

FACULTY HANDBOOK

Hugh A. Glauser School of Music

Updated December 21, 2021

This document is the approved faculty handbook for the Hugh A. Glauser School of Music. Alterations or amendments to this handbook may be requested by the School of Music, or may be made by the Dean of the College of the Arts in order to reflect changes in school, college, university, or other policies. Proposed changes to this handbook are subject to review by the Faculty Advisory Committee and the approval of the Director, School of Music, and the Dean, College of the Arts.

Approved by the Director, School of Music

Kent McWilliam

Date __December 21, 2021_____

Approved by the Dean, College of the Arts

Approved via email

Date 12-21-2021

SECTION I. MATTERS OF SCHOOL GOVERNANCE AND RELATED PROCEDURES

This Handbook of the School of Music (hereinafter the “Handbook”) contains the operational policies and procedures for the School of Music (hereinafter the “SOM”) within the College of the Arts (hereinafter the “College”). The policies and procedures contained in the Handbook shall not conflict with any university, administrative or operational policy of Kent State University as published in the University Policy Register and elsewhere, any applicable *Collective Bargaining Agreement*, or any federal, state, and local law.

Hand Book Modification, Amendment, and Revision

The implementation, modification, amendment and revision of this Handbook is governed by the applicable *Collective Bargaining Agreement*. The School faculty will review and update this Handbook, as needed, but at least every three (3) years. Suggestions for modifications or amendments to the Handbook may be initiated at any time by the Director or by any faculty member. Proposed modifications or amendments are subject to discussion, revision, and recommendation by the FAC. When a proposed modification or amendment involves a major change in School policy or practice the Director may seek the recommendation of the entire faculty. If the Director concurs with a proposed modification, amendment or revision, he/she will recommend the change(s) to the Dean. All modifications, amendments and revisions of the Handbook require the approval of the Dean. In reviewing this Handbook the Dean may request revisions before lending final approval. If these revisions are not adopted by the School, the Dean shall consult the CAC with regard to the provision(s) in dispute before making a final determination and certifying final approval of the Handbook. Further, the Dean may direct that the Handbook be modified, amended or revised to reflect changes in College or University policy.

SOM Faculty and Committees

The faculty body of the SOM consists of all tenured/tenure track (T/TT) and full-time non-tenure track (FTNTT) faculty members. The faculty body shall meet a minimum of once monthly during the academic year. The faculty meeting shall be chaired by the Director or the Director’s designee.

All SOM committees are advisory and recommendatory to the Director. The membership, structure, and function of the following SOM committees are governed by university, administrative, and operational policies and applicable *Collective Bargaining Agreement(s)* (CBA). Faculty and SOM committee meetings shall be conducted according to *Robert’s Rules of Order*. Votes shall be conducted by voice vote or, if requested by any member of the committee, by ballot vote. Committees electing to conduct business in executive session shall follow procedures outlined in the Ohio Revised Code Section 121.22.G. and the Ohio Attorney General’s “Yellow Book,” www.ohioattorneygeneral.gov/YellowBook.

School Committees

All School committees are advisory and recommendatory to the Director. The membership, structure, and function of some of the School's committees is governed by University, Administrative and Operational Policies and the applicable *Collective Bargaining Agreement*. The

Director may establish *ad hoc* committees in consultation with the FAC. The Director will welcome requests from faculty members for positions on the School's various committees. The Director, when making appointments to School committees, will be mindful of the diversity of disciplines within the School and will consider the expertise and interests necessary for the effective functioning of specific committees.

1. Faculty Advisory Committee (FAC)
2. Graduate Studies Committee (GSC)
3. Undergraduate Studies Committee (USC)
4. Student Academic Complaint Committee (SACC)
5. Ad Hoc Reappointment, Tenure, and Promotion Committee (RTP)
6. Other Ad Hoc Committees
 - a. Admission and Scholarship Committee
 - b. Performing Arts Library Committee
 - c. Recognition Committee
 - d. Recruitment Committee

1. The Faculty Advisory Committee (FAC)

The FAC is structured and operates as described in the applicable *Collective Bargaining Agreement*. The FAC is elected directly by the full-time faculty of the School (tenured, tenure-track, and non-tenure-track) appointments.

Five members are elected each year, and the two members with the highest number of votes serve two-year terms. The other five members serve one-year terms. Elections are conducted in the Spring Semester and the FAC members assume office at the beginning of the Fall Semester. The FAC shall consist of five tenured and tenure-track faculty members, and two non-tenure-track faculty members, for a total of seven members. One member will be from a regional campus.

1. The TT CBA provides that the faculty of the School ensure that Regional Campus faculty are appropriately represented on key School and College committees, including but not limited to the FAC, the College Advisory Committee (hereinafter "CAC"), the Reappointment/Tenure/Promotion (RTP) Committee, Search Committees, Review Committees, and committees considering curriculum, School or college policy, instructional standards, and program development.

2. The TT CBA provides that the tenured and tenure-track faculty of the School shall decide whether and to what extent full-time non-tenure-(FTNTT) track faculty shall be represented on the FAC.

The FAC is convened and chaired at least once per term by the Director who, in consultation with the FAC, sets the agenda for its meetings. FAC members may request that items be added to the agenda. Additional meetings of the FAC may be called by the Director, as needed, or upon a request by at least one-half of the members of the FAC. The FAC elects one (1) of its tenured members to act as the School representative to the CAC.

2. The Graduate Studies Committee (GSC)

The GSC includes the following faculty members:

- a. One (1) faculty member elected from each graduate degree program in the School.
- b. One (1) full-time, resident second year or later graduate music student elected by the graduate assistants at the beginning of the academic year.
- c. The Graduate Coordinator, who serves as the GSC Chair.

The GSC assists the Graduate Coordinator with the oversight and development of the School's graduate program. The GSC is responsible for evaluating applications for admission and evaluating and recommending candidates for graduate appointments. The GSC is also responsible for monitoring the progress and academic performance of graduate students in the School. The GSC reviews proposals for new graduate courses, changes in course content and related curricular matters, and conducts periodic reviews of the School's graduate program as a whole.

3. The Undergraduate Studies Committee (USC)

The USC includes the following faculty members:

- a. six full-time faculty members elected by and from the School faculty
- b. The Coordinator of Undergraduate Studies who serves as the USC Chair

The USC assists the Assistant to the Director in supervising and coordinating the School's undergraduate program. The USC makes recommendations on any and all matters that affect the undergraduate program of the School including but not limited to faculty proposals for new courses, changes in course content, major requirements, and other curricular matters. The USC reviews and decides student appeals regarding course substitution. The USC shall elect one (1) member with full graduate faculty status to serve on the College Curriculum Committee. If no member of the USC has full graduate faculty status, the candidate with full graduate faculty status who had the next highest vote total in the election of the USC will serve as an additional USC member and as the School's representative to the College Curriculum Committee.

4. Student Academic Complaint Committee (SACC)

The Student Academic Complaint Committee is composed of three faculty members elected by the music faculty. The Director appoints one of the elected members to chair the Student Academic Complaint Committee. The policies and procedures of this committee are governed by University Policy 3342-4-02.3, including but not limited to the addition of at least one (1) student representative to the committee. An undergraduate student will be added to the committee for complaints from undergraduate courses and a graduate student will be added to the committee for complaints from graduate courses.

In the event that a member of the Student Academic Complaint Committee is the subject of or may otherwise be involved with a student complaint, the FAC will select a replacement from the full-time tenured/tenure-track and non-tenure-track faculty.

5. *Ad Hoc* Reappointment, Tenure, and Promotion Committee

The policies and procedures that govern the School's *ad hoc* Reappointment, Tenure and Promotion (RTP) Committee are included in University Policy. Procedural and operational guidelines for this committee are provided annually by the Office of the Provost. The committee is comprised of all of the tenured members of the FAC and tenured full professors who are not members of the FAC. This committee reviews materials relevant to the professional performance of faculty who are candidates for reappointment, tenure, or promotion in rank, and to make recommendations to the Director on each of these personnel decisions. The recommendations of this committee and the Director, together with the materials assembled for the committees, are forwarded to the Dean of the College. The committee, supplemented with all of the FTNTT members of the FAC, serves as the review committee for FTNTT performance reviews. (Note: FTNTT members of the FAC do not participate in personnel decisions involving TT faculty members.)

6. Other *Ad Hoc* Committees

The Director may establish, charge, and appoint the membership of *ad hoc* committees as required by the School. In establishing *ad hoc* committees, naming members and designating a committee Chair, the Chair shall consult with the FAC. The Director will welcome requests and preferences from the faculty before establishing and making appointments to *ad hoc* committees.

Admission and Scholarship Committee

(Including recruitment, communications and protocol)

The Admission and Scholarship Committee consists of ten faculty members. Six members are elected annually (one from each applied division, i.e., Brass and Percussion, Strings, Piano, Voice, Woodwinds, and one from Music Education). The Directors of Choirs, Bands and Orchestra are included. The Coordinator of Undergraduate Studies serves as Chair of the Committee.

The Admission and Scholarship Committee shall interpret and implement the admission and scholarship policies of the School of Music through the Coordinator of Undergraduate Studies.

Specifically, the Committee shall deal with undergraduate matters only and shall:

- a. Determine semester and four-year scholarship awards based on faculty recommendations and availability of scholarship funds.
- b. Establish standards for scholarship retention and review the status of scholarship recipients.
- c. Obtain faculty recommendations and determine recipients of special awards, e.g., Weaver, Lipson, Wallach, Morgan, and other School of Music Special Scholarships.

Performing Arts Library Committee

The Library Committee is comprised of five elected faculty members, including at least one

member from each of the following divisions: Performance, Music Education, Musicology and Ethnomusicology, and Theory and Composition. In addition, there shall be one graduate student elected by the graduate student body. The Head of the Performing Arts Library is an *ex officio* member of the committee. The committee shall elect a music faculty member as chair at the first committee meeting in the fall semester of each academic year. The term of office for the chair is one academic year.

The Library Committee will:

- a. Consult with the Head Performing Arts Librarian in making library policy.
- b. Act as liaison between the faculty and Kent State University Library.
- c. Request a copy of the annual report submitted to the University Library by the Head Performing Arts Librarian, a copy of which must be sent to the Director, School of Music.
- d. Coordinate with a representative from the School of Theatre and Dance and a representative from the University Libraries.

Recognition Committee

The Recognition Committee plans and executes special events (retirement parties, memorial events, etc.) in honor of faculty and staff members, alumni, students, donors, and advocates.

Recruitment Committee

In addition to the Admission, Recruitment and Scholarship Committee, an *ad hoc* Recruitment Committee may be appointed by the Director. The purpose of the Recruitment Committee is to collaborate outreach efforts within School of Music areas to increase music major enrollment. Membership is comprised of area heads (in most cases), College of the Arts Recruitment/Retention personnel, College of the Arts Marketing staff, School of Music Director, Scholarship Committee Chair and Recruitment Committee Chair. Any additional faculty members are welcome to attend meetings. Meetings are held bi-weekly for approximately one hour. The Recruitment Committee works with College of the Arts and School of Music marketing staff on publicity, with the College of the Arts Recruitment/Retention Coordinator on outreach, and with College of the Arts and School of Music faculty on student recruitment and retention goals.

SECTION II

TEACHING ASSIGNMENTS AND WORKLOAD INCLUDING WORKLOAD EQUIVALENCIES AND RELATED PROCEDURES

Faculty Workload

The workload for all faculty members is assigned annually by the Director with the approval of the Dean. All tenured/tenure-track faculty members in the SOM are assigned a workload of twenty-four (24) credit hours per academic year. Full-time non-tenure-track faculty members are assigned a workload of thirty (30) credit hours per academic year [University Policy Register 3342-6-18](#). The FAC shall advise the Director on teaching and workload assignments, class

schedules, section sizes, and the application of workload equivalencies, to include administrative duties, research activity, advising, and other assigned duties. In addition, the Director may, in consultation with the FAC, assign workload equivalencies for other specific duties that are considered essential to the academic mission of the SOM. The Director shall consult with the FAC before final determination of workload assignments. Criteria for evaluating productivity and contribution to the SOM and university for non-instructional workload equivalencies (WLEs) shall be based on the stated goals associated with the assignment. WLEs, including those reflecting teaching and funded activities, should have a demonstrable benefit to the SOM, as deliberated by the Director and the individual faculty member, in recognition of the nature of individual courses and assignments. The Director shall provide each faculty member with a statement of her/his workload for each term of the academic year.

1. Full-Time Tenured/Tenure-Track (T/TT) Faculty Members

T/TT faculty members are expected to work full-time for the university. “Full time” is defined as 24 credit hours per academic year, or an average of 12 credit hours per semester. Elements besides instructional assignments that contribute to the calculation of workload credits are represented in the “School of Music Workload Activities” table below.

2. Full-Time Non-Tenure-Track (FTNTT) Faculty Members

FTNTT faculty members are expected to work full time for the university and normally shall be assigned teaching responsibilities of 30 credit hours per academic year, or an average of 15 hours per semester.

Faculty work responsibilities within the SOM shall be assigned consistent with provisions of university policy contained in the University Policy Register (http://www.kent.edu/policyreg/policydetails.cfm?customel_datapageid_1976529=2038538) and terms outlined in the current Collective Bargaining Agreement(s).

Because of the unique nature of music instruction, a load credit for courses varies with the nature of the delivery. (A complete load computation appears as Appendix 2.A.) For clarification, two typical faculty loads within the School follow:

1. A faculty member who teaches four three-hour classroom courses in which normal lecture, preparation, and paper/test grading is involved receives 12 semester-hours of load credit, which also equals 12 contact-hours.

2. According to nationally recognized practice, a faculty member who teaches applied music teaches 18 contact-hours weekly which converts to a 12 semester-hour load.

There are many possible variations to music loads, especially since many faculty teach a combination of classroom, studio courses and ensembles.

The Director may assign workload equivalents up to the levels recommended in the following list:

The Assistant to the Director may receive a workload equivalent of up to six (6) load hours per semester.

The Coordinator of Graduate Studies may receive a workload equivalent of up to four to five (4-5) load hours per semester.

The Coordinator of Music Education may receive a workload equivalent of up to six (6) load hours per semester.

The Coordinator of Online Courses may receive a workload equivalent of up to one (1) load hour per semester.

The Coordinator of the Online Music Education MM degree program may receive a workload equivalent of up to eight (8) load hours per semester.

The Coordinator of Undergraduate Studies may receive a workload equivalent of up to six (6) load hours per semester.

The Coordinator of Recruitment may receive a workload equivalent of up to two (2) load hours per semester.

The Director may award workload equivalencies for divisional coordinators as follows:

Coordinator of Collaborative Piano, up to one (1) load hour per semester
Coordinator of Brass, up to one (1) load hour per semester
Coordinator of Class Piano, up to one (1) load hour per semester
Coordinator of Ethnomusicology, up to one (1) load hour per semester
Coordinator of Jazz Studies, up to two (2) load hours per semester
Coordinator of Music Theory, up to one and one-half (1.5) load hours per semester
(Coordinator of Undergraduate Music Theory, up to one (1) load hour per semester; Coordinator of Graduate Music Theory, up to one-half (.5) load hour per semester)
Coordinator of Piano, up to one (1) load hour per semester
Coordinator of Strings, up to one-half (0.5) load hour per semester
Coordinator of Voice, up to two (2) load hours per semester
Coordinator of Woodwinds, up to one (1) load hour per semester

Loads for Teaching and Adminstrating Music Ensembles

The Director may assign course and administrative loads on a semester basis up to the maximum levels noted below:

Position	Course load	Administrative load	Total
Director of Orchestra	3	1-3	up to 6
Director of Bands MUS 45223/5/7 Wind Ensemble	3	1-3 --	up to 6

Director of Athletic Bands MUS 45222/5 Marching Band MUS 45224 Flasher Brass MUS 45221/5 Symphony Band MUS 45225 University Band	3 3 per year 3 0-2	3	9-14
Director of Choirs MUS 45141/5/7 KSU Chorale MUS 45121/5 Kent Chorus MUS 45142/5 Men's Chorus (supervisor) MUS 45143/5 Women's Chorus (supervisor)	3 3 -- --	1-3 -- -- --	up to 6 3
Director of Opera MUS 45131/5/7 Opera, Singer Actor Technique	3	1-3	up to 6
Director of Jazz Ensembles MUS 45131/5/7 Jazz Ensemble	3	1-3	up to 6
Other Ensemble Directors MUS 25312/5 World Music Ensemble MUS 45141/5 University Choir MUS 45142/5 Men's Chorus MUS 45143/5 Women's Chorus MUS 45151/5 Gospel Choir MUS 45313 Nova Jazz Singers	1 3 3 3 2 2	-- -- -- -- -- --	1 3 3 3 2 2
Chamber Music Directors/Coaches MUS 45251/5/7 Percussion Ensemble MUS 45241/5 Trombone Ensemble MUS 45261/5 Bassoon Ensemble MUS 45271/5/7 New Music Ensemble MUS 45281/5 Flute Ensemble	1-3 1 1 3 1	-- -- -- -- --	1-3 1 1 3 1
MUS 45311/5/7 Chamber Music The maximum load for chamber music coaching is 3. Load credit for chamber music coaching beyond 3 hours is subject to approval by the Director based on sufficient registration.	1 per ensemble	--	1-3

Not all faculty members contribute to the School in the same manner. A faculty member whose primary responsibilities are undergraduate teaching and undergraduate programs may teach and serve in a greater diversity of courses than a faculty member who is also a member of the graduate faculty. Most of the School faculty members will be either a full or associate member of the graduate faculty. All Faculty members are expected to be involved in significant scholarly and/or creative activity, serve on graduate student committees, and direct graduate student research.

