Mission Statement

The mission of the Department of Music is to offer comprehensive academic and performance training in all aspects of the discipline in order to prepare students for advanced study and successful careers in music. It also seeks to represent Florida Atlantic University through community outreach.

Located in the Dorothy F. Schmidt College of Arts and Letters, the Florida Atlantic University Department of Music is an accredited institutional member of NASM (National Association of Schools of Music) offering Bachelor of Music degrees with majors in Music Education, Performance, Jazz Studies, and Commercial Music, a Bachelor of Arts degree, as well as Minors in Music, Honors in Music, and a Certificate in Piano Performance and Pedagogy. At the graduate level, the Department offers a Master of Arts degree in both Music and Commercial Music. Additionally, a newly created Fine Arts Track in Comparative Studies is available to graduate students in music seeking an inter-disciplinary degree at the Ph.D. level.

Members of the Department of Music faculty are active regionally, nationally, and internationally as solo and collaborative performers, conductors, recording artists, scholars, composers, educators, lecturers, adjudicators, and mentors, while adhering to NASM standards regarding creative and scholarly research and service including: music making, the study of music and its influence, the advancement of music pedagogy, and the facilitation of musical activities. Department of Music faculty work closely with students to help them reach the highest levels of artistic expression, allowing students to build a versatile set of skills that will ensure success in their chosen areas of the profession.

The Department of Music provides extensive performance and teacher education experiences through its comprehensive classroom curriculum in music theory, history, and literature; culturally diverse perspectives provided by courses in American popular music, jazz, and world music; applied studio instruction in piano, brass, woodwind, percussion, string, and vocal areas; and collaborative performance experience in a wide variety of large and small ensemble settings. Furthermore, the department’s Commercial Music Program offers practical music industry training with degree tracks in creative, music technology, and business areas. The program’s affiliated Hoot/Wisdom record label affords students hands-on experience in its state-of-the-art studios.

As a prominent point-of-contact between the local community and university, the Department of Music serves as a vehicle for outreach and service in the arts. The marching and pep bands represent the department at a wide variety of athletic and university events. Annual summer music camps for elementary and secondary students make the university environment accessible to young musicians and their families. Throughout the year, the Department of Music seeks to enhance the cultural life of the region through its annual season of concerts and music festivals, which feature performances by student ensembles, faculty, ensembles-in-residence, and guest artists.
In every regard, the Department’s mission and activities are closely aligned with the strategic goals and objectives of both the University and the College.

I. CRITERIA FOR ANNUAL EVALUATIONS AND FOR EVALUATING FACULTY FOR TENURE AND PROMOTION

Activities, sources of evaluation and evaluative criteria which will be considered in assessing a music faculty member for tenure and promotion may include those listed below. Reviewers should use criteria appropriate to the activities to which the faculty member is assigned, and the weight accorded evaluation should be commensurate with the distribution of time allowed in the annual assignment. The following activities are possible options for demonstrating professional development, and are not listed in order of importance. Nor are they intended as separate requirements for tenure and promotion. Any one or several of the following may be pursued by a faculty member according to his or her area of specialization and annual assignment.
I. TEACHING

ACTIVITIES: The following activities are possible options for demonstrating professional development, and are not listed in order of importance. Nor are they intended as separate requirements for tenure and promotion. Any one or several of the following may be pursued by a faculty member according to his or her area of specialization and annual assignment.

