervise the designs of an alternate designer.
3. Research, conceive, and design the stage lighting for all mainstage university theatre production during the academic school year. Or supervise the designs of an alternate designer.

4. Research, conceive and design the lighting for one university children's theatre production per year. Or supervise the designs of an alternate designer.

2. **Costume Design**

1. Research, conceive and design the costumes for all mainstage university theatre productions during the academic school year. Or supervise the designs of an alternate designer.
2. Research, conceive and design the costumes for one university children's theatre production per year. Or supervise the designs of an alternate designer.

3. **Program Director of University Children's Theatre:**

- a. Execute all steps in the planning and enactment of one children's theatre production per year. These steps include:
  1. Aid in script selection
  2. Research period, playwright, style and production history
  3. Pre-production planning
  4. Cast selection
  5. Rehearsals
  6. Preside at production meetings
  7. Supervise performances
- b. Coordinate children's theatre productions with area schools. Because children's theatre productions are done for very specific audiences with specific goals in mind, it is necessary that clear and efficient communication exist between the children's theatre director and the area teachers. This coordination includes such things as:
  1. Informing area teachers of the existence of the production
  2. Aiding in development of study guides for teacher use
  3. Aiding in development of student work books, activities, projects, etc.
  4. Booking tours either to the UW-Eau Claire Campus to view the production or scheduling a tour of the production to the various area schools
  5. Devising and executing a means of evaluating the success of the production

4. **Stage Director:**

Execute all steps in the planning and enactment of one or two university mainstage productions per year. These steps include:

1. Aid in script selection
2. Research of period, playwright, style, production history
3. Pre-production planning
4. Cast selection

5. Rehearsals
6. Preside at production meetings
7. Supervise performances

In addition to the above duties designers and stage directors are strongly urged to prepare and submit production research, reports and/or designs for publication in appropriate journals, periodicals and presentations at conferences.

**Note:** Any additional performances and/or other materials (i.e. arrangements) beyond the minimum requirements should be reported as supporting material and included in the teaching portfolio for consideration by the DPC-M&TA.

3. **Service to the University, the Profession, and the Public** means the acceptance and fulfillment of the responsibility to serve the University, the profession, and the public through various activities that take place outside of the classroom. Full participation in departmental meetings and participation in activities related to the instructor's area(s) of expertise is expected. Information concerning service to the University, the profession, and the public is supplied to the committee for evaluation through portfolio inclusion. The DPC-M&TA and department chair consider the following factors when evaluating service.
  - a. **Service to the University** refers to service on various committees, advisory boards, etc., at either the department, school, university, or system level (FASH 5.19). Some questions reviewers may seek to answer when evaluating service to the University include:
    1. Has the instructor served on any committees of the Department, College, University, or UW System that are not part of the instructor's normal assignment of responsibilities?
    2. Has the instructor served as an officer on any committee of the Department, College, University or UW System that is not part of the instructor's normal assignment of responsibilities?
  - b. **Service to the Profession** refers to active participation in professional organizations at the local, state, national, or international level (FASH, 5.19). Some questions reviewers may seek to answer when evaluating service to the profession include:
    1. Has the instructor served on any committees, task forces, or interest groups of a local, state, national or international professional organization?
    2. Has the instructor served as an officer on any committees, task forces, or interest groups of a local, state national or international professional organization?
  - c. **Service to the Public** refers to participation in community activities of an educational nature, or in University Outreach activities, or to using one's professional expertise in a consulting or advisory capacity to agencies, businesses, individuals, or to similar types of activities through which the University achieves greater recognition and prestige in the community, state, and nation (FASH 5.19). Some questions reviewers will seek to answer when evaluating service to the public include:

1. Has the instructor served the general public or profession as a resource or expert in his/ her area, or as a source person for speeches, performances, presentations, critical analyses, etc.?
2. Has the instructor served the general public as a member or officer in community groups of an educational nature?
3. Has the instructor served as consultant to a business, agency, organization, or individual?
4. Has the instructor organized or participated in any workshops, seminars, or conferences through university extension or professional organizations?
5. Has the instructor served as a faculty advisor to a professional student organization?

