

WESTERN
MICHIGAN
UNIVERSITY

COLLEGE OF FINE ARTS

SCHOOL OF MUSIC POLICIES

APPROVED FEBRUARY 2010

TABLE OF CONTENTS

Preamble	1
I. Administration	1
II. Instructional Areas	3
III. School of Music Non-Elective Committees	6
IV. Faculty Meetings	6
V. Appointment and Reappointment of Faculty	7
VI. Mentoring New Faculty	8
VII. Promotion and Tenure Committees	8
VIII. Tenure Policy and Procedures	10
External Review Policy for Final Tenure Review.....	18
IX. Promotion Policy and Procedures	20
External Review Policy for Promotion	27
X. Educational Attainment Equivalencies Policy	27
XI. Evaluation Policies	36
XII. Sabbatical Leaves	38
XIII. Curriculum Development	38
XIV. Procedures for Developing Class Schedules and Teaching Assignments	39
XV. Budget and Budget Procedures	40
XVI. Workload	40
XVII. Procedure for Amending School of Music Policies	47
Addendum A – Tour Policies	48
Addendum B – Grading Policies	51
Addendum C – Selection of Graduate Faculty	52
Addendum D – Scholarship Policies and Procedures	53
Addendum E – Access to Student Files	57
Addendum F – Curriculum Change	58
Addendum G – Collaborative Programs	59
Addendum H – Scheduling Policies regarding School of Music Performances	60

PREAMBLE

It is the right, the responsibility, and the privilege of University faculties to participate in the governance of their departments. Fundamentally, what is desirable and intended by the Department Policy Statement is to ensure meaningful participation by department faculties and procedural regularity within departments. It is understood that the ultimate power of decision-making resides with the administration. This Policy Statement is one means by which the faculty of this department make recommendations to Western.

I. ADMINISTRATION

A. Advisory Council

1. The Advisory Council will consist of the Director of the School of Music, the Assistant Director for Academic Services, the Coordinator of Graduate Studies, six Applied Area Chairs, the Chair and one elected representative from the Professional Education Area, and the Chair and one elected representative from the Academic Area. Any faculty member may attend a meeting of the Advisory Council. The School of Music Director will convene meetings and normally preside. The Council will meet a minimum of once a month during the academic year, its function being to advise the School of Music Director on all important policy decisions. In so advising the Director, the Area representatives will represent the opinions of the faculty members from their respective areas. If the need arises, the School of Music Director may convene extra meetings either during or not during the academic year. A quorum of official members, including the School of Music Director, will be required in order for a meeting to take place. The School of Music Director may cancel any meeting owing to a lack of agenda items. This cancellation must have the unanimous approval of the Council members.
2. Requests for items to be added to the agenda of an Advisory Council meeting may be made to the School of Music Director at any time by a faculty member or student. The request should be in writing. If the Director denies the request, the request may be directed to the appropriate area for consideration. If a majority of the Area supports the request, this action will be reported to the director in writing by the Area Chair, and the School of Music Director will be obligated to put the item on the agenda.
3. The approved formal action of a meeting of the Advisory Council is to be reported to the whole faculty in writing within four working days after approval. However, the confidentiality of individual faculty members is to be preserved at all times.
4. If any faculty member wishes to question or have clarified any matters covered in the Advisory Council Report, he/she must so inform the School of Music Director within ten working days following the mailing of the Advisory Council Report. The Director will invite the faculty member to present his/her views on the issue to the Advisory Council at its next meeting for further clarification of the matter. If, after this meeting with the Advisory Council, the faculty member wishes to have full School discussion of the issue, he/she may request that it be placed on the agenda of a faculty meeting. If, after the ten working-day period following the mailing of the Advisory Council Report, the School of Music Director receives no communication questioning the action of the Advisory Council, the motions approved by the Advisory Council will be considered School policy.

5. Area chairs/elected representatives should designate a substitute from their area, with voting privileges, when they cannot attend meetings.

B. Director of the School of Music

1. Appointment

The School of Music Director will be appointed by the Board of Trustees upon the recommendation of the Dean of the College of Fine Arts and Provost of the University. School of Music faculty will participate in the selection process as outlined in *The Academic Affairs Manual* located on the Provost's website (<http://wwwtest.wmich.edu/provost/portal/index.html>)

2. Duties

It is the recommendation of the faculty that the duties of the Director, as the primary administrator of the School of Music, include, but not be limited to:

- a. Chair Faculty Meetings and distribute agendas in advance of the meetings.
- b. Chair Advisory Council meetings.
- c. Prepare the School budget.
- d. Submit the School budget request to the administration and to the School of Music faculty.
- e. Allocate funds to Areas.
- f. Authorize faculty assignments.
- g. Prepare the School of Music annual report.
- h. Make recommendations to the Administration regarding promotions, extra contractual salary increases, preliminary and final tenure reviews.
- i. Work with the Area Chairs, the committees and individual faculty members in developing their areas of responsibility.
- j. Distribute Advisory Council Reports to the entire School of Music faculty.
- k. Attend to student problems referred to him/her.
- l. Attend to the professional concerns of faculty.
- m. Represent the School at state and national conferences as well as professional organizations.
- n. Serve as an ex-officio member of all School Committees, when not in conflict with the Western/WMU-AAUP Agreement.