a) Academic Classes
b) Performance classes (e.g. large ensembles, chamber music, applied lessons)
c) Master classes, workshops.
d) Performance/studio classes associated with applied instruction.
e) Supervision of junior, senior, graduate recitals, theses or lecture recitals.
f) Supervision of graduate assistants and interns.
g) Direction of independent study.
h) Contribution to the development of new or improved programs of study.
i) Assigned academic advisement of students
j) Professional enhancement activities
k) Supervision of student teachers and coordination of supervision by other qualified evaluators
l) Coaching students for performances or other activities within and outside of the department. (e.g. Music at Noon, recruiting at area schools, etc.)
m) Hiring/Supervision of adjunct faculty within the area of specialization.
n) Development of Eminent Scholar workshops, residencies, and/or performances.
o) Development of promotional/advertising materials, programs, and public relations copy for all performances.
p) Development/supervision of laboratory classes, including acquisition of special equipment (e.g. Electronic Music, Sight Singing, Class Piano)
q) Manage/direct recording studio or lab
r) Actively participate in expansion/acquisition of collections in the media center, University library, music library and ensemble performance libraries (e.g. CD’s, videos, scores, texts and performance parts.)
s) Supervision of equipment acquisitions/repairs for ensembles or classes (e.g. musical instruments, music chairs and stands, computers, storage facilities and equipment, etc.)
t) Attendance at student recitals, recital hearings, ensemble entrance/seating auditions and music juries.
u) Supervision/record keeping of student attendance at required concerts and recitals.
v) Curricular/program development
w) Active recruitment of students, including visitation to schools and community colleges, participation in professional conferences for recruiting purposes, and any arranged admissions and/or scholarship auditions.
x) Other activities
1. SOURCES OF EVALUATION (Where Applicable)
   a. Student evaluations (ranked within the discipline, where appropriate)
   b. Past and current students.
   c. Data concerning graduate students.
   d. Peer evaluation within the University or at the local, regional, state or national level.
   e. Instructional materials.
   f. Awards won, nominations and/or professional recognition at the University, local, regional, state or national level.
   g. Reviews of students’ or ensembles’ performances in printed or televised media.
   h. Students’ of ensembles’ inclusion or success in University, local, regional, state or national music competitions, auditions of festivals.

2. CRITERIA FOR EVALUATION
   a. Annual evaluations for tenure and/or promotion.
   b. Thorough knowledge of subject matter.
   c. Effective use of teaching methods.
   d. Ability to effectively organize and present subject matter.
   e. Ability to stimulate creative thinking.
   f. Ability to stimulate creative performance.
   g. Knowledge of new developments in discipline.
   h. Achievements of program graduates in professional and academic endeavors.
   i. Demonstrated improvement/growth in performance ability of students.
   j. Professional conduct.
   k. Data concerning:
      (1) number of classes taught
      (2) size of classes
      (3) number of different preparations required for each class taught (e.g. applied lessons require knowledge and preparation of specialized literature for each student and/or instrument taught)
      (4) kinds of students taking classes: graduates, undergraduates, majors, minors, etc.
      (5) graduate assistants involvement in course preparation for teaching
   l. Ability to attract and retain students of a high caliber, resulting in increased quality, and if applicable, size of program, ensemble or applied studio.
   m. Demonstrated a command of languages as appropriate to the area of specialization (e.g. vocal faculty must understand performance direction in a variety of languages; instrumental faculty must understand performance in a variety of languages.
B: RESEARCH AND CREATIVE ACTIVITY

Music is a discipline which encompasses a variety of academic pursuits including, but not limited to, performance, conducting, composition, theory, history, and cultural studies. The scholarly approaches in the areas of specialization can be very different, requiring varying emphasis on creative activity, traditional academic research, and professional development. As indicators of professional musical growth and stature in the field of music, all are considered scholarly equivalents. Because music is also an applied art that is learned in a process resembling apprenticeship, study with a colleague or mentor should be counted as a research opportunity, which emphasizes the exploration of new interpretations, trends and musical philosophies.

Furthermore, most faculty positions within the Department of Music are combined specialties positions, which require creative activity and/or research orientation in two or more areas of the discipline. Combined specializations in music may be closely integrated or widely diverse, requiring a broad variety of academic activity within the field. Combined specialization may also include significant interdisciplinary activity between music and other academic disciplines. It should be recognized that persons working in combined specialization areas may be unable to produce the same quantity of work in each area as those working exclusively in one field. In the evaluation of creative activity and scholarly research carried out in combined-specialties positions, reviewers should use criteria appropriate to the specializations in which the individual is actively engaged according to the annual assignment. The weight accorded evaluation in each area should be commensurate with the distribution of specializations as designated in the annual assignment.