4. **Academic Advising Ability** means the effectiveness of the instructor in providing ongoing consultation for students, in referring students to appropriate sources of assistance when necessary, in assisting students in developing a comprehensive, long-range

academic and career plan and the selection of each semester's courses, and in monitoring students' progress toward fulfillment of all applicable requirements (FASH 5.19). Some questions reviewers will seek to answer when evaluating advising ability include:

- a. Has the instructor demonstrated sufficient knowledge of UWEC and Department of Music and Theatre Arts academic requirements and options to satisfactorily advise students?
- b. How many students does he/ she advise?
- c. Are there objective indicators that he/she is an effective adviser?

5. **Administrative Effectiveness.** Faculty with released-time administrative assignments report directly to the Chair of the Department. The department chair will, after consulting with appropriate faculty, prepare administrative performance reviews.

## B. Procedure

A written notice will be given to probationary faculty and academic staff members by the DPC Subcommittee Officers at least 20 days before the DPC - M&TA evaluates their work performances and makes its recommendations, and this notice will inform the individual member whether the review is for reappointment recommendation or recommendation for promotion to tenure. (Reappointment consideration occurs in closed meetings, although probationary faculty may appear before the DPC - M&TA to present information and/or explanations. Meetings for tenure recommendation will be open upon the written request by the probationary faculty member, and the entire meeting, including the voting, is open.) After the 20-day notification has been received, the candidate being reviewed will submit his/her Portfolio in duplicate to the DPC Chair. **For reappointment consideration, the Portfolio shall include only materials and student evaluations since the last review;** for tenure consideration, the Portfolio submitted must include all materials and student evaluations since beginning service at UWEC. The DPC-M&TA shall consider only the materials presented within the confines of the meeting.

Observations of probationary faculty classes will be made by Subcommittee members and/or by members of the DPC-membership-at-large after the 20-day notice has been received. Letters from tenured division/area colleagues and mentors if outside the division will be solicited, and they must contain evaluations consistent with the criteria listed under **Criteria for Evaluation**.

For probationary faculty the DPC - M&TA makes known to the department chair its evaluation report, recommendation and vote. The probationary faculty is notified by the DPC - M&TA of the committee's recommendation, the vote count and DPC-M & TH evaluation on the appropriate personnel form. Academic staff members receive an evaluation report and committee recommendation at the same time that they receive same from the department chair.

### C. **Records**

In order that the current committee have full knowledge of past actions which pertain to non-tenured faculty, letters of recommendation and files containing supportive and evaluative information of previous Department Personnel Committees will be collected and placed in a file to be held by the DPC Subcommittee chair. These records will be passed on to the new chair annually. Signed ballots from each year's deliberations will be retained by that year's secretary. All records will be kept until tenure is achieved or non-reappointment is effected, at which time the current chair will destroy the pertinent material, and the current secretary will destroy signed ballots.

## III. **DPC - Music and Theatre Arts Promotion Procedures**

- A. **Membership:** As stipulated in FASH (p. 5.25)
- B. **Officers:** All promotion subcommittees will elect a chair and secretary at a meeting called and chaired by the department chair at the close of the first Fall department meeting.
- C. **Criteria** for Evaluation for Promotion in Rank

**Promotional evidence must be accumulated since the applicant's hire or last promotion, only.** FASH is explicit in stating that exceptions may be made to published minimum degree and experience requirements, allowing faculty with exceptional accomplishments but without an earned terminal degree to advance in rank.

Successful candidates for reappointment or promotion to tenure must provide sufficient evidence of excellence in each area of the criteria. The DPC-Music & Theatre Arts then has the responsibility to judge the quality and quantity of the evidence in each area and to advise the candidates as to the acceptability of their work and their supporting materials.

1. **Assistant Professor.** Under normal circumstances, a probationary faculty member's initial appointment is at the rank of assistant professor. Faculty holding the rank of instructor will be recommended for promotion when either of the following occurs: a terminal degree is earned or an affirmative vote for tenure is received.
2. **Associate Professor.** The minimum degree and experience requirements for promotion to the rank of Associate Professor are delineated on page 5.26 of FASH. Departmentally, the expectations are the same as the DPC - M&TA criteria for promotion to tenure.
3. **Professor.** Normal professorship obligations include and surpass the criteria outlined for both the Assistant and Associate Professor levels. A recommendation for promotion must address distinction in Teaching and Academic Advising (as described in FASH, p. 5.19) and must address exceptional achievement in Scholarly Activity and in Service (as described below).