3. Evaluation of the School of Music Director

a. Faculty Review Process

The Advisory Council will determine the schedule of evaluation of the School of Music Director and should coordinate any evaluation with the Dean's evaluation of the Director. (Please refer to Article XI.F for further detail.) The Advisory Council will develop and distribute evaluation forms used in the evaluation of the School of Music Director as described in XI.F. The completed evaluation forms will be submitted to a designated representative. The Council will review the results of these evaluations, write a composite statement, and formulate a recommendation of the School of Music Director. After the composite statement and recommendation are approved by the Council, and after a period of ten working days has elapsed following the distribution of the Advisory Council minutes (to allow the item to be placed on the agenda of a full faculty meeting should any faculty member request it), the composite statement and recommendation will be forwarded to the Dean, along with the completed evaluation forms. In the presence of an Advisory Council representative, it is recommended that the Dean review the results of the evaluation with the School of Music Director, adding the Dean's own assessments of the review. It is recommended that the Dean will then forward the results of the evaluation to the faculty and staff and that the original copies of the evaluation will be retained in the Dean's office until the next evaluation process is completed.

b. Administrative/Union Review Process

Evaluations of the Director (or other administrators) may be initiated by the WMU administration (e.g. the Dean or the Provost) or the WMU-AAUP Chapter. Faculty participation in the evaluation of the Director (or other administrators) is governed by Article 19 of the Western/WMU-AAUP Agreement. While faculty input is an invaluable part of a comprehensive review, each faculty member has the right to refuse participation in any part of the evaluation, for any reason, without penalty.

4. Replacement of the Director

In the event that the permanent or temporary replacement of the Director of the School of Music occurs, it is recommended that the faculty be consulted by the Dean so that they may have an opportunity to advise the Dean regarding selection of the Director. In the absence of a formal request for faculty consultations, the Advisory Council will initiate a process whereby recommendations and concerns of the faculty can be polled and made known to the Dean.

II. INSTRUCTIONAL AREAS

A. Faculty Definition and Membership

The "Faculty" is defined as consisting of all board-appointed School of Music faculty members. All non-board-appointed faculty will not be considered to be faculty for purposes of the School of Music policies except where conditions are stated in specific articles. An Area of Instruction will consist of these board-appointed faculty members who regularly teach courses in that discipline and who regularly attend Area meetings. Faculty members may be members of more than one Area.

1. The list of Area members shall be reviewed and confirmed by the Advisory Council each year. This will include both the Basic List and Extended list of faculty. The Basic List includes faculty members whose primary teaching responsibilities are in that area; the Extended List adds faculty members with secondary teaching responsibilities in that area.
2. Regular meetings of Areas shall be arranged by Area Chairs at times when all Area members can attend. It should be stressed that regular attendance is a responsibility of every faculty member on the Basic List.
3. Area minutes shall list all faculty who are present. If, in the opinion of the School of Music Director, an Area member on the Basic List does not fulfill the requirement of regular attendance at meetings, the Director shall bring this fact to the attention of the faculty member and the Area Chair. Non-participation in Area affairs may have negative ramifications for service considerations and competence. If there is a consistent record of non-participation, the Area Chair should inform the Director of the School of Music of the problem.
4. Ex-officio faculty members, those on the Extended List who are not on the Basic List, shall receive agendas and minutes for each area meeting. These faculty members may be recommended for Area voting privileges by special vote of the Area at the beginning of each appointment. Attendance at Area meetings by these faculty members is an assumed right, with or without voting privileges.
5. Part-time faculty/staff who do not hold Board of Trustees appointments are not qualified for an Area membership. These staff may be recommended for Area voting privileges by special vote of the Area at the beginning of each appointment. Attendance at Area meetings by these staff members is an assumed right, with or without voting privileges.

B. Applied Chairs

Each Applied Area will be chaired by an elected Area Chair.