The following criteria are arranged according to specialty, and are the standard activities through which creative, research, and professional development activity is evaluated for faculty in the department of music. Activities are not listed in order of importance, nor are they intended as a complete list of requirements for tenure and promotion. Faculty members may select from a variety of activities from one area, or choose to pursue activities from several areas of specialization, in accordance with their academic specialization and assignment.
1. Ensembl Director

**ACTIVITIES:** Activities are not listed in order of importance, nor are they intended as a complete list of requirements for tenure and promotion. Faculty members may select from a variety of activities from one area, or choose to pursue activities from several areas of specialization, in accordance with their academic specialization and assignment.

a) Performance as conductor/director of University ensembles.
b) Performance as conductor/director of local, regional, state, or national music festival ensembles.
c) Performance as a conductor/director of a local or out-of-area professional ensemble.
d) Performance as a conductor/director of a community ensemble.
e) Clinician or adjudicator for a local, regional, state or national music festival or music competition.
f) Design performance choreography, which encompasses such varied and integrative disciplines as movement and sound design, indoor and outdoor drill design, aesthetics, and acoustics.
g) Design stage blocking and stage movement for performances.
h) Publication of scholarly books, textbooks, book chapter or monographs.
i) Publication of articles in professional journals, clearly distinguished between refereed and non-refereed publications.
j) Editorships of book, musical compositions or special collections.
k) Presentation of papers before professional organizations.
l) Presentation of professional seminars, workshops or master classes at the University, local, regional, state, or national level.
m) Editor of professional journal.
n) Member of journal editorial board.
o) Reviewing of books or musical compositions.
p) Publish, compose, transcribe, arrange and/or edit musical compositions.
q) Prepare an ensemble for a collaborative musical performance in which the director does not conduct the performance (e.g. musical, oratorio, opera, cantata).
r) Recipient of a University, local, regional, state, or national research grant or award.
s) Participation in master classes/lessons with a mentor in the field.
t) Observation of a mentor as part of professional development.
u) Current book or publishing contract.
v) Other activities.

**SOURCES OF EVALUATION (Where Applicable)**

a) Reviews of performances or scholarly works in printed or televised media.
b) Reviews/evaluations from adjudicated festivals or competitions.
c) Evaluations by peers and colleagues within the University, or at the local, regional, state or national level.
d) Evaluations by professionals in the field.
e) Repeated engagements with off-campus ensembles as indicative of performance satisfactory to that organization.
f) Supporting documentation and/or testimonial from individuals in the private or professional sector.
g) Awards won, nominations and/or professional recognition at the University, local, regional, state or national level.

CRITERIA

a) Annual evaluations for tenure and/or promotion
b) Demonstrated ability to create balanced concert programming based upon the following: education needs, cultural and social interests, audience development, fund raising potential, aesthetic qualities, and servicing University events (e.g. Graduation, Honors Convocations, etc.)
c) Demonstrated ability to collaborate with colleagues in concert programming, advertising, budgeting, etc.
d) Demonstrated ability to improve ensemble performance ability and size through effective recruiting.
e) Demonstrated ability to perform as a conductor at a professional level.
2. APPLIED INSTRUCTOR

ACTIVITIES: Activities are not listed in order of importance, nor are they intended as a complete list of requirements for tenure and promotion. Faculty members may select from a variety of activities from one area, or choose to pursue activities from several areas of specialization, in accordance with their academic specialization and assignment. The following activities may take place on campus, off campus or out-of-area, as either a professional or non-compensated performer.