Scholarly Activity\* must include at least one of the following:

- a. Recitalist, contracted artist, featured soloist, conductor, director, designer, or actor on or off campus on a recurring basis;
- b. New or continuing study or research resulting in publication(s) of scholarly significance, creative work, and/or public performance;
- c. Advanced scholarship/fellowship awards (such as, but not limited to, sabbaticals, Fulbright, Guggenheim, Danforth, etc.);
- d. Presenter (of scholarly research, artist, featured soloist, conductor, director, designer, or actor) at conferences of regional/national/international professional organization(s).

Service to the University, the Profession, and the Public must include at least one of the following:

- a. Adjudicator at the state, regional, and/or national level;
- b. Educational and/or technical consultant;
- c. Officer or board member of regional/national/international professional organization(s).
- d. Service on committees or advisory boards, etc. at the department, school, college, university, or system level.

\*These criteria for Scholarly Activity are reflected in those found in: Glassick et al., *Scholarship Assessed, Evaluation of the Professoriate*. San Francisco: The Carnegie Foundation for the Advancement of Teaching, 1997; part of an on-going national dialogue on the evaluation of scholarship. See especially Chapter Two.

#### **D. Procedures**

Notice of all Promotion Subcommittee meetings will be made by email or mailbox notification, and the committees will follow procedures as stipulated by FASH. The subcommittees will use student evaluations (see Appendix A) and current Portfolios in their deliberations. The candidate's Personal Development Plan must address each of the four areas listed on FASH 5.19 (Criteria for Review for Faculty Performance):

1. Teaching effectiveness,
2. Academic advising abilities,
3. Scholarly Activity, and,
4. Service to the University the profession, and the public.

The Portfolio will be evaluated by all members of that particular committee. Any member of a promotion committee who plans to make a promotion nomination will inform the chair and secretary of the committee and the department chair of the forthcoming nomination at least fifteen working days before the scheduled meeting.

The secretary and the nominator will present any other material to the committee.

**CANDIDATES FOR PROMOTION WILL SUPPLY PORTFOLIO COPIES IN DUPLICATE FOR COMMITTEE MEMBERS' PERUSAL AT LEAST FIFTEEN WORKING DAYS BEFORE THE MEETING.**

Applicants and/or nominees for promotion may request classroom/studio/rehearsal visitation, Peer Review report usage, etc. The officers of the appropriate committees only then will accommodate the applicant/nominee wishes and present materials to the committee. The current Portfolio will be attached to any recommendation from a Promotion Subcommittee.

#### **E. Voting**

All votes pertaining to a personnel action will be conducted by voice, by show of hands, by signed ballot, or by roll call. If any member of the voting body requests a roll call or signed ballot vote, then the vote must be conducted in that manner. In the case of signed ballot or roll call, the name and specific vote cast by each voting member must be recorded, preserved and be available for public inspection.

In reporting the results of any personnel action requiring a vote, the vote count (votes for, votes against, votes abstaining) will be recorded on the appropriate official personnel form. That form will be provided to the individual under consideration in the personnel action at the same time that it is forwarded to the next appropriate administration level (Chair, Dean, etc.)

#### **IV. Absentee Participation/Voting**

Only members present may cast votes.

#### **V. Peer Review Procedure**

- A. Peer evaluations will conform to the procedures found in FASH (*p. 5.19*).
- B. Evaluations of all tenured persons in the department will be conducted at least every fifth year.
- C. The Peer Review Committee will consist of two persons for each faculty member being evaluated. The faculty member will choose the first evaluator, and that person will choose the second.
- D. The methods and items used in the evaluation must be mutually agreed upon by the evaluation team and the person being reviewed. However, student evaluations must be included in the review. (see Appendix A)
- E. A current Portfolio must be used by the evaluators and must be updated by October 1 in the academic year of the review.
- F. The written reviews will be submitted to the secretary, Department of Music and Theatre Arts, who will place them in the department personnel files. The person being evaluated will receive a copy of the written document at the same time. The written evaluations must be filed by April 1 in the academic year of the review.
- G. If the faculty member being evaluated wishes to respond to the written report, the response must be filed with his/her evaluation no later than April 15 in that same year.
- H. Nothing in the written reports of the reviews may be used by anyone or any committee without the consent of the evaluated person.