In the interest of maintaining a high standard of teaching and the desirability of faculty involvement in scholarly and service activities, overload assignments are strongly discouraged. Overload assignments (i.e., workload assignments that total more than twenty-four (24) credit hours per academic year for tenured and tenure-track faculty and that total more than thirty (30) credit hours

for full-time non-tenure-track faculty) will be made only in unusual circumstances. Such assignments require the agreement of the faculty member, and the approval of the Director and the Dean.

Summer Teaching Workload

Summer teaching assignments are made by the Director according to the applicable provisions of the *Collective Bargaining Agreement(s)*. Faculty are notified of plans for offering summer courses by the beginning of the preceding spring semester and have the opportunity to request assignment to preferred courses. Assignments are made according to the guidelines outlined in the *Collective Bargaining Agreement(s)*. Faculty members may elect not to accept a summer assignment.

Overload Assignments

In the interest of maintaining a high standard of teaching and the desirability of faculty involvement in research and citizenship activities, overload assignments are strongly discouraged. Overload assignments (i.e., workload assignments that total more than twenty-four (24) credit hours per academic year for tenured and tenure-track Faculty and that total more than thirty (30) credit hours for full-time non-tenure-track faculty) will be made only in unusual circumstances. Such assignments require the agreement of the faculty member and the approval of the Dean.

Teaching Assignments and Class Schedules

Faculty members are assigned to teach specific courses by the Director. The primary considerations for course assignments are prior teaching experience, subject expertise, regulatory and certifying body requirements, and shared responsibility among the faculty members for introductory courses. For each term of the regular academic year, the Director will communicate to each faculty member his/her teaching assignment in accordance with procedures and timelines outlined in the T/TT and FTNTT Collective Bargaining Agreement(s). The faculty member must indicate within ten (10) days of notification if he/she has questions or concerns about the teaching assignment.

Questions or concerns regarding teaching assignments should be addressed to the Director. In the case of a dispute or request for reassignment, the faculty member may request review by the FAC, which will make a recommendation to the Director.

Student Evaluations

All course sections are evaluated by students at the end of every semester or course period, including summer sessions, using Survey of Student Instruction. The faculty members of record receive summaries of survey question responses and any narrative data for each section taught after course grades are submitted. The evaluation summaries are made available to the Director.

Final Exams

Final examinations in all courses must be offered at the time and date specified in the university's schedule of final examinations. Changes of the time and/or date of a final examination require prior approval of the Director, but in any case, the exam must also be offered at the time scheduled and publicized by the university for those students who desire to take the exam at that time.

Grades

Faculty members must inform students of their progress throughout the semester. Grades are a faculty member's responsibility and should be assigned fairly and objectively. Submission of final grades must comply with university policy, including but not limited to the deadline for the timely submission of grades.

Roles for SOM Faculty and Staff Positions

Director

Assistant to the Director

Graduate Coordinator

Undergraduate Coordinator

Recruitment Coordinator

Music Education Coordinator

Online Music Education Masters Program Coordinator

Online Courses Coordinator

Theory / Composition Coordinator

Brass Coordinator

Woodwinds Coordinator

Voice Coordinator

Piano Coordinator

Class Piano Coordinator

Ensemble Directors

Administrative Secretary

Graduate and Undergraduate Secretary

Account Clerk

Piano Technician

Kent / Blossom Music Artistic Coordinator(s)

Music Librarians

Piano Accompanists

SECTION III
RTP CRITERIA AND THE CRITERIA AND PROCESSES RELATING TO OTHER
FACULTY PERSONNEL ACTIONS

A. **Faculty Appointments**

Normally, a doctoral degree in a related discipline is required for all faculty appointments to a tenure-track position in the School. Postdoctoral experience is preferred.

B. **Faculty Ranks**

The basic definitions of faculty ranks are the following:

1. **Instructor**

This rank is intended for persons initially hired non-tenure-track who have not earned a master's degree in music.

2. **Assistant Professor**

This rank is normally the entry-level rank for both tenure-track and non-tenure-track (FTNTT) and normally assumes that faculty hold the terminal degree in the appropriate musical discipline, or the doctorate or equivalent professional experience. Part-time faculty hired at this rank must at least hold the master's degree in music.

3. **Associate Professor**

Hire or promotion to this rank presumes prior service as an Assistant Professor, significant academic achievements, and possession of the doctorate or other terminal degree in an appropriate discipline.

4. **Professor**

Promotion to this rank requires credentials and achievements beyond those required for promotion to Associate Professor and is reserved for senior faculty members who have achieved sustained and significant recognition in their individual musical discipline(s) and related areas.

5. **Artist in Residence**

Artist-in-Residence appointments at an appropriate faculty rank may be made when leaves of absence occur or special needs arise and funds are available. An Artist-in-Residence faculty member is typically a specialist faculty member who is employed by the School for a period not to exceed one (1) year. In the event that an Artist-in-Residence is employed in that capacity for a second consecutive year, the Artist-in-Residence faculty member will then become a full-time non-tenure-track (FTNTT) faculty member.

6. Research Associate and Research Assistant

These ranks are reserved for individuals who are engaged in research and who are not normally assigned teaching responsibilities. Such positions are typically supported by extramural grant funds and are not tenure-track appointments. Faculty who hold these ranks do not vote on School committees and do not participate in School governance.

7. Adjunct Faculty Appointments

These appointments are held primarily by faculty from other institutions or persons on the staffs of community-based agencies and organizations. Adjunct faculty appointments are made at the discretion of the Director in consultation with the FAC. Adjunct faculty members do not vote on School Committees and do not participate in School governance.

8. Visiting Faculty Appointments

Visiting faculty appointments at an appropriate faculty rank may be made when leaves of absence occur or special needs arise and funds are available. A visiting faculty member is typically a faculty member from another institution who is employed by the School for a period not to exceed one (1) year. In the event that a Visiting faculty member is employed in that capacity for a second consecutive year, the visiting faculty member will then become a full-time non-tenure-track (FTNTT) faculty member.

9. Full-Time Non-tenure-track Faculty (FTNTT) Appointments

Full-time non-tenure-track faculty (FTNTT) appointments are made on an annual basis. FTNTT appointments are not included under the umbrella of the **University policy and procedures regarding faculty tenure** (*See*, University Policy Register 3342-6-14) and FTNTT faculty members are not entitled to any rights with regard to tenure. FTNTT faculty members are governed by the University Policy and Procedures and the FTNTT CBA.

10. Part-Time Faculty Appointments

When the School cannot meet its teaching needs from the ranks of its full-time tenured, tenure-track, and non-tenure-track faculty, adjunct faculty (or their equivalent), and graduate teaching assistants, part-time faculty appointments will be made from an established pool of qualified applicants not currently on regular appointment at the University.

11. Graduate Faculty Status

As a doctoral degree granting School, the School normally requires that all faculty hired for tenure-track positions be eligible for appointment to the graduate faculty as associate or full members. The Administrative policy regarding graduate faculty is included in the University Policy Register. (*See*, University Policy Register 3342-6-15.1)

C. Recruiting Faculty

The School supports the goals of equal opportunity and affirmative action in recruiting and in making appointments to the faculty. Search Committees are appointed by the Director after consultation with the FAC and faculty members in the specific area or discipline to conduct the search for candidates. Search committees may include a student member selected by the faculty members serving on the search committee. Following the search, the search committee recommends to the Director that two or three candidates be invited to campus for an interview. Each candidate who is invited to campus for an interview will give a presentation before the School. The search committee may recommend its choice of candidates to the Director. Committee recommendations are advisory to the Director who makes a recommendation to the Dean. If the Dean concurs with the Director, a recommendation is forwarded to the Office of the Provost. If the Director's recommendation is different than that of the search committee and the faculty, the Director shall inform the Dean of all recommendations and the reasons for the disagreement.

D. Role and Responsibility of the Faculty

Each faculty member is expected to contribute to the School, Campus, College and the University according to the terms and condition of his/her letter of appointment. Some faculty members make their primary contribution in teaching while others emphasize scholarly and/or creative activity.

High quality teaching is expected of all faculty members. High quality scholarly activity is expected of all TT faculty and those FTNTT faculty whose appointment specifies it. Service to the School, Campus, College, and the University is expected of each TT faculty member and recommended for each FTNTT faculty member.

Faculty members are required to provide students with a syllabus that includes the subject matter to be covered in a course, a listing of assignments and/or reports, approximate dates of examinations, grading standards, attendance requirements, faculty office hours, and other pertinent details of the conduct of the class. For performance classes (ensembles, applied music), the dates of additional rehearsals and all concert dates and times that are scheduled in addition to the university scheduled class hour must appear in the syllabus and made clear to the students. Hard copies of syllabi are required to be on file in the School of Music office. A Student Survey of Instruction (hereinafter "SSI") is required in each course in each semester and will be conducted under the auspices of the Director pursuant to applicable University policies and procedures. Probationary faculty members are required to undergo peer review of teaching during each year of the probationary period. Supervision and direction of undergraduate research projects and theses is part of the teaching function.

Scholarly activity is expected of all TT faculty and those FTNTT faculty whose appointment specifies it, although the extent and/or type of activity may vary with the terms of each faculty member's assignment and campus location. Faculty involved in scholarly and/or creative activity and the graduate program are expected to present evidence of their endeavors as witnessed by publication, proposals submitted for extramural funding, performances and juried exhibitions and dissemination of research and/or creative activity in various venues as appropriate to the discipline. Activity in professional organizations in any manner appropriate to the specific area of music teaching and scholarship is encouraged but not required. The supervision and training of graduate students is expected only when graduate enrollment is directly related to the individual faculty member.

Service to the University is a responsibility of each TT faculty member and recommended for each FTNTT faculty member. School, Campus, College, and University committee or task force membership is expected as a normal part of a TT faculty member's contributions. Special or outstanding service above and beyond that which is typical may be considered during the review of a faculty member. Public service is encouraged and recognized as a part of the professional responsibilities of each faculty member, although contributions in this area can be expected to vary widely due to the nature of the various disciplines within the School.

Faculty members are expected to maintain current CVs and to submit an updated CV annually in a manner specified by the University. Faculty members are also expected to submit their teaching schedules and course syllabi to the Music Office by the end of the third week of classes in each semester.

E. Mentoring

The Director, in consultation with the FAC and the faculty member to be mentored, will determine an appropriate choice of mentor (considering factors such as academic/performance area, level of experience, etc.). The selection of mentor will be made shortly after the hire of the new faculty member.

The mentor will meet with the Tenure Track mentee approximately once per month during the academic year or, at a minimum of three times per semester, until the faculty member has achieved tenure and promotion to Associate Professor. The mentor will meet with the Non-Tenure Track mentee approximately once per month during the academic year or, at a minimum of three times per semester, until the faculty member has successfully completed both the third-year and sixth-year reviews.

Discussions between the mentor and mentee will include:

1. Student evaluations and any student concerns
2. Past reappointments, addressing any concerns raised by FAC/Ad Hoc or CAC
3. Peer evaluations, addressing any concerns raised in peer reviews
4. Upcoming reappointment, tenure or promotion, including a cursory reading/proofreading of CV, narrative and syllabi (before the semester begins) with feedback from the mentor
5. General progress towards RTP with specific roadmaps in the areas of research, teaching and service
6. Ways in which faculty, staff and administration can continue to support the efforts of the faculty member towards RTP
7. Available resources and service organizations both on and off campus that might assist the mentee
8. Any other concerns the mentor or mentee might wish to express

The mentor may be invited to FAC/Ad hoc evaluation meetings of the mentee, at which point the mentor may be asked to speak first during these discussions.

At times, the mentor might assist with communication between the mentee and faculty/administration as appropriate.

The mentor does not receive compensation or load credit for the duties listed above. Mentorship is considered service and may be described as such when applying for merit pay and/or promotion.

The mentee will provide all materials (student/peer evaluations, syllabi, CV, reappointment/tenure narratives) to the mentor in a timely fashion. With regards to the reading/proofreading of reappointment narrative and CV, it is suggested that the mentee provide the mentor with these materials two weeks prior to the official due date.

New Hires: The Director and Assistant to the Director will meet with new hires shortly after hire to convey information about day-to-day operations within the School of Music, such as the posting of office hours, submission of CV and syllabi, and other information contained within the *School of Music Handbook*.

F. Faculty Code of Ethics

All faculty members in the SOM are expected to maintain the highest ethical standards as teachers, scholars, university citizens, and colleagues. The University policy regarding faculty code of professional ethics can be found in the University Policy Register. (*See, University Policy Register 3342-6-17*)

G. Teaching Assignments and Class Schedules

Faculty members are expected to teach specific courses as assigned by the Director. The primary considerations for course assignments are prior teaching experience, subject expertise, and shared responsibility among the faculty for service and introductory courses. Questions regarding teaching assignments should be addressed to the Director. In the case of a dispute or request for reassignment the faculty member may request review by the FAC which will make a recommendation to the Director.

Scheduling of classes is the responsibility of the Assistant to the Director with approval of the Director. The primary consideration for scheduling classes is student need with regard to meeting program or major requirements within a reasonable time frame. In addition, the scheduling of some classes may be determined by the need to serve nontraditional students. See Appendix 2.A.

H. Summer Teaching Assignments

The Director welcomes requests for summer teaching assignments from all full-time faculty members. Summer teaching cannot be guaranteed to any faculty member and most summer teaching assignments are for a partial load. The size, content, and staffing of summer courses are dictated by budgetary constraints and curricular needs. Within these requirements, faculty members are offered summer teaching assignments on an annual rotation system. Faculty members may elect not to accept a summer assignment.

I. Other Faculty Duties

Faculty members are expected to schedule and attend at least five (5) office hours per week (*See*, University Policy Register 3342-6-18.101). The office hours shall be posted on the faculty member's office door and communicated to the School office as well as to the faculty member's students. If a student, for a legitimate reason or reasons, is unable to meet during the faculty member's scheduled office hours, the faculty member shall make appointments to meet with the student at an alternate time.

In order to assist in student advising, faculty members should maintain current knowledge of University, College, and School programs and requirements.

Faculty members are expected to participate in recruitment programs, graduation ceremonies and other activities that are appropriate to their role as a faculty member in the School.

J. Sanctions

A sanction is a documented corrective action in response to a Faculty member's unsatisfactory performance of his/her duties and responsibilities as a member of the Faculty. (See "Sanctions for Cause" in the *Collective Bargaining Agreement [CBA]*). For non-tenure track faculty, see appropriate section in FTNTT CBA.

K. Faculty Curriculum Vitae

All T/TT and FTNTT faculty members are required annually to provide a current curriculum vitae (CV), using the electronic system supported by the University.

L. Faculty Leaves

All leaves, sponsored or unsupported, personal or professional, are subject to the approval of the Director, Dean, and Provost. University leaves include but are not limited to:

1. Research leaves.
2. Leaves of absence without pay.
3. Faculty professional improvement leaves.
4. Scholarly/Creative Activity appointments.

M. Faculty Absence and Travel Policy

Faculty members who will be absent from campus for professional or personal reasons must submit a **Request for Absence Form** with the Director. The request should be made at least one (1) month prior to the planned absence and is subject to the approval of the Director and the Dean. Arrangements for any classes to be missed during the absence must be addressed to the satisfaction of the Director before approval will be granted.

Attendance at professional meetings is encouraged, and approved travel expenses incurred in attending such meetings will be reimbursed when approved prior to travel according to the University's travel policies and availability of School funds. In general, greater amounts of support

will be granted to meeting participants (i.e., those presenting a paper or chairing a session) than to faculty members who simply attend professional meetings.

N. Faculty Sick Leave

The Director is responsible for keeping complete records of faculty sick leave; however, faculty members are also required to submit the use of sick leave online after an absence and within the timelines established by the Division of Human Resources.

O. Outside Employment and Other Professional Activities outside the University

Faculty members may engage in professional activities outside the university provided the activities do not interfere with the faculty member's teaching, scholarly, or service responsibilities to the SOM, Campus, College, or University (*See*, University Policy Register 3342-6-24). These activities must not compete with University activity or the faculty member's employment with the University and must be approved in advance by the Director and the Dean. Each academic year, each faculty member must disclose and seek approval for all outside employment or other outside activities on the form provided by the University. Any outside employment or other outside activities are subject to the Faculty Code of Ethics and the University's conflict of interest policies (*See*, University Policy Register 3342-6-17 and 3342-6-23).

P. Copyright Restrictions

All faculty members should be aware of current copyright laws that restrict the copying of published materials. For further information, contact the University's Office of Legal Affairs.