a) Perform a solo recital or collaborative recital as the featured artist.
b) Perform a collaborative recital with University colleagues or with others outside of the University.
c) Perform as a member of a chamber ensemble (e.g. string quartet, piano trio, woodwind or brass quintet, chamber choir, etc.)
d) Perform as a soloist with a professional ensemble.
e) Professional recording studio work.
f) Perform as a member of a professional ensemble (e.g. symphony orchestra, opera chorus, etc.)
g) Perform as a soloist with a University or student ensemble.
h) Serve as a clinician or adjudicator for University, local, regional, state or national music festivals or music competitions.
i) Compose, transcribe, edit, arrange and/or publish musical compositions.
j) Publication of scholarly books, textbooks, book chapters or monographs.
k) Publication of articles in professional journals, clearly distinguished between refereed and non-refereed publications.
l) Presentation of papers before professional organizations.
m) Presentation of professional seminars, workshops or master classes at the University, local, regional, state or national level.
n) Editor of professional journal.
o) Member of a journal editorial board.
p) Reviewing of books or musical compositions.
q) Recipient of a University, local, regional, state or national research grant or award
r) Participation in master classes/lessons with a mentor in the field
s) Observation of a mentor as part of professional development
t) Current book or publishing contract
u) Other activities.

SOURCES OF EVALUATION (WHERE APPLICABLE)

a) Reviews of performances of scholarly works in printed or televised media.
b) Reviews/evaluations from adjudicated festivals or competitions.
c) Evaluations by peers and colleagues within the University or at the local, regional, state or national level.
d) Evaluations by professionals in the field.
e) Repeated engagements with off-campus ensembles as indicative of performance satisfactory to that organization.
f) Supporting documentation and/or testimonial from individuals in the private or professional sector.
g) Awards won, nominations and/or professional recognition at the University, local, regional, state or national level.
CRITERIA

a) Annual evaluations for tenure and/or promotion.

b) Reviews in printed or televised media regarding performance of scholarly research.

c) Demonstrated ability to work with University colleagues in concert programming, preparation, performance.

d) Demonstrated ability to create a balanced concert program based upon the following: audience development, cultural interests, student recruitment, and aesthetic qualities.

e) Demonstrated ability to perform at a professional level.
3. Musicologist

Activities are not listed in order of importance, nor are they intended as a complete list of requirements for tenure and promotion. Faculty members may select from a variety of activities from one area, or choose to pursue activities from several areas of specialization, in accordance with their academic specialization and assignment.

ACTIVITIES
  a) Authorship of books, book chapters or monographs
  b) Authorship of articles in professional journals, clearly distinguishing between refereed and non-refereed publications
  c) Authorship of discipline-specific encyclopedic entry
  d) Editorship of books, musical compositions, or special collections
  e) Presentation of papers before professional organizations
  f) Other appearances on programs of professional organizations
  g) Presentation of professional workshops or seminars
  h) Editor of professional journal
  i) Member of a journal editorial board
  j) Reviewing of books, journal articles or musical compositions
  k) Recipient of a University, local, regional, state or national award or research grant
  l) Author/editor of pedagogical method
  m) Current book or publishing contract
  n) Music critic for print, broadcast or electronic media
  o) Director of ensemble
  p) Professional performance activities
  q) Other activities

SOURCES OF EVALUATION (WHERE APPLICABLE)
  a) Reviews of scholarly work in printed, electronic or televised media.
  b) Reviews/evaluations from peers and colleagues within the University or at the local, regional, state or national level.
  c) Evaluations by professionals in the field.
  d) Supporting documentation and/or testimonial from individuals in the private or professional sector.
  e) Awards won, nominations and/or professional recognition at the University, local, regional, state or national level.

CRITERIA
  a) Annual evaluations for tenure and/or promotion.
  b) Professional prestige or status of publisher of scholarly works.
  c) Demonstrated ability to pursue and organize scholarly research.
  d) Evidence of ability to correlate music history into the broader context of social and/or world events and the related arts.
  e) Demonstrated ability to effectively communicate research in publications and in public lectures, seminars, and symposia.
  f) Demonstrated working knowledge of languages used in musical literature (e.g. text of vocal works, musical performance directions, etc.)
4. Music Education Specialist
Activities are not listed in order of importance, nor are they intended as a complete list of requirements for tenure and promotion. Faculty members may select from a variety of activities from one area, or choose to pursue activities from several areas of specialization, in accordance with their academic specialization and assignment.