## **VI. Annual Review and Revision of Faculty Evaluation Plan and Operating Procedures**

No procedural changes may be made during the evaluation/review/recommendation process of any single academic year. In April of each year a review of the current **Faculty Evaluation Plan and Operating Procedures** will be conducted by the DPC Subcommittee, and the membership-at-large will be given an opportunity to submit written suggestions for revision. The consideration of procedure revision by the Subcommittee will result in a recommendation to continue current procedures for the ensuing year or a recommendation for adoption of revision based on written proposals. Proposed revisions and a report of all suggestions for revision received will be circulated to the membership-at-large at least one week prior to the meeting at which those revisions will be considered.

## **Appendix A**

**All forms pertinent to STUDENT EVALUATION of Faculty**



## **Procedure for Student Evaluation of Faculty**

Probationary faculty will be evaluated in all courses, using the departmentally approved student evaluation form, during the last two weeks of classes each semester. Tenured faculty who wish to be considered for promotion in rank or who are about to submit to Peer Review will be evaluated in all courses during the last two weeks of classes in at least one of the semesters during the year immediately preceding that in which promotion considerations or Peer Review take place.

The following procedure **MUST** be used to administer student evaluations:

1. Evaluations of applied instruction will take place during a scheduled studio class. **If necessary, a studio class will be called for the specific purpose of administering student evaluations.**
2. Faculty members obtain evaluation forms for each class from the department office.
3. Instructors must **NOT** be present during the evaluation.
4. Faculty members will designate a student from each class to administer the evaluation.
5. After collecting the completed evaluations, the designated student will deliver the evaluations to the department secretary.
6. Evaluations **CANNOT** be read until final grades are submitted and evaluation comments have been tallied by the department secretary.

**DEPARTMENT OF MUSIC and Theatre Arts - Student Evaluation of Faculty**

This evaluation will be kept anonymous. The results are used for improved faculty instruction and faculty personnel matters.

**DARKEN CIRCLE COMPLETELY WITH NO. 2 PENCIL**

**STUDENT PROFILE**

1. *Do you take an interest in course activities and contribute to the course whenever possible?*  
A. Almost always    B. Frequently    C. Sometimes    D. Rarely
2. *Are you doing the necessary class attendance, practice or study to be successful in this course?*  
A. Almost always    B. Frequently    C. Sometimes    D. Rarely

**FACULTY EVALUATION**

3. *Am I enthusiastic in my presentation of the course material/repertoire?*  
A. Almost always    B. Frequently    C. Sometimes    D. Rarely
4. *Am I thoroughly knowledgeable in the area this course covers?*  
A. Very Knowledgeable    B. Knowledgeable    C. Limited knowledge    D. No knowledge
5. *Do I make you aware of the goals and objectives of this course?*  
A. To a great extent    B. Usually    C. A little    D. Rarely
6. *Am I skillful in defining and solving problems through verbal instructions, conducting skills or demonstration?*  
A. Very skillful    B. Skillful    C. Somewhat skillful    D. Not skillful
7. *Have I made myself available for extra help?*  
A. To a great extent    B. Frequently    C. Sometimes    D. Rarely

8. *Are my explanations clear and effective?*
- A. Almost always      B. Frequently      C. Sometimes      D. Rarely
9. *Have I increased or solidified your understanding of the subject matter and/or repertoire?*
- A. Very much      B. Some      C. A little      D. Very little
10. *To what extent do assignments and quizzes (Where applicable) reflect the course material and/or lesson rehearsal goals.*
- A. Almost always      B. Frequently      C. Sometimes      D. Seldom
11. *Is class, lesson, or rehearsal time used effectively?*
- A. Very effectively effectively.      B. Effectively      C. Occasionally effectively      D. Rarely
12. *For the most part, do I begin and end classes, lessons, or rehearsals on time?*
- A. Almost always      B. Frequently      C. Sometimes      D. Rarely
13. *Overall, how would you rate my teaching effectiveness?*
- A. Exceptionally high      B. High      C. Average      D. Low

PLEASE WRITE RESPONSES FOR THE FOLLOWING QUESTION ON THE BACK OF THE OFFSET OPTICAL SCAN FORM.