Q. Academic Misconduct

The University policy regarding misconduct in research and scholarship and the Administrative policy and procedures regarding allegations and instances of misconduct in research and scholarship is included in the University Policy Register. (*See*, University Policy Register 3342-3-05 and 3342-2-05.01)

R. Grades

Failure of faculty members to provide grades in compliance with university policy will be considered in performance reviews and reappointment, promotion, tenure, renewal, and merit decisions.

REAPPOINTMENT, TENURE, AND PROMOTION CONSIDERATION FOR TENURE-TRACK FACULTY

A. Reappointment

The policies and procedures for reappointment are included in the University policy and procedures regarding faculty reappointment (*See*, University Policy Register 3342-6-16). Each

academic year, reappointment guidelines for Kent and Regional Campus faculty are distributed by the Office of the Provost. Probationary tenure-track faculty members are reviewed by the School's *ad hoc* RTP Committee. The FAC, in consultation with the Director, assigns a minimum of two faculty members to visit the classes of each probationary faculty member, and generally evaluate the faculty member's teaching performance. A written report of the evaluation is submitted to the Director for placement in the faculty member's reappointment file. Probationary faculty will also create an updated file that is presented to the Director who will make these materials available to the *ad hoc* RTP Committee. Each probationary faculty member is discussed by the committee which then votes on the faculty member's reappointment.

The Director independently assesses the accomplishments of each probationary faculty member and forwards her/his recommendation and the committee's recommendation to the Dean. The Director informs probationary faculty of the committee's recommendation and provides a copy of her/his recommendation to the Dean. Probationary faculty members who are not to be reappointed must be notified according to the schedule established in the *Collective Bargaining Agreement*. For faculty members whose appointment is in the Regional Campuses, recommendations on reappointment from the Director are forwarded to the Dean and the appropriate Regional Campus Dean.

For probationary faculty, reappointment is contingent upon demonstration of adequate progress toward the requirements for tenure. Moreover, the faculty member must have established and articulated short- and long-term plans for achieving these goals. For faculty members following the traditional tenure clock for Assistant Professors, the review after completion of three (3) full years in the probationary period at Kent State University is particularly critical. Upon completion of the third year of the probationary period, faculty reviewing a candidate for reappointment should consider the record of the candidate's achievements to date. This record should be considered a predictor of future success.

The hallmark of a successful candidate is a record of compelling evidence of impact upon the discourse of her/his discipline. This record can be demonstrated through review of the candidate's performances, exhibitions, installations, grants, peer reviewed work including assessment of the impact (as measured by the quality of the journal publishing the paper/journal impact factor) or citation indexes such as Google Scholar. Specific concerns expressed by the *ad hoc* RTP Committee and/or the Director during this stage of the probationary period should be addressed by the candidate in subsequent reappointment reviews. Finally, the overall evaluation of a candidate for reappointment must include consideration of the faculty member's personal integrity and professional behavior as recognized by the University community. A sound ethical approach to all aspects of teaching, research, creative activity, publication, and the academic profession is expected of all who seek reappointment in the School. A candidate who fails to demonstrate likely success in the tenure process will be notified promptly that she/he will not be reappointed.

In the event that concerns about a candidate's performance are raised during the reappointment process, the *ad hoc* RTP Committee and the Director shall provide detailed, prescriptive comments to serve as constructive feedback. If such concerns arise during a review that occurs after completion of three (3) full years in the probationary period, the Director, in consultation with the FAC, will advise and work with the candidate on a suitable, positive plan for

realignment with the School's tenure and promotion expectations; however, the candidate is solely responsible for her/his success in implementing this plan.

From time to time, personal and/or family circumstances may arise that require an untenured faculty member to need to request that her/his probationary period be extended. Upon request, a faculty member may be granted an extension of the probationary period which has been traditionally called "tolling" or "stopping the tenure clock." The University policy and procedures governing modification of the faculty probationary period is included in the University Policy Register. (*See*, University Policy Register 3342-6-13)

B. Tenure and Promotion

The policies and procedures for tenure are included in the University policy and procedures regarding faculty tenure (*See*, University Policy Register 3342-6-14) and the policies and procedures for promotion are included in the University policy and procedures regarding faculty promotion (*See*, University Policy Register 3342-6-15). Each academic year, tenure and promotion guidelines for Kent and Regional Campus faculty are distributed by the Office of the Provost. Tenure and promotion are separate decisions.

The granting of tenure is a decision that plays a crucial role in determining the quality of university faculty and the national and international status of the University. The awarding of tenure must be based on convincing documented evidence that the faculty member has achieved a significant body of scholarship that has had an impact on her/his discipline, excellence as a teacher, and has provided effective service. The candidate is also expected to continue and sustain, over the long term, a program of high quality teaching, scholarship and service relevant to the mission of the candidate's academic unit(s) and to the mission of the University. For tenure, evaluation may refer to (but not count) accomplishments prior to appointment at Kent State in order to establish consistency. Grant proposals submitted but not funded, proposals pending, creative works and papers "in review" or papers "in press," graduate students currently advised, and any other materials that may reflect on the candidate's potential for a long-term successful career may be considered. The tenure decision is based on all of the evidence available to determine the candidate's potential to pursue a productive career. On the other hand, promotion is recognition based on a candidate's accomplishments completed during the review period and promotion decisions are based on performances, exhibitions and installations reviewed, papers published, grants received and graduate students graduated during the review period, as well as teaching evaluations and service to the University.

Consideration for promotion to Professor differs from consideration for promotion to Associate Professor. Promotion to Associate Professor is recognition for establishing a career likely to achieve national and/or international prominence as evidenced by performances, exhibitions and installations reviewed, extramural grants received, papers published in the refereed literature, students graduated, etc., as appropriate to the discipline. Promotion to Professor recognizes the highest level of university achievement and national and/or international prominence. Evidence for this prominence may include a record of sustained creative activity in highly significant venues, major extramural funding from highly competitive funding sources, and a record of increased prominence in and impact on the field, as appropriate to the discipline.

Many factors and criteria, both subjective and objective, are considered in recommending a faculty member for tenure and advancement in academic rank. The overall evaluation of a candidate for tenure and promotion shall include consideration of the faculty member's personal integrity and professional behavior as recognized by the University community. A sound ethical approach to all aspects of teaching, research, publication, and the academic profession are expected of all who seek tenure and promotion in the School.

C. Criteria for Tenure and Promotion

The *ad hoc* RTP Committee shall consider the following areas of faculty performance when making recommendations on tenure and promotion. The tables and text below are designed to facilitate assessment of performance of those candidates who are being evaluated for tenure and promotion. During the probationary period, these tools should be used for developmental assistance and projection of future success in achieving tenure and promotion.

Tables 1 (A and B), 2, and 3 provide guidelines for the assessment of a faculty member's performance and a rating scale for use in the evaluation of candidates. For promotion from Assistant to Associate Professor the faculty member must meet the criteria for an "excellent" rating in either scholarship or teaching with at least a "very good" rating in the other category. University citizenship must at least meet the minimum School criteria as outlined in Table 3. These same categories and assessment tools apply for tenure decisions.

A candidate for promotion to Professor must meet the criteria for an "excellent" rating in scholarship and teaching. University citizenship must exceed the minimum School criteria. A candidate for promotion to Professor may not necessarily have equal activity in scholarship, teaching and service as he/she becomes more specialized.

1. Scholarship and Creative Activity

Scholarship, research and creative activity is an essential and critical component of University activity. The originality, quality, impact and value of the work must be assessed. To assist this process, the candidate shall submit the names of at least five (5) experts in her/his field who are considered capable of judging the candidate's work. Moreover, the candidate must provide the *ad hoc* RTP Committee with ample descriptive evidence of his/her scholarly activity. A faculty member's specific area of specialization may be a factor in the number and size of grants received and in the scope and time required for research and the resulting publications.

In addition to creative activity, funded research and scholarly publications, other scholarly activities including but not limited to serving on national grant review bodies, presenting at refereed professional meetings, chairing society committees, and presenting papers before learned societies should be considered. These later activities complement creative activity, scholarly publications and grant funded research. Faculty members are expected to hold membership in professional societies, attend and participate in institutes and seminars, organize institutes, seminars, and workshops, insofar as such activities enhance their professional competency.

Standards for the Evaluation of Scholarship and Creative Activity:

All faculty of the School are expected to seek excellence in scholarly activity. Indicators on which the assessment of the quality of scholarly activity is based are provided in Table 1.

Indicators of the quality of a faculty member's research and creative activity record include the quality and quantity of performances, exhibitions, installations and published work as well as the faculty member's success in obtaining extramural funds. All faculty members in the School are expected to produce records of scholarship and creative activity that reflect their disciplinary focus and the attributes of an individual faculty member's scholarly activity will vary across disciplines.

To achieve "excellent" in the category of scholarship at the time a faculty member stands for tenure and promotion, she/he should have established a record of research and / or creative activity which demonstrates continued and sustained accomplishment.

Within this context, during annual reappointment reviews, each faculty member who will seek tenure or promotion is obligated to provide evidence supporting his/her scholarly record. This obligation will be met by providing specific information about the significance of performances, exhibitions and installations, article and journal quality and impact, funding history and plans, and description in the faculty member's supplementary materials of any other evidence of scholarship that the faculty member deems appropriate. In turn, the members of the School's *ad hoc* RTP Committee and the Director shall evaluate a candidate's record in light of the School's expectations for a successful tenure decision.

Responsibilities of music faculty may include teaching courses in both academic and performance areas. In these cases, scholarly activities may be reported separately or together. Evaluation of such portfolios will be based on the proportion of assigned responsibilities as indicated by load credits.

Table 1. Kent Campus Faculty: Evaluation Components for Assessment of Scholarship for Promotion and Tenure.

Scholarship	Definition	Accomplishments Corresponding to the Assessment Score
Excellent	Sustained focus with nationally and/or internationally recognized research program, and/or body of creative activity	Demonstrated record of publications ¹ and grants ² , and/or performances, exhibitions and installations, invitations to give presentations, research-related service to federal/state organizations, awards, recognition from artistic and/or scientific societies ³
Very Good	Emerging nationally recognized research program, and/or body of creative activity	Demonstrated record of publications and "seed" grants, and/or performances, exhibitions, installations and presentations at well recognized

		meetings or venues with rigorous review criteria.
Good	Active research program and/or body of creative activity	Some peer-reviewed publications or "seed" grants, some performances, exhibitions, installations or presentations at meetings/seminars
Weak	Limited research program and/or body of creative activity	Occasional publications, performances, exhibitions, installations or meeting presentations
Poor	No research program and/or body of creative activity	No publications, performances, exhibitions, installations, presentations, or grants

Note: definitions in footnotes below refer to the meaning of "publications," "grants," and "recognition" throughout Table 1.

¹Publications include: papers in peer-reviewed journals of recognized quality, as well as journals, books, and book chapters. Evaluation of publication record will include an assessment of quality and impact on the field as well as quantity. Papers of exceptional length, impact and quality are given particular consideration.

²“Grants” refers to extramural funding where the role of the faculty member in securing the funding is clearly demonstrated and which are of sufficient magnitude to support research at a level and duration appropriate for the discipline, including, as appropriate funds for supplies, materials and personnel (graduate students, research technicians and/or post-doctoral associates). “Seed Grants” are extramural grants that are not of sufficient magnitude to fully support doctoral students or are intramural grants. “Seed Grants” should be designed to lead to successful applications for “Grants.” Grantsmanship should be commensurate with the field of research with the recognition that the dollar amount of awards varies among fields.

³Recognitions from scientific, artistic and scholarly societies include, for example, election to office, editorial board membership, editorship, etc. Service to federal/state institutions includes service on federal proposal panels, site visits, and other research related activities.

See Appendices 5.B and 5.C for additional music criteria for Reappointment / Tenure/ and Promotion

2. Teaching

Criteria for the evaluation of teaching are listed in Table 2. Course revision is defined as making a substantial modification to a course such as developing several new laboratories, addition of distance learning options, formally proposing to change course content/format, etc.

Other information such as written comments from students, colleagues within and beyond the School, College or University administrators shall be considered when available. Peer reviews and summaries of Student Surveys of Instruction (including all student comments) must be submitted as part of a candidate’s file for reappointment, tenure and promotion. Copies of representative syllabi, examinations, and other relevant teaching material should also be available for review. Documentation related to graduate student, undergraduate student, and post-doctoral student training should be included in materials provided by a candidate for reappointment, tenure and promotion. Faculty members are expected to mentor graduate students (particularly at the doctoral level) and/or postdoctoral students. Evaluation of teaching will account for differences in missions and expectations across campuses.

Table 2. Evaluation Components for Assessment of Teaching for promotion and tenure

3.	Teaching	Definition	Accomplishments Corresponding to the Assessment Score
	Excellent	Innovative teacher; provides leadership in instructional development, and maintains high achievement as evidenced in course, peer, and committee evaluations	Develop/revise courses, develop research projects for students (undergraduate and/or graduate), excellent student and peer perceptions, instructional creativity, actively participate in curricular revisions
	Very Good	Innovative teacher who maintains very good teaching evaluations	Develop/revise courses, good student and peer perceptions, work with graduate and/or undergraduate students in research and/or creative activity
	Good	Meets obligations well and maintains good teaching evaluations	Good student and peer perceptions
	Fair	Substandard teaching that meets minimal expectations	Below average student and peer perceptions
	Poor	Substandard, ineffective teaching	Below average student and peer perceptions, pattern of complaints

Service and University Citizenship

A faculty member's contributions as a University citizen include service to the School, the Campus, the College, and the University as outlined in Table 3. The merits of University service should be evaluated as to (1) whether or not the candidate chaired the committee listed and (2) the importance of the service to the mission of the unit served. Less tangible components of citizenship include active participation in School events such as faculty and graduate student recruitment, seminars, School meetings and seminars, etc.

Being an active and useful citizen of the School, Campus, College and University is expected and valued; however, service of any magnitude cannot be considered more important than a candidate's research and other scholarly activity and instructional responsibilities. Expectations in service for promotion to Professor are higher than for promotion to Associate Professor.

Table 3. Assessment of University Citizenship for promotion and tenure.

Service and University Citizenship Rating	Examples of Accomplishments Corresponding to the Assessment Score
Exceeds obligations	Significant role in School, Campus College and/ or University as evidenced by productive service on committees, active participation in significant events, effectively Chairing committees, specific administrative assignments, meaningful public outreach
Meets obligations	Meets the minimal School/Campus Obligations
Does not meet obligations	Does not meet School/Campus obligations in a timely manner or does not actively participate in significant School/campus events

B. Other components of service are also considered (including public outreach and public and professional service) in reappointment, tenure and promotion decisions and may differ in their importance among faculty members depending on each faculty member's duties and responsibilities within the School.

**RENEWAL OF APPOINTMENT AND THIRD-YEAR FULL PERFORMANCE
REVIEWS
OF FULL-TIME NON-TENURE-TRACK (FTNTT) FACULTY**

A. Renewal of Appointment

Appointments for full-time non-tenure-track (FTNTT) faculty are governed by the applicable *Collective Bargaining Agreement* and are made annually. Renewal of appointment is contingent upon programmatic need, satisfactory performance of previously assigned responsibilities, and budgeted resources to support the position.

B. Third-Year & Sixth-Year Full Performance Review

The third-year full performance reviews of (FTNTT) faculty are governed by the applicable *Collective Bargaining Agreement*. Each academic year, guidelines for the third-year full performance reviews for FTNTT faculty at the Kent and Regional Campus are distributed by the Office of the Provost. The third-year full performance review concludes with the College or, if applicable, the division of the Regional Campuses' level of review and determination. The period of performance to be reviewed is the three (3) full academic years of appointments including that portion of the third appointment which is subject to evaluation and assessment at the time of the review.

CRITERIA FOR REVIEW OF NON-TENURE-TRACK FACULTY

This Agreement at Article X, Section 5 and 6 of the Collective Bargaining Agreement for Full-Time Non-tenure-track Faculty (effective August 16, 2016) provides that bargaining unit members who have completed three or six consecutive academic years of annually renewable contracts shall be subject to a Full Performance Review during the third and sixth year respectively before an additional appointment can be anticipated or authorized. Guidelines, found in Addendum B on p. 61 of the agreement, are provided to assist bargaining unit members in the preparation of the documentation to be submitted for the Full Performance Review.

SCHOOL OF MUSIC ADDITION

Non-tenure-track Faculty in the School of Music are appointed in one of two distinct areas, academic and performance. For the academic area, the normally expected minimum degree level for initial appointment is the master's degree in music. For performance faculty, normally the degree level for initial appointment is also the master's degree in music or equivalent professional experience. Faculty members who qualify may hold joint appointments in academic and performance areas.

Addendum B of the Collective Bargaining Agreement prescribes the criteria for a full performance review file. Specific criteria for faculty members in the School of Music are as follows.