C. Election and Service of Chairs

Areas will elect their Area Chair or Advisory Council Representative(s) for a term of three years. All board-appointed faculty are eligible for election. Elections will be administered by the School of Music Director as follows:

1. Normally no more than two Areas will elect a Chair or Advisory Council Representative in any one year. The rotation is as follows:

Brass/Percussion, String and Wind
Academic and Voice
Jazz, Keyboard and Professional Education

2. Each area will have one Advisory Council Representative with the exception of the Professional Education Area and the Academic Area. Each of these areas will have two (2) representatives due to the larger number of area members. It

is expected that representation from the Professional Education Area will be balanced between Music Therapy and Music Education and from the Academic Area between Music Theory/Composition and Musicology.

3. Ballots will be distributed at the midpoint of the Spring Semester. The Area faculty will indicate the person of their choice on the ballot and return it to the School of Music Director.
4. If, on the first ballot, one person receives a majority vote from his/her Area, he/she will be declared elected.
5. If, on the first ballot, no person receives a majority vote, there will be a second vote on the two names (three names for Professional Education and Academic) who receive the highest number of votes.
6. In the event of a tie, there will be a third vote. If the tie should occur again, the School of Music Director will vote.
7. All Area members (see II.A.) are eligible to vote.
8. In the event of the resignation or departure of an elected Area Chair or Area Representative to the Advisory Council during the academic year, the School of Music Director will hold an election to fill the unexpired term. Should the vacancy occur during a period when it is not possible to hold an election (during Summer I/Summer II Sessions), the School of Music Director may appoint a replacement to serve until all members of the Area can be called together. Whenever possible, the Area will select a means whereby the election schedule guideline as described in Section II.C.1. is preserved.

D. Outline of Responsibilities of Instructional Areas

1. Each Area will review, develop, and originate studies of curricula that pertain to its own program. It will be the primary responsibility of each area to serve its existing program(s).
2. Areas will work cooperatively with other Areas and committees in the School of Music involving matters of mutual concern.
3. Each Area will address itself to specific problems identified by the School of Music Director, and/or requested by other units of the School as the situation may warrant.
4. Each Area will work with the School of Music Director in identifying and developing common interests and relationships between our School and other units of the University.
5. Each Area will submit its recommendations to the School of Music Director, faculty committees, the Advisory Council, the administrative staff, or to other instructional areas, as each situation warrants.

E. The Role of the Chairs of the Instructional Areas

1. Each Area Chair will serve as a liaison between his/her Area and other units of the School. The Chair is obligated to represent the views of their Area which have been determined by democratic processes. Minority views must be represented as such.
2. Each Area Chair will chair regular meetings of their Area (prepare agendas, appoint sub-committees, submit minutes and attendance to the School of Music Director).
3. Each Area Chair will communicate needs and sentiments of Area majors to Area faculty, the School administration, and/or appropriate committees.
4. Other responsibilities of the Area Chair are outlined elsewhere in these policies.
5. The assignment for each Area Chair will be for the academic year. In the event of a sabbatical leave, or if for some reason an Area Chair is absent for a portion of a semester, the Chair will designate a substitute from their Area to discharge their responsibilities, including attendance at Advisory Council meetings. This person will have voting privileges. If the absence is for more than a semester, elections will be initiated and the person elected will be called Acting Area Chair. When the Area Chair returns, he/she will resume his/her duties as Area Chair.

III. SCHOOL OF MUSIC NON-ELECTIVE COMMITTEES

- A. Non-elective standing committees will be formed by the School of Music Director in consultation with the Advisory Council. School committee work is the contractual responsibility of every full-time faculty member.
- B. Committee recommendations shall be presented to the School of Music Director and appear in the Advisory Council Report before implementation. Any faculty member may ask for full faculty consideration through the process described in Section I.A.4.
- C. The creation of a new committee may be suggested by any full-time member of the faculty to the School of Music Director.

IV. FACULTY MEETINGS

- A. It is recommended that a minimum of four School of Music Faculty Meetings be scheduled each academic year: two in the Fall Semester, two in the Spring Semester. Additional meetings may be scheduled by the School of Music Director as the need arises. Additional faculty meetings can be scheduled (1) by action of the Advisory Council, (2) by the Agenda Committee, or (3) by a petition to the Agenda Committee requesting that a faculty meeting be scheduled. Such a petition must include the signatures of one-fourth of the faculty of the School of Music, and in such a case every effort will be made to hold a full School of Music faculty meeting within two weeks of the date on which the petition is submitted.