14. *Are there any other aspects of this course on which you would like to comment?*

## **Appendix B**

**All forms pertinent to DPC Evaluation of Faculty**

## FACULTY ENSEMBLE PERFORMANCE REVIEW

While all DPC members are invited to evaluate the performance, each ensemble music faculty member will submit to the department secretary for personnel file inclusion the following completed form for all UW-Eau Claire performances presented by the fellow faculty members in that area.

(Note: This form will be printed on an op-scan sheet)

Faculty member- Please darken the appropriate circle indicating your response:

- A. Strongly Agree
- B. Agree
- C. Disagree
- D. Strongly disagree

1. The repertoire selected for the concert reflects a difficulty level appropriate for this ensemble.
2. The repertoire performed reflects the diversity of musical literature available for the ensemble.
3. The performance of the ensemble reflected musicianship appropriate to the level of the student participants.

Comments:

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Signature & Date

## APPLIED MUSIC FACULTY PERFORMANCE REVIEW

While all DPC members are invited to evaluate the performance, each applied music faculty member will submit to the department secretary for personnel file inclusion the following completed form for all UW-Eau Claire performances presented by the fellow faculty members in that area.

(Note: This form will be printed on an op-scan sheet)

Faculty member- Please darken the appropriate circle indicating your response:

- A. Strongly Agree
- B. Agree
- C. Disagree
- D. Strongly Disagree

1. The performance reflected appropriate level of artistry.
2. The performance reflected appropriate thoroughness in preparation and presentation
3. The performance reflected appropriate accuracy of style and concept.

Comments:

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Signature & Date

## THEATRE DIRECTOR/ DESIGNER PERFORMANCE REVIEW

Each theatre director/designer will submit the following evaluation form to the department secretary for personnel file inclusion for each area (directing, scenic-lighting design, costume design) for each of the five yearly major productions. (Designers will react to the director's work as well as the other designers; directors will react to both designers, etc. This means that as many as three separate forms will be submitted by an individual faculty member per production.)

(Note: This form will be printed on an op-scan sheet)

Faculty member- Please darken the appropriate circle indicating your response:

- A. Strongly agree
- B. Agree
- C. Disagree
- D. Strongly disagree

1. The production reflected an appropriate level of artistry.
2. The production reflected appropriate thoroughness in preparation and execution.
3. The production reflected appropriate accuracy of style and concept.

*Production:* \_\_\_\_\_

*Comments:*

\_\_\_\_\_  
Signature and Date

## TEACHING OBSERVATION EVALUATION

Teacher evaluated \_\_\_\_\_

Class: \_\_\_\_\_ Date: \_\_\_\_\_ Number. present \_\_\_\_\_

*The observer may use the following guidelines in developing observations.*

### *a. Course Organization*

1. Did the instructor make a clear statement to the students of the course objectives?
2. Did the course objectives and the plan of instruction agree with the official course outline on file?
3. Were the materials prepared or selected for class use appropriate to the objectives and plan of instruction?
4. Were the relationships among course topics made clear?

### *b. Ability to Motivate Students*

1. Did the instructor take steps to stimulate student thinking?
2. Did the instructor take steps to foster respect for new and different points of view?
3. Did the instructor take steps to stimulate interest in the topics discussed in the course?
4. Did the instructor encourage student participation in learning experiences?

### *c. Communication Effectiveness*

1. Did the instructor speak clearly, audibly, and at a pace suitable for student comprehension?
2. Were instructional materials, such as handouts and audio-visual materials, clear and specific?
3. Did the instructor develop classroom discussion?
4. Were lectures, presentations, and discussions organized?