Teaching

Evidence must be submitted attesting to fulfillment of the teaching obligations as specified in the candidate's initial offer of appointment letter or as appropriate to the candidate's current assignment and responsibilities within the School of Music. Judgments of quality in these matters are to be guided in part by the use of student and peer evaluations. Testimony of former students and alumni may be solicited by the Director only. Unsolicited testimonials may be included in the portfolio prepared by the candidate. Direction of graduate degree recitals, essays, theses, and dissertations should be considered as well as direction of undergraduate junior and senior recitals, independent studies, student research projects, and senior honors theses. Candidates who are assigned advisees should have a record of consistent and helpful student advisement and counseling.

Further evidence of excellence in teaching may include:

Individual investigation with outstanding students. Activities may include principal advisor or committee member for theses, essays, dissertations, honors projects and candidacy exams. Activities in the applied areas may include: preparation for auditions, competitions, master classes, recitals and summer festivals.

Recognition for teaching, either from KSU or organizations such as MTNA, NATS, OMEA, etc.

Student awards

Students accepted for further study at prestigious institutions or festivals

Faculty who are teaching primarily in performance areas are encouraged to be active in public performances within the university setting and within the community. In addition, pedagogical procedures should be current, and the faculty member should be involved in a continuing review of new pedagogical methods and materials as they pertain to his/her teaching methodologies. For regional campus faculty who are teaching primarily in academic areas, teaching should involve a similar process of review and updating of pedagogical materials and methods, and should demonstrate an active interest in pedagogical research as it relates specifically to the content areas being taught.

Additional support materials may include, but are not restricted to the following:

Publications for student use, such as solo or ensemble warm-ups, technical exercises, workbooks, or study guides; unpublished research reports; innovative materials for ongoing class use.

A wide range of documented significant achievements of current students and recent graduates, as appropriate, may be taken into consideration.

Service

Examples of service may include, but are not limited to the following and are listed without hierarchy:

Sustained, effective and collegial service to the School as a whole as well as within the candidate's area of expertise, both as requested by the Director and volunteered by the candidate, in auditions, student recruitment, and special occasions requiring music performances. Success in student recruitment may be an important consideration for candidates.

Sustained, effective and collegial service to the College of the Arts, and to the University in appointive, elective, or voluntary capacities.

Committees: outstanding work on School, College, or University committees or notable leadership roles in the University community.

Service: Membership on standing and *ad hoc* committees; coordination or special programs; participation in institutionally sponsored conferences, institutes, clinics and workshops; support and guidance of student groups and special assignments representing the institution.

Professional Service: A faculty member's active support and direct involvement in the organization and activities of the profession constitutes professional service. Activity as an outside evaluator or adjudicator. Membership in professional organizations, on special committees, or on an editorial review board of a professional journal are examples of service to the profession.

Community Service: Community service is the service rendered by the faculty member as a representative of the School, College, or University to individuals and organizations in the local, regional, national and international communities.

Administration: Assuming roles of coordinator, supervisor, or manager in the School or College and performing the administrative duties associated with those titles.

Service to the public as experts in the candidate's field through speaking and/or performance engagements or working with community groups as such activities are appropriate and reasonable.

Cooperation and positive interaction with School of Music personnel is expected.

Review Process

FTNTT faculty members are reviewed by the *ad hoc* RTP Committee. The Director, in consultation with the FAC, assigns two (2) faculty members to visit the classes of FTNTT faculty members to evaluate teaching performance. One of the faculty members assigned to visit the classes must be a member of the *ad hoc* RTP Committee. A written report is submitted to the Director for placement in the faculty member's review file. FTNTT faculty will also submit an updated file that is presented to the Director who will make these materials available to the *ad hoc* RTP Committee. Each FTNTT faculty member is discussed by the committee which votes on a recommendation for renewal of the faculty member's appointment. The Director independently assesses the accomplishments of each FTNTT faculty member and forwards to the Dean her/his recommendation and the committee's recommendation. The Director informs the FTNTT faculty member of the *ad hoc* RTP Committee's deliberations and provides the faculty

member a copy of the recommendation that the Director sends to the Dean. FTNTT faculty members whose appointments will not be renewed must be notified by the timelines established in the applicable *Collective Bargaining Agreement* whether lack of adequate satisfaction with performance or the absence of anticipated continuing programmatic need or budgeted resources to support the position is the reason.

If an FTNTT member of the FAC is under consideration for renewal (and therefore not eligible to take part in the review), the Director will appoint an alternate FTNTT member to the FAC for that particular review process.

The overall evaluation during the third-year full performance review shall include consideration of the faculty member's personal integrity and professional behavior as recognized by the University community. A sound ethical approach is expected of all FTNTT faculty members who seek renewal of appointment in the School.

Simplified performance three-year reviews are governed by the applicable *Collective Bargaining Agreement*. Though it is not required by the CBA, candidates may solicit peer reviews of instruction to be included in their files.

SECTION IV

CRITERIA, PERFORMANCE EXPECTATIONS AND DEPARTMENT/SCHOOL PROCEDURES RELATING TO FACULTY EXCELLENCE AWARDS

Faculty Excellence Awards for T/TT Faculty

University procedures and timelines for determining Faculty Excellence Awards for any given year shall be conducted in accordance with guidelines issued by the Office of the Provost. Faculty Excellence Awards are based upon university guidelines and criteria and procedures established by the SOM.

Faculty Excellence Awards are available as noted in the applicable *Collective Bargaining Agreement*. Procedures and timelines for review and recommendation for the awards are included in the Collective Bargaining Agreement and posted on the Faculty Affairs website of the [Provost's Office](#). The Director distributes all relevant material to all eligible T/TT faculty. Faculty members shall submit materials by the announced date for review. Faculty members shall document achievement of excellence in the performance of their role according to university guidelines.

Procedure for Reviewing and Ranking Applications

Each tenured/tenure-track Faculty member of the FAC reviews each application and ranks from lowest to highest for the three categories of Teaching, Scholarly and Creative Activity, and Service. The rankings are collected by the Director and compiled to make a final determination of rank. The ranking is then used by the tenured/tenure-track faculty members to recommend the percentage of funds available in each Faculty Excellence Award category to be awarded to each T/TT Faculty member. Faculty members do not participate in review of their own applications. The Director will provide summary statistics of these recommendations to all Faculty.

FACULTY EXCELLENCE AWARDS

Faculty Excellence Awards are established pursuant to the applicable *Collective Bargaining Agreement*. Procedures and timelines for determining Faculty Excellence Awards for any given year shall be conducted in accordance with guidelines issued by the Office of the Provost.

School of Music Merit Guidelines

The School of Music will adhere to the guidelines set forth by the university for merit deliberations.

All faculty members who are eligible and submit files for merit awards are included in the faculty advisory body which conducts a preliminary assessment of materials. School faculty who do not submit merit files are not eligible to vote or rank colleagues for merit consideration. Ranking of faculty merit files will be based on one's individual estimation of merit consideration. Merit is defined as faculty contribution to scholarly/creative activity, teaching and service above and beyond expectations of that which is determined by simply fulfilling terms of hire.

Every faculty member who submits a merit file will rank all merit files other than his/her own on a scale from one (1) to # (# being the total number of files submitted, minus one) with the number 1 being the highest ranking and # being the lowest ranking. No use of fractions or decimals is acceptable. The Music Office will prepare a personal ballot for each participant. The ballot will include an alphabetical list of merit applicants. The ballot will not include the voting faculty member's name and faculty members may not vote for themselves.

The School advisory voting process will be strictly confidential until such time as the School Director is mandated by policy to make data public. Discussion of merit files is strictly forbidden

either in committee or private conversation.

The combined faculty rankings will be tallied by a committee of three people including two full-time School staff employees (secretaries) and one faculty member who is either ineligible to apply for merit consideration, or who has opted out of participation in the merit process. The files and rankings are then submitted to the School Director for final determination at the School level via a private meeting of the School Director with the two employees and faculty member who tallied the advisory vote. Any arithmetic questions or errors are resolved in this meeting.

School of Music Merit Criteria

Merit will be considered in three categories, each receiving 33.3% of the available award:

1) teaching, 2) scholarly and creative activity, and 3) service.

In order to receive a merit increase in any one area, the TT faculty member must meet the threshold. Thresholds define minimal acceptable levels of performance in a given area.

Performance must exceed thresholds to be eligible for merit.

A. Teaching

Summary of signed copies of teaching load for this period will be provided by the Director as requested by the Office of the Provost.

Threshold - TT faculty should demonstrate consistent evidence of teaching performance above the minimal expectations documented by, but not limited to, peer and student evaluation ratings. The threshold includes continued development of pedagogy and course content.

Meritorious teaching activity may include:

- Individual investigation with outstanding students. Activities may include: principal advisor or committee member for theses, essays, dissertations, honors projects and candidacy exams. Activities in the applied areas may include: preparation for auditions, competitions, master classes, recitals and summer festivals.
- Recognition for teaching, either from KSU or organizations such as MTNA, NATS, OMEA, etc.
- Student awards
- Students accepted for further study at prestigious institutions or festivals

B. Scholarly and/or Creative Activity

Threshold - TT faculty are expected to show clear evidence of involvement in professional endeavors judged significant by colleagues and by the accepted standards of his/her scholarly and/or creative discipline. Such endeavors should be directed towards publications and/or presentations in a public and/or professional forum, which may include professional activities such as various forms of publications (book, article, review, editorship, paper presented at a conference, citation, etc.); presentations (lecture, panel discussion, symposium participation, etc.); performances; competitions; commissions, etc.

Listed publications should only include material that has already been published or has been accepted for publication.

Meritorious scholarly and/or creative activity may include:

- Significant and exceptional on- and off-campus performances that demonstrate high quality, continued artistic growth and recognition in the profession.

- Recordings and radio/television performances
- Published books, book chapters, monographs, non-print materials, journal articles or computer software
- Editorship of a significant professional journal
- External citation or recognition for original research activities
- Performance or publication of creative works or original compositions
- Significant contributions to professional conferences, such as master classes, convention papers, program presentations, seminars, workshops, clinics, performances and poster sessions
- Published scholarly reports
- Publication and/or performance of arrangements, transcriptions or additions
- Evaluation of books, papers, compositions, articles, recordings or program panel critic
- Association with the academic and professional world in the candidate's area of expertise through scholarly, professional, commercial associations, and consultation with other organizations of an academic or professional nature
- Service to the public as experts in the candidate's field through speaking and/or performance engagements or working with community groups as such activities are appropriate and reasonable

C. Service

Threshold - TT faculty are expected to give time and energy beyond teaching and advising responsibilities to activities related to the business of the School, the College, the University, and the community, which advance their respective missions and ensure their effective and efficient operation. Administrative responsibilities, active committee membership, studio/classroom, audio/visual equipment, instrument inventory and maintenance, lab maintenance, and/or curricular development – performed with diligence, care, and cooperation – are examples of minimum service performance.

Meritorious service activity may include:

- Recruitment is the process of bringing new and transfer students to the School. Recruitment activities may include the development of recruiting materials, setting up on- and off-campus programs, etc.
- Academic advisement that demonstrates above and beyond the norm and/or related special responsibilities. TT faculty are expected to exceed the University requirement of five hours

per week reserved for student advising, and to show evidence of effort committed to the welfare and educational development of advisees and students

- Membership on standing or *ad hoc* school, college, or university committees
- Coordination of special programs; participation in institutionally sponsored conferences, institutes, clinics and workshops; support and guidance of student groups and special assignments representing the institution
- A faculty member's active support of and direct involvement in the organization and activities of the profession constitutes professional service. Memberships in professional organizations, on special committees, or an editorial review board of a professional journal are examples of service to the profession
- Grants received or approved related to service
- Performing administrative duties outside the expectations associated with assigned load responsibilities
- Activity as an outside evaluator or adjudicator

SECTION V

OTHER DEPARTMENT/SCHOOL GUIDELINES

Goals and Mission of the School of Music

The primary objectives of the School are to:

1. Create an academic environment that promotes the intellectual and professional development of students and faculty;
2. Develop and maintain a commitment to scholarly and creative activity, graduate education, and undergraduate education that is commensurate with the goals and mission of Kent State University;
3. Provide programs for all students that meet the educational and technological demands of the disciplines represented in the School;
4. Offer courses in cognate academic disciplines and professional fields that provide the necessary base for the career goals of students and faculty; and,
5. Provide the public with service commensurate with a University.

Implicit in these objectives is our responsibility as teachers, which includes but is not limited to, educating undergraduate and graduate students and providing continuing education while promoting and clarifying the role and philosophy of education.

A strong commitment to scholarly and creative activity means creating and maintaining a significant intellectual environment and achieving our broader commitments to the advancement of knowledge and service to the public.

Service to the University and to the general public unifies and clarifies the role of the University in the local community, in the State of Ohio, in the nation, and is valued within the School, the College and the University.

Introduction

Since 1913, the music program at Kent State University has made a significant contribution to the cultural life of the university, community, state, and nation. The special nature and function of music is unique to the School of Music as a division of the College of the Arts. Aside from consideration as an academic discipline, music has served as a means of aural communication and expression for as long as history records. It is from this broad consideration of music and the tradition of education and service that the mission of the Hugh A. Glauser School of Music is derived.

Everyone in the School of Music is expected to join in creating a positive atmosphere in which the diversity of its members is understood, free from discrimination and harassment, so that all can learn and work in an environment that is respectful and supportive of the dignity of all individuals regardless of race, color, religion, gender, sexual orientation, national origin, disability, age, identity as a disabled veteran or veteran of the Vietnam era, or other protected veteran. (Paraphrased from University Policy 3342-6-03)

Mission of the Hugh A. Glauser School of Music

SCHOOL OF MUSIC MISSION STATEMENT

Approved by the Music Faculty on January 28, 2005

The mission of the Hugh A. Glauser School of Music at Kent State University is to advance the art of music by preparing students for productive musical careers, broadening intellectual perspectives, fostering artistic, humanitarian and ethical values, and promoting the goal of responsible citizenship through professional and avocational study.

Music faculty and staff are engaged in teaching, performing and creating, research, service, and partnerships that address the needs of a complex and changing world. The eight-campus system provides for the needs of varying and contrasting communities through the study and performance of music, and through programs that form a supportive and inclusive network characterized by excellence and innovation in teaching. Through discovering, integrating, and applying knowledge in a comprehensive and diverse range of bachelors, masters, and doctoral degree programs, the Hugh A. Glauser School of Music provides a dynamic learning environment that fosters artists, scholars, and teachers who will assume leadership roles in a

global society.

Student Academic Misconduct

The university's Administrative policy regarding student cheating and plagiarism is included in the University Policy Register.

Student Academic Complaints

The university's policies and procedures that govern student academic complaints are included in the University Policy Register.

Student Records Retention

For information on University requirements for records retention, see the [University Counsel website](#) and [University policy register](#).

Auditing Courses

Students may audit any course subject to space availability and approval of the Director. Faculty members have the discretion to determine conditions and requirements for the audit.

Roles and Responsibilities for SOM Leadership Positions

Director

Assistant to the Director

Coordinator of Undergraduate Studies

Coordinator of Graduate Studies

Coordinator of Recruitment

STRUCTURE AND ORGANIZATION OF THE SCHOOL

A. Administrative and Service Positions

1. School Director

The School Director (hereinafter "Director") is the chief administrative officer of the School and reports directly to and is accountable to the Dean of the College (hereinafter "Dean"). The Director is responsible for recording, maintaining, and implementing the policies and procedures stated in this Handbook through regular and thorough consultation with the School's faculty and the School's various committees. The Director's duties and responsibilities shall include but are not limited to the following:

- a. Ensuring School compliance with University, Administrative and Operational Policies, rules, regulations and any applicable *Collective Bargaining Agreement*.
- b. Developing and carrying out administrative and educational policies in the School, with appropriate consultation.
- c. Developing the School's budget, with appropriate consultation.
- d. Recommending new staff and faculty appointments to the Dean, with appropriate consultation.
- e. Recommending the reappointment, non-reappointment, tenure, promotion, sanction and/or dismissal of faculty members in the School.
- f. Recommending faculty excellence awards (merit awards) in accordance with the current CBA.
- g. Appointing and directing the nonacademic staff of the School.
- h. Recommending leaves of absence for faculty members in the School, including but not limited to Professional Improvement Leaves and other academic leaves and/or non-academic leaves, including but not limited to leaves of absence without pay, sick leave, temporary disability leaves, court leaves and/or military leaves of absence.
- i. Notifying the Dean of the absence or resignation of a faculty member.
- j. Recommending course changes through the appropriate Dean(s).
- k. Assigning workload to faculty members, with appropriate consultation.
- l. Scheduling classes and rooms through the appropriate University offices.
- m. Overseeing the preparation of reports to University officials, as required and appropriate.
- n. Maintaining custody of University property allocated to the School.
- o. Supervising the academic counseling of student majors in the School.
- p. Communicating and working with the appropriate College and University staff on fund-raising and advancement initiatives to benefit the School of Music
- q. Promoting good communications and morale within the School.
- r. Representing the School and communicating the views of its faculty in College and University affairs.
- s. Keeping the School informed of the views and policies of the College and University administrations.

- t. Maintaining appropriate balance and emphasis among the various disciplines of the School.
- u. Performing other tasks and duties as assigned, all of which cannot be cataloged and may include but not be limited to following the progress of graduates, maintaining relationships with the Regional Campuses, providing orientation to new faculty, developing brochures of course syllabi, etc.