ACTIVITIES

a) Authorship of books, book chapters or monographs.
b) Authorship of articles in professional journals, clearly distinguishing between refereed and non-refereed publications.
c) Editorship of books, musical compositions, or special collections.
d) Presentation of professional workshops or seminars.
e) Other appearances on programs of professional organizations.
f) Presentation of papers before professional organizations.
g) Editor of professional journal.
h) Member of a journal editorial board.
i) Reviewing of books or musical compositions.
j) Recipient of a university, local, regional, state or national award or research grant.
k) Clinician or adjudicator for a local, regional, state or national music festival or music competition.
l) Director of ensemble.
m) Professional performance activities.
n) Publish, transcribe, arrange and/or edit musical compositions.
o) Current book or publishing contract.
p) Other activities.

SOURCES OF EVALUATION (WHERE APPLICABLE)

a) Reviews of scholarly work in printed, electronic or televised media.
b) Reviews/evaluations from peers and colleagues within the University or at the local, regional, state or national level.
c) Evaluations by professionals in the field.
d) Supporting documentation and/or testimonial from individuals in the private or professional sector.
e) Awards won, nominations and/or professional recognition at the University, local, regional, state or national level.

CRITERIA

a) Annual evaluations for tenure and/or promotion.
b) Professional prestige or status of publisher of scholarly works.
c) Demonstrated ability to pursue and organize scholarly research.
d) Evidence of knowledge of recognized teaching methodologies in the field of Music Education and in related fields (e.g. Kodaly, Orff, Dalcroze, etc.)
5. Music Theorist
Activities are not listed in order of importance, nor are they intended as a complete list of requirements for tenure and promotion. Faculty members may select from a variety of activities from one area, or choose to pursue activities from several areas of specialization, in accordance with their academic specialization and assignment.

ACTIVITIES
a) Authorship of books, book chapters or monographs.
b) Authorship of articles in professional journals, clearly distinguishing between refereed and non-refereed publications.
c) Editorship of books, musical compositions, or special collections.
d) Presentation of papers before professional organizations.
e) Other appearances on programs of professional organizations.
f) Presentation of professional workshops or seminars.
g) Editor of professional journal.
h) Member of a journal editorial board.
i) Reviewing of books or musical compositions.
j) Clinician or adjudicator for a local, regional, state or national music festival or music competition.
k) Recipient of a University, local, regional, state or national award or research grant.
l) Current book or publishing contract.
m) Other activities.

SOURCES OF EVALUATION (WHERE APPLICABLE)
a) Reviews of scholarly work in printed, electronic or televised media.
b) Reviews/evaluations from peers and colleagues within the University or at the local, regional, state or national level.
c) Evaluations by professionals in the field.
d) Supporting documentation and/or testimonial from individuals in the private or professional sector.
e) Nominations and awards won.

CRITERIA
a) Annual evaluations for tenure and/or promotion.
b) Professional prestige or status of publisher of scholarly works.
c) Demonstrated ability to pursue and organize scholarly research.
d) Evidence of a thorough knowledge of recognized theoretical methodologies.
6. Composer

Activities are not listed in order of importance, nor are they intended as a complete list of requirements for tenure and promotion. Faculty members may select from a variety of activities from one area, or choose to pursue activities from several areas of specialization, in accordance with their academic specialization and assignment. The following activities may take place on campus or out-of-area, by either professional or non-compensated performers and/or ensembles.

**ACTIVITIES**

a) Clinician or adjudicator for a local, regional, state or national music festivals, composition competitions or other events  
b) Compose, transcribe, edit, arrange and/or publish musical compositions.  
c) Publication of scholarly books, textbooks, book chapters or monographs. 
d) Publication of articles in professional journals, clearly distinguishing between refereed and non-refereed publications. 
e) Presentation of professional seminars, workshops or master classes at the University, local, regional, state or national level. 
f) Editor of professional journal. 
g) Member of a journal editorial board.  
h) Reviewing of books or musical compositions. 
i) Recipient of a University, local, regional, state or national grant, award or ensemble. 
j) Performance of a composer’s commissioned works by a professional performer or ensemble.  
k) Performance of a composer’s commissioned works by University colleagues or by a University ensemble.  
l) Performances of non-commissioned works. 
m) Recordings of original compositions/arrangements or works by other composers.  
n) Performance as a conductor of original compositions. 
o) Performance as a player of original compositions.  
p) Conductor/director of a performance ensemble.  
q) Current book or publishing contract.  
r) Other activities.