### *d. Assessment Effectiveness*

1. Did the instructor make a clear statement to the students explaining the grading system and standards?
2. Did the instructor provide feedback about student progress?
3. Was student performance evaluated on the basis of identified criteria?
4. Were the grading criteria for examinations and assignments explained?
5. Were assignments and examinations returned quickly enough so that students benefited from them?



## **Appendix C**

### **Portfolio**

***A PORTFOLIO is to be maintained by each faculty member of the Department of Music and Theatre Arts to aid in the review of faculty performance for purposes of REAPPOINTMENT, GRANTING OF TENURE, PROMOTION IN RANK, SALARY RECOMMENDATIONS, PEER REVIEW***

### ***Faculty Mentor & Role in Portfolio Development***

The department chair will assign a tenured colleague to each first-year probationary faculty member. This mentor will remain the trusted counselor for the probationary faculty until tenure is achieved or non-reappointment is effected. This relationship, recognized and supported by the Department of Music and Theatre Arts, will serve as the subtle vehicle through which the probationary member may become fully at ease with his position in our department. A few examples of the usefulness of this relationship follow:

- classroom expectations: grading scale, absence policy, final examination expectations, multiple sections, syllabus understanding, textbook acquaintance; non-evaluative, informal classroom visitation
- departmental interaction: full participation through attendance and active committee service; collegial support; encourage collegiality in all departmental efforts.
- further clarification of DPC Faculty Evaluation Plan and Operating Procedures: for instance, is the PORTFOLIO in order for DPC deliberation?
- the kind, genuine sharing of sagely general advice on the part of the mentor; grateful receipt of the same by probationary faculty; easy access to mentor
- plans for systematic professional development might be discussed with the mentor; these plans would be included in the individual's PORTFOLIO, isolating specific areas of proposed reading and research for improvement.

Reliance upon this co-operative relationship should prove beneficial not only to the probationary faculty as comfort and courage are gained in the new setting, but also to the DPC as it evaluates the probationary work in light of the full complement of departmental needs.

### ***Preparation, Organization and Maintenance of the Portfolio***

The preparation and maintenance of an ANNUAL (Fall semester through the following Summer) PORTFOLIO is the responsibility of each faculty member. Incomplete portfolios will be returned to the candidate. Into this repository will be placed all items which the following PORTFOLIO outline requires. Following completion of DPC work, the PORTFOLIO will be transmitted by the DPC chair to the department chair for deliberation at that level. The candidate can expect the return of the Portfolio.

#### ***I. VITA***

1. professional history
2. educational background
3. teaching experience
4. UWEC course and activity responsibilities
5. UWEC committee responsibilities
6. community contributions
7. grants, honors, awards
8. organizations, offices (local, state, national, international)

**II. PERSONAL DEVELOPMENT PLAN**

Share your educational philosophy after consultation with the department chair, your long-term goals and your plans to achieve those goals. Perhaps this may be accomplished via a two-step procedure: (a) the next 2-3 years (b) the total career span. The Personal Development Plan must address each of the four areas listed on FASH 5.17 (Criteria for Review for Faculty Performance: a) Teaching effectiveness, b) Academic advising abilities, c) Scholarly Activity, d) Service to the University the profession, and the public.)

**III. ESTABLISHMENT OF MENTOR RELATIONSHIP**

**IV. TEACHING EFFECTIVENESS**

- see Criteria as listed on pp. 4, 5
- numerical data and comment sheets from the most recent student evaluations
- candidate response to student evaluations (optional)

**V. SCHOLARLY ACTIVITY**

- see Criteria as listed on pp. 5-8

**VI. SERVICE TO THE UNIVERSITY THE PROFESSION AND THE PUBLIC**

- see Criteria as listed on p. 9

**VII. ACADEMIC ADVISING ABILITY**

- see Criteria as listed on p. 10

**VIII. FINAL DPC RECOMMENDATION AND CANDIDATE'S RESPONSE, IF ONE IS WRITTEN**

**IX. DEPARTMENT OF MUSIC AND THEATRE ARTS CHAIR RECOMMENDATION AND CANDIDATE'S RESPONSE, IF ONE IS WRITTEN**