

Self-Evaluation – Department of Music

Action Plan for Implementation of the Committee's Recommendations

Committee's recommendations [Essential / Important / Desirable] Numbering is according to sub-chapters in committee's report (February 2016)	Action Plan Department's (D) response / University Administration (U) (May 2016)	Schedule (Month/Year)
2. Organizational Structure		
<u>Desirable:</u>		
2.1. It would be good for the Music Department and the School of Arts to continue to work together on collaborative projects and courses between music, theater, and art that would enhance their respective programs.	(D) The teaching committee of the School of Arts recently decided that the School will offer a range of courses that explore connections between the three disciplines on both practical and theoretical levels; all incoming students will be required to take at least one of these courses during the period of their studies. The three departments continue to work together on other projects, including a conference that will take place in May 2016.	October 2016
3. Missions and Goals		
<u>Desirable:</u>		
3.1. At present, courses in the entire field of classic-romantic Western music are taught by an adjunct faculty colleague. This position should be upgraded.	(D) During the 2015 spring semester, the Department of Music interviewed candidates for a new tenure-track position and recommended for appointment a candidate who is a specialist in Western music history; the University has not approved this new position as of July 2016. Further, please see correction no. 4 on page 6. (U) No suitable applicant was found. The matter will be referred to the incoming rector for handling, with the hope that candidates that meet the criteria of academic excellence as defined by University policy will be found.	October 2016 (subject to University approval)
4. Study Programs		
<u>Essential</u>		
4.1. The committee wholeheartedly supports the Department's quest for a single major in music, but urges that the option of a double major remain active.	(D) The Department is currently seeking approval to open a single major in music in October 2016; the option for a double major will remain active.	October 2016

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4.2. Create multi-level course sequences in music theory, ear training, music history, and other areas that will challenge better students and add disciplinary depth.	(D) Music theory and ear training currently are built into a three-year multi-level sequence of courses encompassing harmony, counterpoint, ear training and music analysis, progressing from beginner's to advanced levels. The Department is currently revising course offerings in music history and other written topics in order to strengthen the sense of progression from first year courses to the final-year seminar project. Advanced students in all disciplines have the opportunity to undertake individual projects supervised by faculty; supplementary tutorials in core skills are available to weaker students.	October 2016
4.3. Seek better curricular integration with the <i>Emili Sagol Creative Arts Therapies Research Center</i> . Many of the Department's students are interested in music therapy, including some who are interested in related research. There is a missed opportunity in not better capitalizing on the shared resources and proximity of the Center to the Department.	(D) Faculty connections between the units are active and there is some joint supervision of research students. Undergraduates interested in continuing to music therapy are encouraged to discuss this with staff and students of the Center. Curricular integration is challenging owing to the different structures and levels of the teaching programs (music therapy is taught at the MA level only), and despite their physical proximity, because the Center and Department are part of different academic units. Introductory lectures in cognition and music therapy are regularly offered as part of our 'Meeting Points' lecture series; we have discussed the option of offering an introductory course in music therapy in the future.	Ongoing
4.4. Use the emphasis on cultural diversity to broaden understandings of music-making and offer programs in ethnomusicology and/or performance studies cross-culturally. The Department is especially positioned, both geographically and demographically, to become a leader in cross-cultural studies of music, especially of the local, contemporary cultures and their historical interconnections.	(D) Ethnomusicology is a core part of the Department's curriculum and the addition from October 2016 of a full-time specialist in Arabic music allows us significantly to expand our engagement in these areas. Our MA program (which opened in October 2015) includes a track in ethnomusicology (music in contemporary cultures) and Dr. Abigail Wood and Prof. Taiseer Elias recently submitted a joint grant application intended to support new faculty and student research in local music cultures.	Ongoing

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<u>Advisable</u>		
4.5. Rethink the “augmented” track in order to articulate cross-disciplinary connections more clearly.	(D) The ‘augmented’ elements of this track are not Department of Music courses. They are courses in disciplines such as psychology that are prerequisites for students who wish to begin MA studies in the Graduate School of Creative Arts Therapies, and are administered by the Department of Interdisciplinary Studies. Students in this track are encouraged to participate in the Department of Music’s “Community Experience” project, in which they gain experience in performing music in therapeutic healthcare settings, and earn 4 credits.	
4.6. Support and nurture the creation of a Center of Performance Studies in which numerous rich oral traditions, including historical performance practices, are central to the curriculum and not peripheral (as is so often the case in music programs).	(D) A partial funding bid for the Center of Performance Studies is still in progress; in addition, Dr. Alon Schab's successful Musicological Lab grant (see 4.8) will promote innovation in research-led approaches to historical performance practices. Introductory courses in ethnomusicology (covering various oral and written traditions) and in Arabic music (including ensembles) are part of our core curriculum. Additional courses in these areas are available at all levels of study; historical performance practice is currently taught at seminar and MA levels.	
<u>Desirable</u>		
4.7. Build links between the Department and the Art Therapy program in the School of Arts to support students contemplating careers in music therapy.	(D) See 4.3.	
4.8. Collaborate with other programs in the School of Arts where mutually beneficial, as well as to explore interactions with students interested in music in the sciences.	(D) Collaboration with the School of Arts: in progress, see comments to 2.1 above. Music in the sciences: we are excited to report that Dr. Alon Schab, together with Dr. Dan Feldman of the Department of Computer Science, recently secured a grant totaling 1.3 million NIS from Yad Hanadiv to establish a ‘Musicological Lab’. The lab will provide computing and audiovisual facilities where scholars and students can use new technologies to address research questions in musicology, and will promote links between scientific and artistic disciplines within the University.	October 2016
4.9. Add courses on cognition.	(D) Following an introductory guest lecture given to first-year students in autumn 2015, the possibility of a course on music cognition has been discussed.	Under discussion