**SOURCES OF EVALUATION (WHERE APPLICABLE)**

a) Reviews of performances or scholarly work in printed or televised media. 
b) Reviews/evaluations from adjudicated festivals or competitions. 
c) Evaluations by peers and colleagues within the University or at the local, regional, state or national level. 
d) Evaluations by professionals in the field. 
e) Repeated engagements/performances of works as indicative that the organization is satisfied with the work. 
f) Supporting documentation and/or testimonial from individuals in the private or professional sector. 
g) Professional recognition and/or awards, commissions, nominations won at the University, local, regional, state or national level.

**CRITERIA**

a) Annual evaluations for tenure and/or promotion.

13
b) Reviews in printed or televised media regarding performance or scholarly research.
c) Professional status or prestige of publisher/recorder of works.
d) Demonstrated ability to pursue creative work.
7. Music Producer

Activities are not listed in order of importance, nor are they intended as a complete list of requirements for tenure and promotion. Faculty members may select from a variety of activities from one area, or choose to pursue activities from several areas of specialization, in accordance with their academic specialization and assignment. The following activities may take place on campus or out-of-area, by either professional or non-compensated performers and/or ensembles.

ACTIVITIES

a) Producer credit on commercially released recording
b) Engineer credit on commercially released recording
c) Editor credit on commercially released recording
d) Mastering credit on commercially released recording
e) Create musical arrangements for recording sessions
f) Presentation of papers for professional organizations
g) Presentation of professional seminars, workshops or lectures at the University, local, regional, state or national level
h) Reviewing of recordings, musical compositions or books
i) Authorship of articles in professional journals, chapters or books
j) Performance in public concerts
k) Ensemble director
l) Coordination and/or direction of studio ensembles
m) Design of sound studio
n) Compose, transcribe, edit, arrange and/or publish compositions
o) Studio work for independent professional studio
p) Coordination/oversight of music festivals
q) Coordination/oversight of multi- and interdisciplinary performances/events
r) Clinician or adjudicator for a local, regional, state or national music festival or competition.
s) Serve as consultant for independent recording studios, educational institutions or other organizations for development of record labels, recording studios, and/or commercial music programs

SOURCES OF EVALUATION (WHERE APPLICABLE)

a) Reviews of recordings or performances in printed or televised media.
b) Reviews/evaluations from adjudicated festivals or competitions.
c) Evaluations by peers and colleagues within the University or at the local, regional, state or national level.
d) Evaluations by professionals in the field.
e) Repeated engagements/performances of works as indicative that the organization is satisfied with the work.
f) Supporting documentation and/or testimonial from individuals in the private or professional sector.
g) Professional recognition and/or awards, commissions, nominations won at the University, local, regional, state or national level.

CRITERIA

a) Annual evaluations for tenure and/or promotion.
b) Reviews in printed or televised media regarding performance or scholarly research.

c) Professional status or prestige of publisher/recorder of works.

d) Demonstrated ability to pursue creative work.
C. SERVICE

Service within the Department, College, University and the profession is expected over the entire period of one’s career, with the expectation that assigned service will be commensurate with one’s rank.