The Director is an ex officio, non-voting member of all School committees, and may make appointments as necessary and is permitted to attend all School committee meetings and oversee the various administrative and service positions in the School.

The selection, review, and reappointment of the Director is the responsibility of the Dean, who consults with the School faculty on such matters. Procedures for the selection, review and reappointment of the Director are included in the applicable *Collective Bargaining Agreement*.

2. Assistant to the Director

The Assistant to the Director is appointed by the Director after consultation with the Faculty Advisory Committee (hereinafter “FAC”). The term of service is indefinite and may be terminated by the Director, at his/her sole discretion. The duties and responsibilities of the Assistant to the Director shall include but are not limited to the following:

- a. Preparing the schedule of classes.
- b. Assisting in developing the School’s budget.
- c. Advising and counseling students.
- d. Serving as liaison to program counselors in the various Colleges and Schools.
- e. Approving course substitutions, individual investigations and transfer or transient credit.
- f. Serving as chief administrative officer of the School in the absence of the Director.
- g. Performing other duties and tasks as assigned or delegated by the Director.

3. Graduate Coordinator

The Graduate Coordinator is appointed by the Director after consultation with the Graduate Studies Committee (hereinafter “GSC”) and the Graduate Faculty. The appointment is for a three- (3) year term and is renewable. The Graduate Coordinator must be a full member of the Graduate Faculty holding the rank of Associate Professor or Professor. The university guidelines for being a full member of the Graduate Faculty can be seen here: <http://www.kent.edu/policyreg/administrative-policy-regarding-graduate-faculty>. The Graduate Coordinator chairs the GSC and oversees the operation and development of the School's graduate programs. The Graduate Coordinator serves as the School liaison to the Division of Research and Graduate Studies. The duties of the Graduate Coordinator shall include but are not limited to:

- a. Overseeing and coordinating admissions into the School's graduate programs.
- b. Recommending to the Director, with the advice of the GSC, the awarding of graduate assistantships and teaching fellowships.
- c. Serving as School liaison to the College of the Arts, the Graduate College Council and the Division of Research and Graduate Studies.
- d. Conducting performance evaluations of graduate student teaching.
- e. Implementing the current policies of the School's graduate programs and the current policies of the College of the Arts.
- f. Maintaining and processing graduate student records and informing students of their standing and progress toward degrees.
- g. Conducting reviews and making recommendations on Graduate Faculty status.
- h. Initiating and coordinating changes and improvements in graduate curricula, requirements, and programs.
- i. Chairing meetings of the Graduate Faculty.
- j. Serving as advisor for the School's Graduate Student Council.
- k. Approving individual investigations and special topics courses at the graduate level.

4. Additional Administrative Appointments

Appointments to other administrative positions are made by the Director after consultation with the FAC. Appointments will be dependent upon the specific requirements of the position and an individual's qualifications for the position.

The Coordinator of Undergraduate Studies will serve as the chair of the Admission and Scholarship committee, and will:

- a. Serve as liaison among the various divisions of the school for all matters pertaining to undergraduate studies.
- b. Act on behalf of the Admission and Scholarship Committee in all admissions and scholarships decisions based upon faculty recommendations.
- c. Report all actions to the Admission and Scholarship Committee in regular meetings and obtain committee approval for actions not based upon faculty recommendations.
- d. Supervise all undergraduate admissions.

- e. Coordinate and assign as necessary faculty advisors for all undergraduate music majors, and minors. Keep an accurate, up-to-date list of advisor assignments visibly available to students. The assigning of advisors for music education majors should be done in consultation with the Coordinator of Music Education.
- f. Prepare reports following each audition of undergraduate students admitted, not admitted, and admitted with appropriate scholarship action.
- g. Prepare an annual report of undergraduate students admitted, not admitted, and admitted but not attending
- h. Make recommendations to the Director concerning ways in which the admission and scholarship procedures may be strengthened.
- i Advise undergraduate music majors in conjunction with the assigned faculty advisor.
- j. Approve or deny student requests for change in academic programs within the curricula of the School.
- k. Supervise the undergraduate recital attendance policy.
- l. Keep records of graduated students by degree and employment.
- m. Manage recruitment by creating and distributing appropriate printed materials.

The Coordinator of Undergraduate Music Theory will:

- a. Supervise all classes relating to their respective area. This supervision shall include regular staff meetings for the purpose of coordinating class activities and ensuring proper understanding and use of class syllabi. The supervisor will make regular class visitations for the purpose of evaluating the performance of the faculty, and graduate assistants assigned to teach music theory.
- b. Be responsible for freshman and transfer-student placement examinations, credit by examination, and placement of students in appropriate course sections.

The Coordinator of Graduate Music Theory will:

- a. Coordinate course offerings and sequence of graduate music theory courses, including online courses.
- b. Be responsible for graduate theory placement examinations, credit by examination, and placement of students in appropriate courses.
- c. Be responsible for administration of doctoral theory/composition candidacy examinations.

The Coordinator of Recruitment will:

- a. Chair the Recruitment Committee.
- b. Supervise the recruitment of new undergraduate music majors and minors.
- c. Supervise the auditions of new music students (undergraduate and graduate).
- d. Coordinate marketing related to recruitment of students with the School and College marketing team.
- e. Work with the School of Music Director and area coordinators on setting attainable short- and long-term recruitment goals for each area within the School.
- f. Serve as Exhibitor for the School of Music at the OMEA Conference.
- g. Schedule appointments for Sample Lesson Days and visits of potential students.

Divisional Coordinators may:

- a. Convene the divisional faculty and preside at meetings of the division.
- b. Communicate regularly with the Director, the Assistant to the Director, the Coordinator of Undergraduate Studies, the division, and the Faculty Advisory Committee (FAC).
- c. Advise the Assistant to the Director on the scheduling and staffing of course offerings.
- d. Assist with advising problems encountered by assigned faculty advisors.
- e. Arrange for faculty members to attend entrance auditions, required recitals and juries, and graduate final oral examinations.
- f. Be responsible for the supervision of graduate assistants working within the division where appropriate.
- g. Submit reports to the Director or Assistant to the Director as requested.

Coordinators of the Graduate Programs in Ethnomusicology, Theory-Composition, and Music Education may:

- a. Arrange for entrance and qualifying examinations.
- b. Assist, when appointed by the Coordinator of Graduate Studies, in the administration and evaluation of graduate entrance examinations.

In addition to the above, the **Coordinator of Music Education** will:

- a. Manage student teaching experience.

- b. Plan and manage music education summer workshops and conferences.
- c. Represent the School and unit to the College of Education, Health and Human Services.
- d. Be responsible for advising or assigning advisors to all undergraduate and graduate music education majors in conjunction with the Coordinator of Undergraduate Studies.
- e. Serve as the School representative to all state conferences relating to music education.
- f. Manage documentation for State of Ohio requirements, and Council for the Accreditation of Educator Preparation (CAEP) reviews.

The Coordinator of the Online MMME will:

- a. Serve as the liaison between the School of Music and external marketing/enrollment/student services partners.
- b. Manage academic policies for admission, course enrollment, retention, and completion as they relate to the MMME program, the Graduate Studies Committee, the School of Music, and the Graduate College.
- c. Oversee revisions to course materials and technology implementation.
- d. Serve as the liaison to the Office of Continuing and Distance Education.
- e. Respond to prospective, current, and former student inquiries.
- f. Oversee recruiting of both faculty and students for the MMME program.

Applied music coordinators will:

- a. Schedule pre-recital hearings and semester juries, keeping track of student requirements by catalog year.
- b. Be responsible for the assignment of individual students to applied teachers within the division where appropriate.

5. Non-Academic Staff

The School's non-academic staff includes all classified and unclassified staff positions within the School including but not limited to the Administrative Assistant and secretarial staff. Each position has specific duties as defined in the applicable position description.

FACULTY GRIEVANCE AND APPEAL PROCEDURES

A. Informal Procedure

Any faculty member who believes that he/she may have a grievance is strongly encouraged, before initiating a formal grievance or appeal, to talk with the Director about any issue(s) of concern. The Director may seek the advice and recommendation of individual faculty members or faculty advisory groups as well as the Dean in seeking informal resolution of a dispute or complaint.

B. Formal Procedure

Formal procedures for addressing grievances affecting the terms and conditions of employment of faculty are described in the applicable *Collective Bargaining Agreement*. Disputes involving substantive academic judgments are subject to a separate academic appeals process governed by the applicable *Collective Bargaining Agreement*.

Faculty grievances that are not directly related to the terms or conditions of employment and that are not academic appeals are appropriately addressed within the School, whenever possible. The Director and/or faculty members will initiate an informal dialogue with all parties involved in a dispute and strive to reach a resolution agreeable to all parties.

STUDENTS

Students, both undergraduate and graduate, are of primary concern to all faculty members, and students' academic needs are of primary importance to the School. Students participate in various School committees including the Graduate Studies Committee (GSC) and those *ad hoc* committees where students' viewpoints are useful and appropriate. Student appointments to committees are made by the Director in consultation with the FAC and the faculty members involved in and affected by a specific committee's work.

A. Advising

Faculty are required to advise and counsel undergraduate and graduate students on academic matters. General advising at the undergraduate level is coordinated by the Coordinator of Undergraduate Studies who serves as the School representative for College and University functions related to undergraduate programs and activities. Individual faculty members are responsible for providing academic counseling to undergraduate students assigned to them and to other undergraduate students who seek such advice, as needed. Student advising at the graduate level is conducted by the student's "major professor," the Coordinator of Graduate Studies, and the student's thesis or dissertation committee members.

B. Student Academic Misconduct

The University's **Administrative policy regarding student cheating and plagiarism** is included in the University Policy Register. (See, University Policy Register 3342-3-01.8)

C. Student Grievances and Academic Complaints

The University's policies and procedures that govern student grievances and student academic complaints are included in the University Policy Register. (See, University Policy Register 3342-4-02.102, 3342-02-3 and 3342-8-01.4)

D. Transfer Credit Procedure

The Undergraduate Coordinator or the Assistant to the Director is responsible for the evaluation of undergraduate transfer credit and may consult with a faculty member who teaches the specific course or courses at issue. Questions of transfer credit for other subject areas should be referred to the College office.

Graduate transfer credit is evaluated according to the process described in the current Graduate School Catalog. Both master's and doctoral transfer credit may be accepted if the criteria are met and the student's adviser, the Graduate Studies Committee, and the Dean approve the transfer credit.

E. Privacy of Student Records

The Director is responsible for ensuring that all members of the School comply with all laws and University Policies which govern the privacy of student education records, including but not limited to the Family Educational Rights and Privacy Act (FERPA). These regulations require, among other things, that faculty members keep thorough academic records and forbid the posting of grades by name, social security number or any other system which might identify a student with her/his education record. For further information, contact the University's Office of Legal Affairs.

F. Student Evaluations

All courses are evaluated each semester, including summer sessions, using the approved Student Survey of Instruction (SSI). The SSI should be conducted during the last week of class, prior to final exam week. At no time should the faculty member being reviewed be present in the room during the survey. As electronic SSIs become available, further policy will be developed by the FAC.

SSIs are returned in a sealed envelope to the School office. The School Administrative Assistant arranges for the appropriate scoring of SSIs according to the approved group norms for the School. SSIs are not available to individual faculty members until after grades are submitted to the Registrar. SSIs and the results are maintained in the School office and are available for faculty review. SSIs for Regional Campus faculty are administered and maintained by the campus at which the course is taught.

See Appendix 5.D for School of Music Additional Questions to the SSI.

CURRICULAR POLICIES AND PROCEDURES

A. Curricula

Curricular changes may be proposed by any faculty member for consideration by the USC and the GSC. Either of these committees may initiate curriculum changes. The proposal must be submitted to the faculty at least five (5) working days prior to a vote by the entire faculty. If the recommendation from either committee is not unanimous, a minority report may be submitted with the recommendation. If recommended by a majority, the proposal is forwarded to the Director whose recommendation is sent to the College for consideration.

B. Final Exams

Final examinations in all courses must be offered at the time and date specified in the University's schedule of final examinations. Changes of the time and/or date of a final examination require prior approval of the Director and the Dean, but in any case, the exam must also be offered at the time scheduled and publicized by the University for those students who desire to take the exam at that time.

C. Grades

Faculty members must inform students of their progress throughout the semester. Grades are a faculty member's responsibility and should be assigned fairly and objectively. Submission of final grades must comply with University Policy, including but not limited to the deadline for the timely submission of grades. Failure of faculty members to provide grades in compliance with University Policy will be taken into consideration in reappointment, promotion, tenure and merit decisions.

Materials used in computing grades (e.g., exams, papers, reports, etc.) should be retained by the faculty member for five (5) years after final grades are submitted. Students have a right to inspect the written work performed during a course and discuss the grade with the faculty member.

D. Audits

Students may audit any course subject to space availability and approval of the Director. Students may audit without credit any course subject to space availability and departmental approval. An audited course is not counted as part of the course load, but students must go through registration procedures and pay the normal registration fees. An instructor may impose whatever attendance requirements deemed necessary. The students must be informed of these requirements at the beginning of the semester. Failure to meet such attendance requirements subjects the students to being withdrawn from the course by the instructor. This will be accomplished by the instructor's insertion of the mark W at the time of final grades.

Faculty members have the discretion to determine conditions and requirements for the audit.

APPENDIX 2.A
KENT STATE UNIVERSITY
SCHOOL OF MUSIC

SEMESTER LOAD COMPUTATIONS (FALL AND SPRING)

Full load = 12 load hours - Full-time faculty
 Full load = 15 load hours – Non-tenure-track

For regular lecture type courses, credit is normally given for the actual credit hours given for the course. Some exceptions include classes that meet additional days or are considered lab-type courses as listed below. All full-time faculty members are expected to maintain a full load of teaching duties; load equivalencies for administrative work will be assigned by the Director. Only courses designated MUS will be assigned and carry load credit. Any other course designator does not earn load credit unless approved in advance and assigned by the School Director as part of the semester faculty assignment, i.e., HON courses.

Studio classes, 1 contact hr. = .66 load hrs. (This is a part of the 18 hour applied load.)

Applied music, Composition, Graduate Conducting Projects, (Individual Instruction):

2 credit hours = 30 minute lesson = .5 contact hours = 0.33 load hr.

4 credit hours = 60 minute lesson = 1 contact hours = 0.66 load hr.

Graduate recital and all other individual studies, except dissertation:

CREDIT HRS.	CONTACT HRS.	LOAD HRS.
1	.25	.16
2	.50	.33
3	.75	.50
4	1.0	.66
5	1.25	.83
6	1.5	1.00
7	1.75	1.16
8	2.0	1.33
9	2.25	1.5
10	2.5	1.66
11	2.75	1.83
12	3.0	2.0
13	3.25	2.16
14	3.5	2.33
15	3.75	2.5

Chamber Music Coaching (load credit is based on registered students only):

1 ensemble 1.0 load hour

Load credit for chamber music coaching beyond 3 hours is subject to approval by the Director based on sufficient registration.

Accompanying

The instructor teaching MUS 45321/5, Accompanying, receives .66 load hrs. for administering the program and .66 load hrs. for the weekly studio class in accompanying. (This is not to be confused with MUS 48221/5 and MUS 48222/5, Elements of Accompanying.)

Dissertation

Load credit shown in the faculty handbook is earned during the fall and spring semesters only. Eligible T/TT faculty members may apply for funding for summer dissertation supervision. Full-time non-tenure track faculty advising dissertations may apply for funding based on the tenure-track CBA by writing to the Director of the School of Music.

The following describes faculty load for fall and spring semesters. Two (2) load hours for each of the first two semesters a student registers for dissertation; one (1) load hour per semester thereafter up to a limit of a total of twelve (12) load hours for any one dissertation. N.b., The number of registered credit hours, normally 15 credits, has no influence on the amount of faculty load hours. Level 3 members of the graduate faculty can co-direct Dissertation with departmental approval. Once a level 3 member has co-directed a dissertation to completion, as a full member of the graduate faculty he or she can serve as the sole director of a dissertation. Load is awarded as described above. Additional information may be found here:

<http://www.kent.edu/graduatestudies/graduate-faculty-status>

Dissertation registration is monitored by the Assistant to the Director.

Requests for Summer Session load and salary for advising dissertations are determined in accordance with the tenure-track CBA.

Thesis

Load credit shown in the faculty handbook is earned during the fall and spring semesters only. Eligible T/TT faculty members may apply for funding for summer thesis supervision. Full-time non-tenure track faculty advising theses may apply for load and salary based on the tenure-track CBA by writing to the Director of the School of Music.

Thesis I is variable credit 2.0-6.0 credit hours; 3.0 credit hours equate to .5 load hours. Thesis II is fixed at 2.0 credit hours, which equates to .33 load hours per student.

Requests for Summer Session load and salary for advising theses are determined in accordance with the tenure-track CBA.

MMME Capstone Project

One (1) load hour per student.

Supervision

Student Teacher: One (1) load hour for each student supervised.

MUS 49525 Introduction to Professional Practice: Three (3) load hours for teaching this student teaching seminar course.