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4.10. Create a written, multi-year plan (to be reviewed by the university administration and/or the CHE) to strengthen the undergraduate programs (especially, creating a single major and ensuring adequate faculty lines to support such a single major) before creating graduate programs.	(D) A multi-year plan for the School of Arts including the Department of Music was submitted to the University administration in autumn 2015. As the report itself notes (p. 6), our MA program opened as planned in October 2015; therefore the second part of this comment is no longer relevant.	Autumn 2015
5. Human Resources / Faculty		
<u>Essential</u>		
5.1. Compensate part-time adjunct faculty for campus performances that are additional to their teaching load. In general, adjunct faculty in the Department have international reputations and are unique in their specific areas of expertise. They should be better integrated into the Department's program, and offered greater security and advancement.	(D) As instructed by the Faculty of Humanities, the Department of Music, at some point in time (about 3 years ago), stopped hiring adjunct faculty as concert musicians. The reason: To prevent double payment through two different ways of hiring (adjunct faculty, sub-contractor). We are interested in having adjunct faculty appear as musicians and guest lecturers, for instance, during special events, and we would like to pay them. If the Faculty's instruction changes, we will act accordingly. (U) The University fulfills all obligations and gives all rights to adjunct faculty to which they are due in line with the national work agreements signed with them.	
<u>Advisable</u>		
5.2. Create at least two new faculty lines to cover (1) Arab music and ethnomusicology, and (2) music history and analysis.	(D) (1) As the report notes, Prof. Taiseer Elias is a recent addition to the Department; he is currently a senior teaching fellow and will join us in October 2016 as a full-time tenured faculty member. (2) The Department has recommended a candidate with strengths in both these fields for appointment; see comments on 3.1 above. (U) See response to Recommendation 3.1.	(1) October 2016; (2) October 2016 subject to University approval
7. Teaching and Learning Outcomes		
<u>Desirable</u>		
7.1. Consider establishing a system of observation of teaching.	(D) Teaching observations are part of the tenure process; we are currently discussing implementing an informal observation system in the Department.	October 2016
7.2. Consider establishing a system of mentoring whereby incoming junior faculty work with a senior faculty member during their first years.	(D) A mentoring system will be implemented the next time a junior faculty member will be hired. In some cases, it might be desirable to consider mentorship by a senior colleague from another University faculty/department, in line with the needs of the junior colleague.	To be implemented when relevant.

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<u>8. Research</u>		
Essential		
8.1. Ensure that faculty achievements in musical creativity (composition and performance) are treated as fully analogous to scholarly research when providing faculty access to grants and to promotions.	(D) The Department fully supports this recommendation and encourages the University to adopt this view. (U) In the expert track, composition and performance are taken into consideration in promotion proceedings.	
Desirable		
8.2. Provide more institutional support (grants, etc.) for research by adjunct faculty.	(D) The Department supports applications by adjunct faculty for University travel funding, and encourages them to apply (as individuals or jointly with senior staff) for other research funding opportunities. We encourage such applications and encourage the University to expand existing support.	Ongoing
<u>9. Infrastructure</u>		
Advisable		
9.1. Strengthen the collection of scores of Western concert music in the Library.	(D) Profound changes in students' and researchers' patterns of use of scores require rethinking the needs of our Department. Taking into account cuts in library funding and the increasing availability of copyright-free material on the Internet, the Department will seek to extend the library collection of contemporary scores (largely unavailable online) and of specialized material (facsimile editions, critical editions).	Ongoing
<u>10. Self-Evaluation Process</u>		
Advisable		
10.1. Include input from students as part of the process in future self-evaluations.	(D) Input from students formed an important part of this self-evaluation and we will continue to use this type of input in future. Informal and formal feedback from students is an important part of the Department's planning process.	

Department's list of comments on and corrections to the Committee's report

General notes made by the committee (February 2016)	Department's (D) response (June 2016)
1. "The Department educates its double-major students in musicology, music theory, and composition." (p. 6)	(D) As noted (in part) below, ethnomusicology, Arabic music and ensemble performance are also established elements of the Department's core teaching program.
2. "The Department runs... an Arab/Israeli ensemble" (p. 9)	(D) More correctly, the 'Jewish-Arab Orchestra'.
3. "Graduate studies in music therapy can be pursued in the art therapy program of the School of Arts." (p. 10)	(D) The Graduate School of Creative Arts Therapies, whilst located in the Hecht Arts Building, is not part of the School of Arts (nor of the Faculty of Humanities). It is part of the Faculty of Social Welfare and Health Sciences. In general, there seems to be misunderstandings on pp. 10-11 regarding the relationship between the Department of Music and the MA program in Creative Arts Therapies. The latter, offered by the Graduate School of Creative Arts Therapies, is a two-year MA program open to BA graduates (not a second MA), and is not directly connected to the Department of Music.
4. "a single adjunct faculty member teaches the entire field of classical-through-romantic music" (p. 13)	(D) The introductory survey course in this area is currently taught by an adjunct faculty member. Classical and Romantic repertoires are addressed by other faculty members in other courses. Further, please see our response to recommendation no. 3.1 on page 1.