ACTIVITIES

a) Office held in professional association at the local, regional, state or national level.
b) Member of professional association committee at the local, regional, state or national level.
c) Chairing a University or College committee.
d) Member of a University or College committee.
e) Serving as a director of a departmental program or in any other administrative capacity within the department.
f) Acting as an advisor to a student organization.
g) Service on committees within the department.
h) Development or administration of professional associations.
i) Preparation of students within the department for auditions outside the university.
j) Participation in Life Long Learning Society
k) Service to public schools or other educational institutions
l) Participation in local, state, regional or national music service organizations
m) Service as a consultant/advisor to an outside organization or institutions
n) Active recruitment of students, including visitation to schools and community colleges, participation in professional conferences for recruiting purposes, and any arranged admissions and/or scholarship auditions.
o) Develop and maintain labs (hardware and software), equipment, instruments and/or other inventories related to academic programs
p) Actively participate in expansion/acquisition of collections in the media center, University library, music library and ensemble performance libraries (e.g. recordings, videos, scores, texts and performance parts)
q) Supervision of equipment acquisitions/repairs for ensembles or classes (e.g. musical instruments, music chairs and stands, computers, storage facilities and equipment, etc.
r) Media interviews in support of the department, college or university
s) Audience development
t) Fund raising
u) Development/direction of preparatory programs/camps/ festivals for recruiting purposes (e.g. FAU String Academy, TOPS Piano camps)
v) Organizer/host to local, regional, state or national music festivals or competitions
w) Community outreach programs
x) Lectures or lecture/recitals for community organizations or college lecture series
y) Program notes
z) Hosting of performances or broadcasts
aa) Other activities

SOURCES OF EVALUATION (WHERE APPLICABLE)

a) Members of the committee and/or appropriate administrator.
b) Recipients of the services provided (e.g. through letters of recognition, etc.)
c) Awards or nominations won, professional recognition for service at the University, local, regional, state or national level

CRITERIA
   a) Annual evaluations for tenure and/or promotion
   b) Other appropriate evaluation tools to measure degree of success
   c) Nominations, awards or other forms of recognition

OTHER ASSIGNED ACTIVITIES

Candidates may be evaluated on the following:
   a) Administrative assignments
   b) Other activities
II. STANDARDS FOR THE RANKS OF ASSISTANT PROFESSOR, ASSOCIATE PROFESSOR, AND PROFESSOR ARE AS FOLLOW:

ASSISTANT PROFESSOR
   a) Promise of continued growth and commitment as a teacher
   b) Promise of commitment to independent and/or collaborative creative activity/scholarly research supported by public performance or publication and evaluated according to criteria set forth in Section I.B
   c) Promise of substantive contributions in the area of service
   d) The appropriate terminal degree for the area of specialty at the time of faculty hire.

ASSOCIATE PROFESSOR
   a) Acknowledged record of success and commitment to classroom teaching, as evidenced by criteria set forth in Section I.A.
   b) Continued commitment to a program of independent and/or collaborative creative activity/scholarly research, supported by substantial performance or publications and evaluated as successful according to the criteria set forth in Section I.B. Record of significant visibility and recognition for creative activity/research that should be sufficient to predict a high level/quality of continued creative activity/scholarly research through the individual’s career. The right accorded evaluation of creative activity/scholarly research should be commensurate with the distribution of time allowed for these activities in the annual assignment. In the area of music, research and/or creative activity may or may not cumulative. Faculty may focus on one or several areas of specialization, as suits the creative needs of the candidate.
   c) Substantive contributions in the area of service

PROFESSOR
   a) Acknowledged record of continued success and commitment to classroom teaching, as evidenced by criteria set forth in Section I.A.
   b) Established record of productive creative activity/scholarly research of significant magnitude within the professional music community, supported by a record of substantial performances or publications. Record of distinctive visibility and recognition for creative activity/research that should be sufficient to predict the highest level/quality of continued creative activity/scholarly research through the individual’s career. This record shall demonstrate significant additional achievement beyond that demonstrated at the time of promotion to Associate Professor. In the area of music, research and/or creative activity may or may not cumulative. Faculty may focus on one or several areas of specialization, as suits the creative needs of the candidate.
   c) Substantive contributions in the area of service which are of a broader and more significant character than those provided at the time of promotion to Associate Professor.
III. Standards Governing Promotion

Progress in rank is based upon a cumulative and potentially variable pattern of accomplishments within the areas of teaching, scholarly research and/or creative activity, and service. The accomplishments should be evaluated based upon their emphasis in the annual assignment. The material below is in addition to that already provided in Sections II.A., II.B., and II.C. All tenured faculty at or above the rank to which the candidate is applying are eligible to vote. Only tenured, full professors are eligible to vote on applications for promotion to full Professor. College guidelines are the primary reference for the tenure and promotion process. The Chair does not vote with the faculty on promotion or tenure but registers his/her position in the letter in which he/ she reports the faculty vote, by either agreeing or disagreeing with the faculty vote. College guidelines are the primary reference for the tenure and promotion process.