Faculty

Concert and Recital Recording and Audio Equipment: one and one-half (1.5) load hours, if assigned to a faculty member.

Faculty Ensembles

Each member of the faculty ensembles, String Quartet, Woodwind Quintet, and Brass Quintet

may receive one (1) load hour per semester.

Performance faculty members (TT and FTNTT) may request of the Director in writing, one (1) load hour of “faculty performance” per semester. The petition for this scholarly/creative load must be based on continuing evidence of an outstanding performing career either on- or off-campus including more time concertizing than is normally expected of a performance faculty member. Such load credit is not to be assumed and must be reviewed by the Director on a semester basis. See “Applications for load reduction” below.

Graduate Assistants

Full load = 20 hours per week = 6 load hours

Half load = 10 hours per week = 3 load hours

Loads for graduate assistants are determined according to three types of hours as follows:

1. Credit hours. The graduate assistant has responsibility for conducting a class in which normal lecture, preparation, and paper/test grading is involved.
2. Lab hours. The graduate assistant has responsibility for conducting instructional situations in which there is a minimum of preparation time.
3. Clock hours. The graduate assistant is responsible for working a specific number of clock hours at assigned tasks. In no circumstances may a graduate assistant work more than 20 hours per week.

School of Music Courses and Load Hours

Course Number	Course Name	Credit Hours	Load Hours
11110	Music Fundamentals	3.0	4
11111	Music Rudiments	3.0	4
11121	Theory I	4.0	4
11122	Theory II	4.0	4
16914	Electric Guitar Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
16915	Electric Bass Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
17011	Piano Class for Nonmusic Students	2.0	2
17012	Piano Class for Nonmusic Students	2.0	2
17013	Fundamentals of Jazz Piano	1.0	1.66
17111	Piano Class	1.0	1.66
17112	Piano Class	1.0	1.66
18611	Singer's Diction I	1.0	2
18612	Singer's Diction II	1.0	2
20295	Special Topics in Music	1-3	1-3
21111	Theory III	4.0	4
21112	Theory IV	4.0	4
21113	Music Production I	3.0	3
21114	Music Production II	3.0	3
21211	Introduction to Composition	2.0	2
21221	Audio Recording I	3.0	3
21222	Audio Recording II	3.0	3
21341	Contemporary Popular Music Theory	3.0	3
22111	The Understanding of Music	3.0	3
22121	Music as a World Phenomenon	3.0	3
22131	Survey of Rock Music History	3.0	3
23241	Music Teaching as a Profession	2.0	2
25011	University Chorus	1.0	2
25225	University Band	1.0	2
25311	Chamber Music	1.0	1
25312	World Music Ensemble	1.0	1
26111	Applied Music - Piano	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26311	Applied Music - Voice	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26411	Applied Music – Violin	2.0 or 4.0	.33 for 1/2 hour lesson

			.66 for 1 hour lesson .66 studio class
26412	Applied Music – Viola	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26413	Applied Music – Cello	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26414	Applied Music – Double Bass	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26511	Applied Music – Flute	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 for studio class
26512	Applied Music – Oboe	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26513	Applied Music – Clarinet	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26514	Applied Music – Bassoon	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26515	Applied Music – Saxophone	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26611	Applied Music – Trumpet	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26612	Applied Music – Horn	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26613	Applied Music – Trombone	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26614	Applied Music – Euphonium	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26615	Applied Music – Tuba	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26711	Applied Music – Percussion	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
26912	Applied Music – Guitar	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
27111	Piano Class	2.0	1.66
27112	Piano Class	2.0	1.66

31113	Music Production III	3.0	3
31114	Music Production IV	3.0	3
31121	Western Music Since 1900	2.0	3
31211	Composition	2.0 or 4.0	.33 for 1.2 hour lesson .66 for hour lesson .66 studio class
31221	Audio Recording III	3.0	3
31222	Audio Recording IV	3.0	3
CA 31300	Music Career Development and Entrepreneurship	2.0	3
32211	Music History I	3.0	4
32212	Music History II	3.0	4
32230	Navigating the Music Industry	3.0	3
33214	Music Technology for Music Educators	1.0	2
33314	Progressive and Vernacular Music Methods	2.0	3
34111	Introduction to Conducting	2.0	3
34211	Elementary and Secondary General Music	2.0	4
34212	Elementary and Secondary Choral Music	2.0	4
35213	Studio Ensemble	1.0	2
36011	Applied Music - Jazz	2.0	.33
36111	Applied Music - Piano	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36311	Applied Music - Voice	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36411	Applied Music - Violin	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36412	Applied Music - Viola	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36413	Applied Music - Cello	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36414	Applied Music - Double Bass	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36511	Applied Music - Flute	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36512	Applied Music - Oboe	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class

36513	Applied Music - Clarinet	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36514	Applied Music - Bassoon	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36515	Applied Music - Saxophone	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36611	Applied Music - Trumpet	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36612	Applied Music - Horn	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36613	Applied Music - Trombone	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36614	Applied Music - Euphonium	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36615	Applied Music - Tuba	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36711	Applied Music - Percussion	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36912	Applied Music - Guitar	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36913	Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36914	Electric Guitar Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36915	Electric Bass Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36916	Drum Set/Percussion Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36917	Keyboard Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class

36918	Contemporary Voice Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36919	Flute Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36920	Clarinet Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36921	Saxophone Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36922	Trumpet Applied Studio Membership	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36923	Horn Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
36924	Trombone Applied Studio Musicianship	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
37111	Contemporary Popular Piano	2.0	1.66
37113	Piano Skills for the Choral/General Music Educator	2.0	2
37114	Piano Skills for the Instrumental Music Educator	1.0	2
40092	Music Technology Internship	2	0
40295	Special Topics in Music	1.0-3.0	1-3
40296	Independent Study: Music	1.0-3.0	Variable 3 credits - .5
41011	Aural Music Theory	1.0	.66 for 1 hour lesson 1.5 class
41012	Written Music Theory	1.0	.66 for 1 hour lesson 1.5 class
41111	Practicum in Music Theory	2.0	Class - 2 Private - .66 per student
41112	Western Music Since 1945	1.0	2
41113	Music Production V	3	3
41114	Music Production VI	3	3
41131	Keyboard Harmony	3	3
41141	Sixteenth-Century Counterpoint	3	3
41151	Eighteenth-Century Counterpoint	3	3
41161	Advanced Musical Analysis	3	3
41181	Acoustics and Technology in Music	2	2
41211	Composition	2 or 4	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class

41221	Audio Recording V	3.0	3
41222	Audio Recording VI	3.0	3
41299	Senior Project: Music Composition	2.0	.5
41321	Orchestration	3.0	3
41341	Jazz Improvisation I	1.0	2
41342	Jazz Composing and Arranging	2.0	2
41351	Jazz Improvisation II	1.0	2
42101	Roots of Rock	3.0	3
42111	African Music and Cultures	3.0	3
42131	America's Music	3.0	3
42141	Folk Music of Europe and North America	3.0	3
42151	Asian Musics	3.0	3
42161	History of Jazz	3.0	3
42162	Jazz Styles and Analysis	3.0	3
42165	History of Contemporary Popular Music	3.0	3
42181	Popular World Music	3.0	3
42221	Symphonic Literature	3.0	3
42232	Piano Literature I	2.0	2
42242	Piano Literature II	2.0	2
42251	Song Literature	3.0	3
42261	Opera Literature	3.0	3
42271	Choral Literature I	3.0	3
42272	Choral Literature II	3.0	3
42357	Student Teaching	9.0	1 per student
43241	Marching Band Techniques and Literature	1.0	2
43243	Contemporary Choral Methods in the Schools	3.0	3
43245	Jazz Ensemble Techniques and Literature	1.0	2
43264	Methods in Rock Band Performance and Pedagogy	3.0	3
43265	Methods in Jazz Performance and Pedagogy	3.0	3
44111	Advanced Choral Conducting	3.0	3
44121	Advanced Instrumental Conducting	3.0	3
44211	Instrumental Methods I	2.0	4
44212	Instrumental Methods II	2.0	4
45111	University Choir	1.0	3
45121	Kent Chorus	1.0	3
45131	Opera: Singer-Actor Techniques	1.0	3
45141	Kent State University Chorale	1.0	3
45142	Coro Cantare	1.0	3
45143	Cantique	1.0	3
45151	Kent State University Gospel Choir	1.0	2
45212	Orchestra	1.0	3

45221	Symphony Band	1.0	3
45222	Marching Band	1.0	3
45223	Wind Ensemble	1.0	3
45224	Flasher Brass	1.0	1-3
45225	University Band	1.0	2
45231	Jazz Ensemble	1.0	3
45241	Trombone Ensemble	1.0	1
45251	Percussion Ensemble	1.0	3
45261	Bassoon Ensemble	1.0	1
45271	New Music Ensemble	1.0	3
45281	Flute Ensemble	1.0	1
45311	Chamber Music	1.0 or 2.0	Variable – 1-2
45312	Jazz Combo Development	1.0	1
45313	Nova Jazz Singers	1.0	2
45321	Accompanying	1.0	.66 per student .66 studio class
46111	Applied Music - Piano	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46311	Applied Music - Voice	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46411	Applied Music - Violin	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46412	Applied Music - Viola	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46413	Applied Music - Cello	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46414	Applied Music - Double Bass	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46511	Applied Music - Flute	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46512	Applied Music - Oboe	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class

46513	Applied Music - Clarinet	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46514	Applied Music - Bassoon	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46515	Applied Music - Saxophone	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46611	Applied Music - Trumpet	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46612	Applied Music - Horn	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46613	Applied Music - Trombone	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46614	Applied Music - Euphonium	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46615	Applied Music - Tuba	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46711	Applied Music - Percussion	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
46912	Applied Music - Guitar	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
47012	Class Guitar I	2.0	2
47013	Class Guitar II	2.0	2
47311	Voice Class for the Instrumentalist	1.0	2
47312	Voice Class for Non-Music Students	1.0	2
47412	String Class	1.0	3
47512	Wind Techniques - Horn and Double Reeds	1.0	1 per instrument
47513	Wind Techniques - Flute, Clarinet and Saxophone	1.0	1 per instrument
47612	Wind Techniques - Trumpet and Low Brass	1.0	1 per instrument
47712	Percussion Class	1.0	3

47811	Instrument Class for the Choral/General Music Educator	1.0	2
48111	Eurhythmics	1.0	2
48112	Eurhythmics	1.0	2
48221	Elements of Accompanying I	2.0	2
48222	Elements of Accompanying II	2.0	2
48231	Instrumental Music Pedagogy for the Choral/General Music Educator	2.0	2
48232	General Music Pedagogy for the Instrumentalist	1.0	2
48233	Choral Music Pedagogy for the Instrumentalist	1.0	2
48241	Voice Pedagogy	2.0	2
48251	Pedagogy of Music Theory	2.0	2
48257	Pedagogy - Instrumental	2.0	.66 for 1 hour lesson 2 class
48311	Piano Pedagogy I	2.0	2
48312	Piano Pedagogy II	2.0	2
48393	Variable Title Workshop in Music	1.0-4.0	variable
48512	Improvisation	1.0	1.5
48598	Music Research	2.0 or 3.0	variable; 3 = .5
49525	Seminar for Student Teaching	3.0	3
50295	Special Topics in Music	1.0 to 3.0	1-3
50296	Independent Study: Music	1.0 to 3.0	3 cr. = .5
51131	Keyboard Harmony	3.0	3
51141	16th Century Counterpoint	3.0	3
51151	18th Century Counterpoint	3.0	3
51211	Composition	2.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
51321	Orchestration	3.0	3
51341	Jazz Improvisation	1.0	2
51342	Jazz Arranging	2.0	2
52111	African Music and Cultures	3.0	3
52131	America's Music	3.0	3
52141	Folk Music of Europe and North America	3.0	3
52151	Asian Musics	3.0	3
52161	History of Jazz	3.0	3
52171	Music from World Cultures	3.0	3
52181	Popular World Music	3.0	3
52221	Symphonic Literature	3.0	3
52241	Piano Literature I	2.0	2
52242	Piano Literature II	2.0	2
52251	Song Literature	3.0	3

52261	Opera Literature	3.0	3
52271	Choral Literature I	3.0	3
52272	Choral Literature II	3.0	3
52357	Student Teaching	9.0	1 per student
53241	Marching Band Techniques and Literature	1.0	2
53243	Contemporary Choral Methods in the Schools	2.0	3
53245	Jazz Ensemble Techniques and Literature	1.0	2
53264	Methods in Rock Band Performance and Pedagogy	3.0	3
53265	Methods in Jazz Performance and Pedagogy	3.0	3
55121	Kent Chorus	1.0	3
55131	Opera: Singer-Actor Techniques	1.0	3
55141	Kent State University Chorale	1.0	3
55142	Coro Cantare	1.0	3
55143	Cantique	1.0	3
55151	Kent State University Gospel Choir	1.0	2
55212	Kent State University Orchestra	1.0	3
55221	Symphony Band	1.0	3
55222	Marching Band	1.0	3
55223	Wind Ensemble	1.0	3
55231	Jazz Ensemble	1.0	3
55241	Trombone Ensemble	1.0	1
55241	Percussion Ensemble	1.0	3
55261	Bassoon Ensemble	1.0	1
55271	New Music Ensemble	1.0	3
55281	Flute Ensemble	1.0	1
55311	Chamber Music	1.0 or 2.0	Variable 1 - 2
55312	World Music Ensemble	1.0	1
55321	Accompanying	1.0 or 2.0	1-2
58111	Eurhythmics	1.0	1
58112	Eurhythmics	1.0	1
58221	Elements of Accompanying I	2.0	2
58241	Voice Pedagogy	2.0	2
58251	Pedagogy of Music Theory	2.0	2
58257	Pedagogy-Instrumental	2.0	.66 for 1 hour lesson 2 class
58393	Variable Title Workshop in Music	1.0 to 4.0	Variable
58611	Advanced Singer's Diction I	1.0	2
58612	Advanced Singer's Diction II	1.0	2
59525	Seminar for Student Teaching	3.0	3
61121	History of Music Theory	3.0	3
61131	Schenkerian Analysis	3.0	3

61170	Music Analysis	3.0	3
61171	Analytical Techniques I	2.0	3
61172	Analytical Technniques II	2.0	3
61173	World Music Analysis	2.0	3
61181	Post-Tonal Theory	3.0	3
61191	Seminar in Music Since 1900	3.0	3
61211	Composition	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
62227	History and Literature of the Wind Band	2.0	2
62281	Seminar in Music History and Literature	3.0	3
62411	Music Bibliography and Research Methods	2.0	2
62412	Introduction to Ethnomusicology	3.0	3
62413	Advanced Field and Lab Methods in Ethnomusicology	3.0	3
62414	Issues and Trends in Ethnomusicology	2.0	3
62511	Music History I	2.0	3
62521	Music History II	2.0	3
62531	Music History III	2.0	3
62541	Music History IV	2.0	3
62601	Seminar in Musics of Africa	3.0	3
62602	Seminar in Musics of the Americas	3.0	3
62603	Seminar in Musics of the Middle East	3.0	3
62604	Seminar in Musics of East Asia	3.0	3
62605	Seminar in Musics of South Asia not active	3.0	3
62606	Seminar in Musics of Southeast Asia	3.0	3
63198	Capstone Project	4.0	1
63241	Inquiry in Music Teaching I	3.0	3
63242	Inquiry in Music Teaching and Learning II	3.0	3
63261	Advanced Studies in Teaching Choral Music	3.0	3
63262	Advanced Studies in Teaching Instrumental Music	3.0	3
63263	Advanced Studies in Teaching General Music	3.0	3
63272	Learning Theories in Music	3.0	3
63273	Psychology of Music	3.0	3
63274	Foundations of Music Education	3.0	3
63283	Research in Music Education	3.0	3
63284	History of Music Education	3.0	3
63285	Philosophy of Music Education	3.0	3
63286	Sociology of Music Education	3.0	3
64111	Conducting Projects: Choral	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson
64121	Conducting Projects: Band	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson

64131	Conducting Projects: Orchestra	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson
66111	Applied Music - Graduate Piano	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66191	Seminar in Accompanying	2.0	2
66311	Applied Music - Graduate Voice	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66411	Applied Music - Graduate Violin	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66412	Applied Music - Graduate Viola	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66413	Applied Music - Graduate Cello	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66414	Applied Music - Graduate Double Bass	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66511	Applied Music - Graduate Flute	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66512	Applied Music - Graduate Oboe	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66513	Applied Music - Graduate Clarinet	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66514	Applied Music - Graduate Bassoon	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66515	Applied Music - Graduate Saxophone	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66611	Applied Music - Graduate Trumpet	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66612	Applied Music - Graduate Horn	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class

