

VASTA - VOICE AND SPEECH TRAINERS ASSOCIATION, INC.

SUGGESTED MODEL FOR EVALUATION OF CREATIVE ACTIVITY BY AN OUTSIDE EXPERT

The outside expert's written evaluation will emphasize the artistic merit of the Voice and Speech Teacher/Artist's contribution to the observed production.

The outside expert should be one who is qualified by experience and training to render an informed, objective evaluation of creative activity in the field of voice and speech.

PRODUCTION REVIEW

1. Assess overall artistic merit of the production.
2. Assess the extent and quality of the contributions made by the candidate.
3. Compare the voice and speech achievements to evidenced in this production with those of other productions having similar scale, missions, and goals.
4. Write an evaluation of the candidate's work.

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REVIEW OF CREATIVE ACTIVITY OTHER THAN PRODUCTION

1. Observe and review on or off-site performances, readings, workshops, seminars, lectures and/or other public presentations of the candidate.*
2. Review any critiques, letters, or other available information regarding professional organizational leadership, productions, lectures, research, seminars or other presentations of creative activity performed on or off campus.*
 - * Vocal coaching a production, an off-site workshop lecture or seminar cannot be evaluated for teaching and creative activity simultaneously. It is the option of the candidate to designate the category under which the activity will be evaluated.
3. Write an evaluation of the candidate's work.

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SUGGESTED MODEL FOR EVALUATING TEACHING BY AN OUTSIDE EXPERT

The outside expert should be one who is qualified by experience and training to render an informed, objective evaluation of teaching in the field of voice and speech.

ON-SITE REVIEW

1. Attend classes over one or two days to observe content, style and rapport.
2. Meet with the candidate to learn about his/her methods objectives.
3. Review student teaching evaluations and comments. if possible, interview students.
4. Review syllabi and program curricula.
5. If possible, observe vocal coaching in and/or outside of rehearsals and discuss coaching objectives with the candidate.*
6. Consult with the candidate's colleagues regarding his/her work.
7. Review any critiques, letters or other available information regarding workshops, lectures, and seminars performed on or off campus.*
8. Write an evaluation of the candidate's work.

OFF-SITE REVIEW

1. Review materials such as curricula, syllabi, research, publications, video or audio tapes prepared by the candidate.
2. Observe and review workshops, seminars, lectures and/or other public presentations of the candidate.*
3. Review critiques, letters or other available information regarding workshops, lectures, and seminars performed on or off campus.*
4. Write an evaluation of the candidate's work.

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**SUGGESTED MODEL FOR EVALUATING
CREATIVE ACTIVITY FOR PROMOTION AND TENURE
BY ADMINISTRATORS, SUPERVISORS, COMMITTEES**

1. Advise the candidate of weighting of creative activity relative to other criteria under consideration in the promotion and tenure process.
2. Attend meeting(s) of the director and vocal coach to observe the discussion of the production concept.
3. Within this context, meet with the candidate to learn about the process of vocal coaching to be employed to achieve the shared production concept.
4. Observe meetings, auditions, and/or rehearsals as appropriate.
5. Attend one or more public performances.
6. Discuss the artistic achievement with the vocal coach and if desired, other personnel involved in the production.*
7. Observe and review on or off-site performances, readings, workshops, seminars, lectures, and/or public presentations of the candidate.*
8. Review any critiques, letters or other available information regarding professional organizational leadership, productions, readings, lectures, research, seminars, or other presentations of creative activity performed on or off campus.*
9. Write an evaluation of the candidate's work.

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**SUGGESTED MODEL FOR EVALUATING
TEACHING FOR PROMOTION AND TENURE
BY ADMINISTRATORS, SUPERVISORS, COMMITTEES**

1. Advise candidate of weighting of teaching relative to other criteria under consideration in the promotion and tenure process.
2. Periodically attend classes over an extended span of time to observe ongoing development and efficacy of methods.
3. Meet with the candidate to learn about his/her methods and objectives.
4. Review student evaluations and comments.
5. Observe culminating class projects/presentations.
6. Review syllabi and program curricula.
7. Observe vocal coaching in and/or out of rehearsal and discuss relationship to teaching objectives with the candidate.*
8. Observe and review off-site workshops, seminars, lectures and/or other public presentations of the candidate.*
9. Review any critiques, letters or other available information regarding workshops, lectures or seminars performed on or off campus.*
10. Write an evaluation of the candidate's work.

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