A. Promotion from Assistant to Associate Professor
   1. Sources of Evaluation
      a) Self assessment
      b) Administrative assessment
      c) Annual evaluations
      d) Instructional materials
      e) Minimum of three letters from referees outside of this university. College guidelines must be followed in seeking external references. External reviewers must be Associate or Full Professors from PhD or DMA granting institutions or from nationally recognized four-year colleges or conservatories, or be active artists with national and/or international recognition. Letters from co-authors, collaborators, dissertation advisors, and personal friends are never appropriate.
      f) Internal letters should not be solicited for promotion to Full Professor. However, peer reviews of teaching are acceptable.
      g) Tenure and promotion appraisals (if the candidate chooses) and any response by the candidate.
      h) Department vote.

   2. Criteria
      a. Has met criteria for rank of Assistant Professor (See Section II.A.)
      b. Has a clear commitment to teaching, research and/or creative activity, and service as demonstrated by a pattern of excellent annual evaluations, relevant to the assignment as evidenced by successful fulfillment of criteria set forth in Section I.A-C.
      c. Successful response of the Third Year Review.

B. Promotion from Associate Professor to Professor
   1. Sources of evaluation
      a. Self assessment
      b. Administrative assessment
      c. Annual evaluations
      d. Instructional materials
      e. Minimum of three letters from referees outside of this university. External reviewers must be full Professors from PhD or DMA granting institutions or from nationally recognized four-year colleges or conservatories, or be nationally recognized artists with national and/or international recognition. Letters from co-
authors, collaborators, dissertation advisors, and personal friends are never appropriate.
f. Internal letters should not be solicited for promotion to Full Professor. However, peer reviews of teaching are acceptable.
g. Tenure and promotion appraisals (if the candidate chooses) and any response by the candidate.
h. Department vote.

2. Criteria
   a. Has met criteria for rank of Associate Professor.
   b. Has demonstrated achievement and distinction since appointment to Associate Professor, as relevant to the assignment and as evidenced by successful fulfillment of criteria set forth in Section I.A-C.
   c. Progress reports towards promotion (similar to third year review, but done every three years until candidate is ready to apply for promotion to Professor.)
   d. Must have been at rank of Associate Professor for minimum of 5 years prior to application for promotion.

IV. STANDARDS GOVERNING TENURE
C. STANDARDS FOR GRANTING OF TENURE UPON HIRING

Collegiality is not a distinct capacity that is assessed independently. Rather, it is a quality whose value is expressed in the successful execution of the three functions of the faculty: instruction, creative activity/research and service. The individual’s productive participation in these activities indicates collegiality. Collegiality should not be confused with sociability or likability. It is a professional, not a personal, criterion relating to the performance of a faculty member’s duties. The candidate’s professional abilities and relationships with colleagues should be compatible with the unit’s mission and long-term goals. The candidate should exhibit an ability and willingness to engage in the shared academic and administrative tasks. The candidate should maintain high standards of professional integrity.

Rarely, tenure may be recommended upon hire. In such cases, the recommendation will be based upon agreement that the candidate has provided strong evidence that she or he has met requirements for rank of Associate Professor of Professor and is likely to continue to perform high quality work at Florida Atlantic University.

1. ACTIVITIES
   Refer to Section A.

2. SOURCES OF EVALUATION
   a. Refer to Sections I and III.
   b. A record of tenure at other universities (where appropriate).

3. CRITERIA
   a. Results of vote, by secret ballot, of the tenured faculty of the department.
   b. Approval by administration.