66613	Applied Music - Graduate Trombone	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66614	Applied Music - Graduate Euphonium inactive	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66616	Applied Music - Graduate Tuba	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
66711	Applied Music - Graduate Percussion	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson .66 studio class
67243	Technology for Music Teaching	3.0	3
68199	Thesis I	2.0 to 6.0	Variable 3 cr = .5 per student
68214	Piano Pedagogy I	2.0	2
68215	Piano Pedagogy II	2.0	2
68299	Thesis II	2.0	.33 per student
68598	Research	1.0 to 15.0	Variable 3 credits - .5
68687	Recital	1.0 to 3.0	Variable 3 credits - .5
68698	Essay	1.0 to 3.0	Variable 3 credits - .5
71121	History of Music Theory	3.0	3
71131	Schenkerian Analysis	3.0	3
71141	16th Century Counterpoint	3.0	3
71151	18th Century Counterpoint	3.0	3
71171	Analytical Techniques I	2.0	3
71172	Analytical Techniques II	2.0	3
71181	Post-Tonal Theory	3.0	3
71181	Seminar in Music Since 1900	3.0	3
71195	Special Projects in Theoretical Studies	3.0	.5 per student
73261	Advanced Studies in Secondary Choral and General Music	3.0	3
73262	Advanced Studies in Instrumental Music	3.0	3
73263	Advanced Studies in General Music for Children	3.0	3
73272	Learning Theories in Music	3.0	3
73273	Psychology of Music	3.0	3
73274	Foundations of Music Education	3.0	3
73283	Research in Music Education	3.0	3
73284	History of Music Education	3.0	3
73285	Philosophy of Music Education	3.0	3

73286	Sociology of Music Education	3.0	3
73295	Special Topics in Music Education	3.0	3
73381	Advanced Research in Music Education	3.0	3
74111	Conducting Projects: Choral	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson
74121	Conducting Projects: Band	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson
74131	Conducting Projects: Orchestra	2.0 or 4.0	.33 for 1/2 hour lesson .66 for 1 hour lesson
75131	Opera: Singer-Actor Techniques	1.0	3
75141	Kent State University Chorale	1.0	3
75212	Kent State University Orchestra	1.0	3
75223	Wind Ensemble	1.0	3
75231	Jazz Ensemble	1.0	3
75271	New Music Ensemble	1.0	3
75311	Chamber Music	1.0 or 2.0	Variable Max - 2
78251	Pedagogy of Music Theory	2.0	2
78393	Variable Title Workshop in Music	1.0 to 4.0	variable
81196	Individual Investigation in Music Theory	1.0-6.0	3 cr.=.5 per student
81211	Composition	2.0 or 4.0	.33 for ½ hour lesson .66 for 1 hour lesson .66 studio class
82696	Individual Investigation in Ethnomusicology	1.0 - 6.0	3 cr. = .5 per student
83196	Individual Investigation in Music Education	1.0 to 6.0	3 cr. = .5
83211	Seminar in Teacher Education in Music	3.0	3
86001	Seminar in Music Education I	3.0	3
86002	Seminar in Music Education II	3.0	3
88199	Dissertation I	15.0	see handbook
88299	Dissertation II	15.0	see handbook
88598	Research	1.0 to 15.0	3 cr. = .5 per student

LOAD COMPUTATIONS, SUMMER SESSIONS

Full load, LECTURE = 6.0 load hours

Full load, Applied = 15 students. (To compute, multiply 15 by .4.) 15 students - 22.5 contact hours weekly = two 45-minute lessons weekly. Maximum credit for applied music in the summer I term (5 weeks) is 2 credit hours. Maximum credit for applied music in the summer II term (8 weeks) is 4 credit hours. Applied studio classes do not earn extra load credit in the summer.

Load computation for regular lecture-type courses is the same as for fall and spring (see p. B-1).

All applied music, music composition, music research and recitals are computed according to the table below. These administrative assignments receive load credit during Summer Sessions: Director, Assistant to the Director, Coordinator of Undergraduate Studies, Coordinator of Graduate Studies, Coordinator of Recruitment, Coordinator of Music Education, and Coordinator of Online MMME.

CREDIT HRS.	CONTACT HRS.	LAB HRS.	LOAD HRS.
1	.75	.5/15	.2
2	1.5	1/15	.4
3	2.25	1.5/15	.6
4	3.0	2/15	.8
5	3.75	2.5/15	1.0
6	4.0	3/15	1.2
7	4.5	3.5/15	1.4
8	5.25	4/15	1.6
9	6.0	4.5/15	1.8
10	6.75	5/15	2.0

APPLICATIONS FOR LOAD REDUCTION

Requests for faculty load reductions (for research, creative activity, grants, recruiting, etc.) will be considered by the Director one full semester in advance of the awarding of said reduction. The adjustment may be deemed appropriate based on the following three criteria and must be approved by the Dean of the College of the Arts:

1. The faculty member must formally apply in writing to the Director one full semester in advance of the award.
2. The faculty member must document in writing an established, consistent ongoing record of publications, editorship, and presentations or performances at the national and international level.
3. The faculty member must be involved regularly in doctoral level instruction and dissertation advisement or must be involved in master's level instruction and thesis, essay and/or recital coaching.

In order to be considered for continued load adjustment in succeeding semesters, the faculty member must provide the Director a written summary of activities and accomplishments for the current academic year.

**APPENDIX 5.A
KENT STATE UNIVERSITY
SCHOOL OF MUSIC**

PROMOTION, TENURE AND REAPPOINTMENT

School of Music Tenure Procedures and Policies

School of Music policies on tenure are designed to supplement university policies on tenure, and to provide music faculty with additional information and further clarification concerning criteria for tenure. In no way do School of Music policies supersede University policies regarding tenure, nor is anything in this document to be construed as contradicting policies outlined in the Collective Bargaining Agreement.

Music faculty are appointed in one of two distinct areas, academic and performance. For the academic area, normally the degree level for initial appointment is the doctoral degree in music. For performance faculty, normally the degree level for initial appointment is the master's degree in music. Faculty members who qualify, may hold joint appointments in academic and performance areas.

The candidate for tenure in music is engaged in a substantial amount of sustained scholarly research and/or creative activity throughout the years that he or she has been a faculty member in the School of Music at Kent State University, thereby giving every indication that intensive and successful productivity in the candidate's designated area(s) of scholarly research and/or creative activity will continue throughout his or her future career as well. Therefore, the granting of tenure indicates the promise of success. Further study beyond that specified as a required terminal degree in the initial offer of appointment letter, including advanced degrees, artist diplomas, and study with recognized artists, may be a factor in tenure consideration.

Evaluation criteria:

1. Creative activity in Music is defined as performing, conducting, and/or composing.
2. Scholarly research may be done singly or in cooperation with others, with the intent that such productivity will lead to -
 - a. presentations at professional meetings.
 - b. refereed and juried journals and other recognized articles or chapters.
 - c. books or chapters of books.
 - d. professional performances, concerts and recitals beyond standard curricular expectation.
 - e. performances at appropriate academic or professional public media.
3. Although some consideration will be given to accomplishments outside the candidate's primary area of specialization and assignment, in most cases it is understood that faculty will concentrate their professional activities in their primary areas.

Candidates for tenure must demonstrate significant and sustained accomplishments in research and creative activity. Candidates must also provide documented evidence of excellence in teaching. In addition, candidates are expected to have made satisfactory contributions in university

citizenship/service. While it is recognized that candidates for tenure may differ in their individual professional strengths and interests, achievements of demonstrable quality and appropriate quantity as specified above are nonetheless required.

For regional campus faculty, greater consideration will be given to teaching and to university citizenship/service.

Evidence of scholarship may be demonstrated by self-evaluation, peer evaluation, student evaluation, evaluation by colleagues outside the university, and/or through external adjudication of the candidate's tenure file. Candidates must document their accomplishments by offering appropriate evidence, such as the following:

Criteria governing documentation

1. Measures of student achievement, such as student performances, publications, etc.
2. Publications, such as professionally reviewed and/or refereed articles, monographs, and books in the candidate's field of expertise.
3. Invited, adjudicated, or refereed participation in performances, programs, or presentations at professional meetings and conferences at the state, regional, national, and international levels.
4. Significant creative activity (composing, performing, conducting), including invited, adjudicated, or refereed recitals, concerts, etc.
5. Participation and leadership in professional and learned societies.
6. Significant public service to one's profession.
7. Evidence of outstanding achievement, such as awards, honors, patents, copyrights, etc.
8. Seeking and securing professionally reviewed research, creative activity and /or service grants.
9. Outstanding service to the university, school, college, regional campus, unit and/or community beyond the normal expectations of all tenure-track faculty members.

Scholarly and Creative Activity

Faculty members are required to maintain active careers in the discipline by engaging in creative activity and research via professional practice and/or research and scholarship. Each faculty member will:

1. Report annually to the Director results of work completed.
2. Periodically report the results of such work via concerts and lectures.
3. Seek publication of creative activity and research work undertaken.
4. Give off-campus presentations, concerts and lectures in major venues of musical activity.

Examples of scholarly and creative activity in music may include, but are not limited to, the following (listed publications should only include material that has already been published or has been accepted for publication):

Significant and exceptional on- and off-campus performances that demonstrate high quality, continued artistic growth and recognition in the profession.

Recordings and radio/television performances

Published books, book chapters, monographs, non-print materials, journal articles or computer software

Editorship of a significant professional journal

External citation or recognition for original scholarly activities

Performance or publication of creative works or original compositions

Significant contributions to professional conferences, such as master classes, convention papers, program presentations, seminars, workshops, clinics, performances and poster sessions

Published research reports

Publication and/or performance of arrangements, transcriptions or additions

Evaluation of books, papers, compositions, articles, recordings or program panel critic

Association with the academic and professional world in the candidate's area of expertise through scholarly, professional, commercial associations, and consultation with other organizations of an academic or professional nature

Responsibilities of music faculty may include teaching courses in both academic and performance areas. In these cases, scholarly activities may be reported separately or together. Evaluation of such files will take into consideration the division of assigned responsibilities.

Teaching

Evidence must be submitted attesting to fulfillment of the teaching obligations as specified in the candidate's initial offer of appointment letter or as appropriate to the candidate's current assignment and responsibilities within the School of Music. Judgments of quality in these matters are to be guided in part by the use of student and peer evaluations. The Director may solicit testimony of former students and alumni. Unsolicited testimonials may be included in the portfolio prepared by the candidate. Direction of graduate degree recitals, essays, theses, and dissertations should be considered as well as direction of undergraduate junior and senior recitals, independent studies, student research projects, and senior honors theses. Candidates who are assigned advisees should have a record of consistent and helpful student advisement and counseling.

Significant factors reviewed by the School of Music PTR committee will include student evaluation, peer evaluation, adjudication, and professional media review.

Further evidence of excellence in teaching may include:

Individual investigation with outstanding students. Activities may include: principal advisor or committee member for theses, essays, dissertations, honors projects and candidacy exams. Activities in the applied areas may include: preparation for auditions, competitions, masterclasses, recitals and summer festivals.

Recognition for teaching, either from KSU or organizations such as MTNA, NATS, OMEA, etc.

Student awards

Students accepted for further study at prestigious institutions or festivals.

Faculty who are teaching primarily in performance areas should be active in public performances within the university setting and within the community. In addition, pedagogical procedures should be current, and the faculty member should be involved in a continuing review of new pedagogical methods and materials as pertain to his/her teaching methodologies. For faculty who are teaching primarily in non-performance areas, scholarship of teaching should involve a similar process of review and updating of pedagogical materials and methods, and should demonstrate an active interest in pedagogical research as it relates specifically to the content areas being taught.

University Citizenship/Service involves service activities not necessarily tied to one's special field of knowledge that make significant positive contributions to the advancement of the educational, scholarly, and governance goals and missions of the University, college campus, or unit.

Examples of University Citizenship/Service may include, but are not limited to the following:

Cooperation and positive interaction with School of Music personnel is expected.

Committees: outstanding work on School, College or University committees or notable leadership roles in the University community. The following types of service are listed without hierarchy:

Service: Membership on standing and *ad hoc* committees; coordination of special programs; participation in institutionally-sponsored conferences, institutes, clinics and workshops; support and guidance of student groups and special assignments representing the institution.

Professional service: A faculty member's active support of and direct involvement in the organization and activities of the profession constitutes professional service. Activity as an outside evaluator or adjudicator. Membership in professional organizations, on special committees, or on an editorial review board of a professional journal are examples of service to the profession.

Community service: Community service is the service rendered by the faculty member as a representative of the School, College or University to individuals and organizations in the local, regional, state, national and international communities.

Administration: Assuming roles of coordinator, supervisor, or manager, in the School or College and performing the administrative duties associated with those titles.

Service to the public as experts in the candidate's field through speaking and/or performance engagements or working with community groups as such activities are appropriate and reasonable.

Candidates for early tenure should have truly extraordinary professional accomplishments, should have demonstrated exceptional University Citizenship/Service as articulated, and should be expected to meet the minimum criteria for promotion to associate professor.

School of Music Promotion Procedures and Policies

School of Music policies on promotion are designed to supplement university policies on promotion, and to provide music faculty with additional information and further clarification about criteria for promotion. In no way do School of Music policies supersede University policies regarding promotion, nor is anything in this document to be construed as contradicting policies outlined in the Collective Bargaining Agreement.

Music faculty are appointed in one of two distinct areas, academic and performance. For the academic area, normally the degree level for initial appointment is the doctorate in music. For performance faculty, normally the degree level for initial appointment is the master of music. Faculty members, who qualify, may hold joint appointments in academic and performance areas.

The candidate for promotion to the rank of Associate Professor of Music is expected to have achieved a substantial amount of sustained scholarly research and/or creative activity throughout the years that he or she has been a faculty member in the School of Music at Kent State University. Therefore, promotion in academic rank indicates the achievement of success.

Creative activity is defined as performing, conducting, or composing. Creative activity may be done singly or in cooperation with others, with the intent that such productivity will lead to -

- presentation of findings in professional meetings, recognized professional journals or books
- concerts, recitals, and performances, which may be juried, adjudicated, reviewed or invited
- appropriate academic or professional public media.

Further study beyond that specified as a required terminal degree in the initial offer-of-appointment letter, including advanced degrees, artists' diplomas, and study with recognized artists, may be a factor in promotion consideration.

Although some consideration will be given to accomplishments outside the candidate's primary area of specialization and assignment, in most cases it is understood that faculty will concentrate their professional activities in their primary areas.

Candidates for early promotion should have truly extraordinary professional accomplishments and should have demonstrated exceptional University Citizenship/Service as articulated below under that category in this document.

Candidates for promotion to associate professor must demonstrate significant and sustained accomplishments in scholarly and/or creative activity. Candidates for promotion to any rank must provide documented evidence of excellence in teaching. In addition, candidates are expected to have made satisfactory contributions in University Citizenship/Service. While it is recognized that candidates for promotion may differ in their individual professional strengths and interests, achievements of demonstrable quality and appropriate quantity as specified above are nonetheless required.

For regional campus faculty, greater consideration will be given to teaching and to university citizenship. Faculty members appointed to the rank of instructor must possess the terminal degree before applying for promotion to the rank of assistant professor.

Significant faculty review by the School of Music Promotion, Tenure and Reappointment Committee (PTR) committee will include student evaluation, peer evaluation, adjudication, professional/scholarly reviews, citations, etc.

Scholarly/Creative Activity

Examples of scholarly and creative activity in music may include, but are not limited to, the following (listed publications should only include material that has already been published or has been accepted for publication):

Significant and exceptional on- and off-campus performances that demonstrate high quality, continued artistic growth and recognition in the profession. Performance venues are limited to established professional and collegiate events as appropriate to the discipline.

Recordings and radio/television performances

Published books, book chapters, monographs, non-print materials, journal articles or computer software

Editorship of a significant professional journal

External citation or recognition for original scholarly activities

Performance or publication of creative works or original compositions

Significant contributions to professional conferences, such as master classes, convention papers, program presentations, seminars, workshops, clinics, performances and poster sessions

Published scholarly reports

Publication and/or performance of arrangements, transcriptions or additions

Evaluation of books, papers, compositions, articles, recordings or program panel critic

Association with the academic and professional world in the candidate's area of expertise through scholarly, professional, commercial associations, and consultation with other organizations of an academic or professional nature

Service to the public as experts in the candidate's field through speaking and/or performance engagements or working with community groups as such activities are appropriate and reasonable

Responsibilities of music faculty may include teaching courses in both academic and performance areas. In these cases, scholarly activities may be reported separately or together. Evaluation of such files will take into consideration the division of assigned responsibilities.

Teaching

Evidence must be submitted attesting to fulfillment of the teaching obligations as specified in the candidate's initial offer of appointment letter or as appropriate to the candidate's current assignment and responsibilities within the School of Music. Judgments of quality in these matters are to be guided in part by the use of student and peer evaluations. The Director may solicit testimony of former students and alumni. Unsolicited testimonials may be included in the portfolio prepared by the candidate. Direction of graduate degree recitals, essays, theses, and dissertations should be considered as well as direction of undergraduate junior and senior recitals, independent studies, student research projects, and senior honors theses. Candidates who are assigned advisees should have a record of consistent and helpful student advisement and counseling.

Significant factors reviewed by the School of Music PTR committee will include student evaluation, peer evaluation, adjudication, and professional media review.

Further evidence of excellence in teaching may include:

Individual investigation with outstanding students. Activities may include: principal advisor or committee member for theses, essays, dissertations, honors projects and candidacy exams. Activities in the applied areas may include: preparation for auditions, competitions, masterclasses, recitals and summer festivals.

Recognition for teaching, either from KSU or organizations such as MTNA, NATS, OMEA, etc.

Student awards

Students accepted for further study at prestigious institutions or festivals.

Regional campus faculty who are teaching primarily in performance areas should be active in public performances within the university setting and within the community. In addition, pedagogical procedures should be current, and the faculty member should be involved in a continuing review of new pedagogical methods and materials as pertain to his/her teaching methodologies. For regional campus faculty who are teaching primarily in non-performance areas, teaching should involve a similar process of review and updating of pedagogical materials and methods, and should demonstrate an active interest in pedagogical research as it relates specifically to the content areas being taught.

University Citizenship/Service involves service activities not necessarily tied to one's special field of knowledge that make significant positive contributions to the advancement of the educational, scholarly, and governance goals and missions of the University, college campus, or unit.

Examples of university citizenship/service may include, but are not limited to the following:

Cooperation and positive interaction with School of Music personnel is expected.

Committees: outstanding work on School, College or University committees or notable leadership roles in the University community. The following types of service are listed without hierarchy:

Types of Service: Membership on standing and *ad hoc* committees; coordination of special programs; participation in institutionally-sponsored conferences, institutes, clinics and workshops; support and guidance of student groups and special assignments representing the institution.

Professional service: A faculty member's active support of and direct involvement in the organization and activities of the profession constitutes professional service. Activity as an outside evaluator or adjudicator. Membership in professional organizations, on special committees, or on an editorial review board of a professional journal are examples of service to the profession.

Community service: Community service is the service rendered by the faculty member as a representative of the School, College or University to individuals and organizations in the local, regional, state, national and international communities.

Administration: Assuming roles of coordinator, supervisor, or manager, in the School or College and performing the administrative duties associated with those titles.

The Candidate for Promotion to the Rank of Professor of Music

The candidate for promotion to Professor of Music is expected to accomplish a professional level of achievement beyond that of promotion to associate professor (or last promotion) through continued and sustained scholarly and/or creative activity which demonstrates continued and sustained accomplishment. A national or international presence is expected. This visibility should be significantly manifested through all scholarship required for all RTP candidates. A full professor is expected to have been an effective university citizen of the School, College and University. Service

to the School and profession is required. Scholarly and Creative Activity in the School is understood to include creative activity in composing, performing, or conducting.

Promotion to the rank of Professor of Music for regional campus faculty is expected to be at an identical level of achievement as that of the Kent Campus.

Faculty Mentoring

One very important aspect of citizenship in the School is the act of mentoring junior faculty, whether assigned or volunteered. Every newly appointed faculty member will be assigned a mentor.

APPENDIX 5.B
KENT STATE UNIVERSITY
SCHOOL OF MUSIC

MUSIC ADDITIONS TO PROMOTION, TENURE AND REAPPOINTMENT POLICIES

Reporting Procedure

All relevant data which are to be considered shall be made available to the appropriate committees. Such data might include information on scholarly research in progress, research that was carried out in preparation for a given aspect of creative activity (as well as practical solutions to aesthetic problems, and evidence of critical responses to scholarly and/or creative activity).

Tenure

The School of Music follows the tenure procedures as outlined in the University Policy Register and the Collective Bargaining Agreement (CBA). To be recommended for tenure, candidates must give evidence in the form of a complete tenure file indicating they have successfully met all tenure requirements as stated in the CBA and the music addition in this handbook. Tenure and promotion files are to be submitted to the Director at the same time and by the deadlines established by the Senior Vice President for Academic Affairs and Provost.

Reappointment

Reappointment of tenure-track faculty is contingent upon documented, continued and consistent evidence of professional growth and proficiency in the recognized categories of scholarship. In the School of Music, high quality of teaching is especially important. Annual evaluations in these areas are similar to those for Promotion and Tenure. The *ad hoc* committee reviews the file of the candidate and makes its recommendation to the Director; the Director, in the form of a letter, prepares an evaluation and assessment of the candidate and makes an independent recommendation that is forwarded to the Dean of the college with a copy to the candidate.

Peer Evaluation of Instruction -- Reappointment and Tenure

The following systematic peer evaluation procedure in no way precludes visitations by other members of the School of Music faculty. All members of the School of Music RTP (reappointment, tenure and promotion) committee may visit instruction sessions for each candidate under review. Faculty members who are observing instruction sessions are requested to follow guideline 6, and to be sure that no more than one observer is present at any single private lesson.

1. The FAC should meet early in the fall semester, preferably during the first two weeks of classes, to elect a separate faculty committee for the evaluation of instruction of each faculty member under review for reappointment or tenure the following fall. The committee should consist of three tenured or tenure-track faculty in the School of Music. An attempt should be made to vary the makeup of the committee over repeated years of review, although appropriate expertise should always be a factor in the selection.
2. Each member of the evaluating committee should visit at least two complete instruction sessions (classes, private lesson, or ensemble rehearsal) presented by the faculty member under review. At the time of the election of the evaluating committee, the FAC should determine whether or not the

visitations should include classes, private lessons, ensembles, or a combination of all assigned teaching duties.

3. Within two days following the election of the committee, the Director of the School of Music should notify the candidate that the election has been held and indicate which faculty members have been elected. The composition of the committee may be reviewed by the FAC upon request of the candidate. A request for review of the committee should be submitted to the Director within one week of the initial notification. After the committee is established by the FAC, the Director should ask each member to serve, indicating the makeup of the entire committee to each member. The Director should send out reminders to peer evaluators approximately five weeks into the semester and at later times on an as-needed basis.

4. A maximum of two evaluating committee members should visit the same class session or ensemble rehearsal, and a maximum of one committee member should visit the same private lesson.

5. Evaluating committees should attempt to observe the widest possible range of teaching activities. For example, if the faculty member teaches three different classroom courses, the committee should attempt to cover all three, and if possible, private lessons involving different students should be observed.

6. All observations should be made during the fall and spring semesters prior to the deadline for submission of the file. Each member of the evaluating committee should contact the faculty member under review to let him/her know that the visitations will be made during the year. Suggestions for specific times should be requested from the faculty member under review, but the members of the committee should be free to visit any class, private lesson, or ensemble rehearsal except for times when examinations have been scheduled. For each visitation, the member of the evaluating committee should notify the faculty member under review at least two working days in advance. If a committee member will not be able to attend an instructional session that was scheduled for a visitation, that member should notify the candidate of the cancellation as early as possible. Faculty should be sure that no more than one observer is present at any single private lesson. In-class observations are the expected norm; videotaped observations must be approved by the Director in advance of the class session. Observations of online classes may be appropriate in certain cases.

7. Within two weeks of each observation, the member of the evaluating committee should prepare a written report. This report should consist of comments in a format the peer reviewer finds appropriate. The committee member should submit one copy of the report to the Director and one copy to the candidate. The Director will keep the reports on file. The Director should add the reports to the candidate's file before the file is made available to the RTP Committee. The faculty member under review is encouraged to read the reports. He/she should have the opportunity to include a response to the written reports as part of the file.

8. These reports should be used directly for peer evaluation of instruction in reappointment, tenure and promotion considerations. They should not be used in considerations for merit raises or any other evaluative processes, without the explicit written permission of the faculty member.

The above procedure applies to both Kent campus faculty and regional campus faculty. Teaching evaluations of regional campus faculty should also be done according to the procedures outlined in the handbook for each campus.

APPENDIX 5.C
KENT STATE UNIVERSITY
SCHOOL OF MUSIC

FULL-TIME NON-TENURE-TRACK FACULTY

In addition to all information presented above, full-time, non-tenure-track faculty contract allow for the following:

A. Appointments

1. Full-time non-tenure-track faculty (FTNTT) appointments are made on an annual basis. FTNTT appointments are not included under the umbrella of the University policy and procedures regarding faculty tenure (See, University Policy Register 3342-6-14) and FTNTT faculty members are not entitled to any rights with regard to tenure. FTNTT faculty members are governed by the University Policy and Procedures and the FTNTT CBA.

2. FTNTT music faculty are appointed in one of two distinct areas, academic and performance. For the academic area, normally the terminal degree level for determining appointment is the doctorate in music. For performance faculty, normally the terminal degree level for determining appointment is the master of music. Faculty members, who qualify, may hold joint appointments in academic and performance areas.

3. FTNTT faculty are also appointed to one of the following tracks: Instructional, Clinical, Practitioner, or Research. Music faculty are normally assigned to the Instructional or Practitioner tracks, as determined by the School Director in consultation with the faculty member.

B. Faculty Ranks

1. Lecturer/Associate Lecturer/Senior Lecturer. These ranks are intended for persons who have not earned the terminal degree in their discipline.

2. Assistant Professor/Associate Professor/Professor. These ranks are intended for persons who have earned the terminal degree in their discipline.

C. Role and Responsibility of the Faculty

Each faculty member is expected to contribute to the School, Campus, College and the University according to the terms and conditions of his/her letter of appointment. For FTNTT faculty, the primary contributions are in the areas of teaching and service. High-quality teaching is expected of all faculty members. High-quality scholarly activity is expected of FTNTT faculty whose appointment specifies it.

Faculty members are expected to provide students with a syllabus which includes the subject matter to be covered in a course, a listing of assignments and/or reports, approximate dates of examinations, grading standards, attendance requirements, and other pertinent details of the conduct of the class. A Student Survey of Instruction (hereinafter "SSI") is required in each course in each semester and will be conducted under the auspices of the Director pursuant to applicable University policies and procedures.

D. Faculty Workload and Workload Equivalents

FTNTT Faculty workload in the School of Music is based on the equivalent of 30 load hours of teaching per academic year. Because of the unique nature of music instruction, a load credit for courses varies with the nature of the delivery. (A complete load computation appears as Appendix 2.A.) For clarification, two typical faculty loads with the School follow:

1. A faculty member who teaches five three-hour classroom courses in which normal lecture, preparation and paper/test grading is involved receives 15 semester-hours of load credit, which also equals 15 contact-hours.
2. According to nationally recognized practice, a faculty member who teaches applied music teaches 22.5 contact-hours weekly, which converts to a 15 semester-hour load. There are many possible variations to music loads, especially since many faculty teach a combination of classroom, studio courses and ensembles.

E. See “Renewal of Appointment and Third-Year Full Performance Reviews of Full-Time Non-tenure-track (FTNTT) Faculty” on p. 47.

F. FTNTT Promotion Procedures and Policies

School of Music policies on promotion are designed to supplement university policies on promotion, and to provide music faculty with additional information and further clarification about criteria for promotion. In no way do School of Music policies supersede University policies regarding promotion, nor is anything in this document to be construed as contradicting policies outlined in the Collective Bargaining Agreement.

FTNTT Faculty may stand for promotion according to the guidelines set forth in the FTNTT CBA. Review of promotion files lies solely with the college-level Non-tenure-track Promotion Advisory Board (NPAB).

While not required, FTNTT music faculty standing for promotion are encouraged to engage in scholarly research and/or creative activity appropriate to their discipline as one form of professional development.

Peer Evaluation of Instruction – Renewal of Appointment

The following systematic peer evaluation procedure in no way precludes visitations by other members of the School of Music faculty. All members of the School of Music RTP (reappointment, tenure and promotion) committee may visit instruction sessions for each candidate under review. Faculty members who are observing instruction sessions are requested to follow guideline 6 (below), and to be sure that no more than one observer is present at any single private lesson.

1. The FAC should meet early in the fall semester, preferably during the first two weeks of classes, to elect a separate faculty committee for the evaluation of instruction of each faculty member under review for renewal the following fall. The committee should consist of two faculty in the School of Music with at least one member being of full-time non-tenure track rank. For regional campus School of Music faculty, it is recommended that the regional

- faculty solicit an additional reviewer from their campus.
2. Each member of the evaluating committee should visit at least two complete instruction sessions (classes, private lesson, or ensemble rehearsal) presented by the faculty member under review. At the time of the election of the evaluating committee, the FAC should determine whether or not the visitations should include classes, private lessons, ensembles, or a combination of all assigned teaching duties.
 3. Within two days following the election of the committee, the Director of the School of Music should notify the candidate that the election has been held and indicate which faculty members have been elected. The composition of the committee may be reviewed by the FAC upon request of the candidate. A request for review of the committee should be submitted to the Director within one week of the initial notification. After the committee is established by the FAC, the Director should ask each member to serve, indicating the makeup of the entire committee to each member. The Director should send out reminders to peer evaluators approximately five weeks into the semester and at later times on an as-needed basis.
 4. A maximum of two evaluating committee members should visit the same class session or ensemble rehearsal, and a maximum of one committee member should visit the same private lesson.
 5. Evaluating committees should attempt to observe the widest possible range of teaching activities. For example, if the faculty member teaches three different classroom courses, the committee should attempt to cover all three, and if possible, private lessons involving different students should be observed.
 6. All observations should be made during the fall and spring semesters prior to the deadline for submission of the file. Each member of the evaluating committee should contact the faculty member under review to let him/her know that the visitations will be made during the year. Suggestions for specific times should be requested from the faculty member under review, but the members of the committee should be free to visit any class, private lesson, or ensemble rehearsal except for times when examinations have been scheduled. For each visitation, the member of the evaluating committee should notify the faculty member under review at least two working days in advance. If a committee member will not be able to attend an instructional session that was scheduled for a visitation, that member should notify the candidate of the cancellation as early as possible. Faculty should be sure that no more than one observer is present at any single private lesson. In-class observations are the expected norm; videotaped observations must be approved by the Director in advance of the class session. Observations of online classes may be appropriate in certain cases.
 7. Within two weeks of each observation, the member of the evaluating committee should prepare a written report. This report should consist of comments on a standard form plus an additional evaluation, following whatever format the peer reviewer finds appropriate. The committee member should submit one copy of the report to the Director and one copy to the candidate. The Director will keep the reports on file. The Director should add the reports to the candidate's file before the file is made available to the RTP Committee. The faculty member under review is encouraged to read the reports. He/she should have the opportunity to include a response to the written reports as part of the file.
 8. These reports should be used directly for peer evaluation of instruction in renewal and promotion considerations. They should not be used in considerations for merit raises or any other evaluative processes, without the explicit written permission of the faculty member.

The above procedure applies to both Kent campus faculty and regional campus faculty. Teaching evaluations of regional campus faculty should also be done according to the procedures outlined in the handbook for each campus.

APPENDIX 5.D
KENT STATE UNIVERSITY
SCHOOL OF MUSIC

STUDENT SURVEY OF INSTRUCTION FORMS

Student Survey of Instruction (SSI) forms are distributed to all students enrolled in music classes every semester, including summer sessions. Evaluation forms are normed by the university and results returned to the School and each individual instructor. Students enrolled in LER (liberal education requirements) and music lecture classes respond to the university-wide questionnaire only. Additional questions (see below) are asked of students enrolled in ensemble and applied music courses.

It is the responsibility of all teachers to provide every enrolled student the opportunity to complete the questionnaire. The Director, School of Music is responsible for organizing, distributing, and collecting the SSI forms and for processing data through Computer Services. According to university regulations, completed student response forms and copies of data printouts for tenure-track and non-tenure-track faculty are kept in the School of Music Office in an alphabetized file. Faculty members may request access to SSI files pertaining only to themselves personally or to graduate teaching assistants under their charge. Data for part-time faculty and teaching graduate assistants are not necessarily retained in the same manner as for tenure-track faculty. These teachers are urged to maintain their own files.

The following departmental questions for applied music instruction and ensemble music instruction will be provided to students registered for those appropriate course sections only. To avoid confusion, the departmental questions will not be provided to LER and music lecture class sections.

School of Music additional questions:

APPLIED MUSIC INSTRUCTION

Strongly agree= 1, Strongly disagree = 5

- 20. The instructor's teaching style inspires and motivates me.
- 21. The instructor helps me develop my ability to make musical decisions through his/her teaching of musical style and interpretation.
- 22. The instructor helps me achieve a standard of technical competence.
- 23. The instructor expresses and communicates ideas clearly.
- 24. The instructor's interactions with students are courteous.
- 25. The instructor is reasonably accessible for questions and/or extra help outside my lesson time.
- 26. The instructor is receptive to my questions, ideas, and opinions.

- 27. I understand what I am to prepare for my lessons.
- 28. The instructor keeps me apprised of my progress.
- 29. The instructor makes efficient use of lesson time.
- 30. Lessons are made up when the instructor cancels.
- 31. Lessons are made up when I give the instructor adequate advanced notice of my absence.
- 32. A syllabus was provided for this course.

ENSEMBLE MUSIC INSTRUCTION

Strongly agree= 1, Strongly disagree = 5

- 20. The rehearsals are productive and interesting.
- 21. This Director indicates a thorough knowledge of the scores being prepared for performance.
- 22. The instructor's conducting technique is easy to follow (conducted ensembles only).
- 23. This ensemble increased my ability to interpret and perform music.
- 24. In general, the music chosen was of appropriate difficulty for me.
- 25. In general, the music chosen was interesting and stimulating.
- 26. This Director has strong leadership abilities