- B. The School of Music Director will chair the meetings. If the Director is absent, the meeting will be chaired by a designee. It is imperative that all bargaining unit faculty attend every meeting. All bargaining unit faculty will have voting privileges. In case of a tie vote, the meeting Chair may cast his/her vote.
- C. Faculty Meeting agendas will be prepared by the School of Music Director in consultation with the Agenda Committee. Faculty members will be given ample opportunity to submit agenda items. The agenda shall be distributed to the faculty prior to the meeting with sufficient time to review the agenda.
- D. Faculty Meeting minutes will be kept and distributed by the School of Music Director's Office Associate. The minutes will consist of key topics of discussion and motions of the meeting.
- E. Parliamentary procedures, as spelled out in Robert's Rules of Order, will be followed.
- F. When extenuating circumstances prevent a faculty member from attending a faculty meeting, that individual may submit an absentee ballot (when applicable) to the Chair of the meeting. Faculty members in attendance will vote on acceptance of that ballot, with a simple majority determining acceptance/rejection.

V. APPOINTMENT AND REAPPOINTMENT OF FACULTY

- A. Appointment of faculty is an administrative responsibility. Faculty participation will be through a search committee consisting of representatives of the curricular areas concerned and the School of Music Director. The committee may also invite other appropriate faculty to serve. The School of Music Director will convene the committee, which will then elect its own Chair. Refer to the Western/WMU-AAUP Agreement for further guidelines.
- B. Reappointment of faculty is an administrative responsibility. Faculty participation will be as described in Tenure Policies and Procedures and in the Western/WMU-AAUP Agreement.
- C. It is recommended that the following procedures be followed:
 1. School of Music Director will advertise the position in appropriate journals, consistent with University policies, and solicit recommendations from the faculty at large.
 2. It is recommended that the Director of the School of Music consult with the search committee in his/her determination of the extent to which special conditions of employment will be negotiated with the candidate. Each search committee and Area will be informed of any conditions of employment, including such conditions as the extent of credit given toward tenure or promotion.
 3. Invitations for interviews/auditions will be extended by the School of Music Director, who will also make all necessary arrangements for the candidates' visits.
 4. All interested faculty, staff and students will be invited to participate in the interviews and auditions and to share their observations with the committee.

5. Each candidate will meet with the School of Music Director for clarification of all conditions of appointment.
6. After all candidates have been interviewed, the committee will make its final written recommendation as per search directives to the School of Music Director.
7. The School of Music Director will give each new faculty member a copy of the Western/WMU-AAUP Agreement and the School of Music Policies.

VI. MENTORING NEW FACULTY

It is the responsibility of the School of Music to provide mentoring for new faculty to facilitate their successful participation in our school. As a minimum, mentoring should include:

- 1) Orientation to facilities, personnel, and resources needed to perform teaching duties.
- 2) Explanation of expectations for tenure.
- 3) Explanation of time tables, deadlines and procedural matters related to the review process.
- 4) Explanation of the operations and structure of the School of Music.

While all faculty members are expected to offer their informal assistance to new colleagues, the following individuals will provide formal mentoring for each new appointment:

- 1) Director of the School of Music
- 2) Chair of the faculty member's professional area
- 3) Designated Faculty Mentor

These individuals will arrange to meet with the new faculty member in person prior to the first week of classes and are expected to meet with him/her periodically throughout the first year. While their roles will overlap, the *Director* is primarily responsible for conveying overall expectations of the school, college and university for competence, recognition and service. The *Area Chair* will provide information about area-specific policies and course-related advice, as well as describe how in-class observations and area review statements are conducted. The *Faculty Mentor* will serve as a personal advisor and advocate for the new faculty member and will help him/her in the presentation of materials for review. For the first year, the Faculty Mentor will be appointed by the Director, if possible from among the new faculty member's search committee. The Faculty Mentor will be tenured and preferably from outside of the new faculty member's primary area. At the end of the first year, the Director will appoint a new mentor in consultation with the new faculty member if this change is desirable or requested by the new faculty member. This relationship will continue as requested by the new faculty member or as deemed necessary by the Director.

VII. PROMOTION AND TENURE COMMITTEES

The School of Music is governed by the Western Michigan University promotion and tenure policies as outlined in the agreement between Western Michigan University and the Western Michigan University Chapter of the American Association of University Professors.

A. College Promotion Committee Representatives

1. A School of Music College Promotion Committee Representative will be elected in accordance with the Western/WMU-AAUP Agreement. There will be an at-large election to fill this position before the end of the Spring semester. The School of Music College Promotion Committee representative will be ineligible to serve on either the School of Music Tenure Committee or Promotion Committee.
2. It is the expectation of the School of Music faculty and faculty specialists that the College Promotion Committee Representative will present and elucidate the School of Music Promotion Committee recommendations.

B. School of Music Tenure and Promotion Committees

1. The Tenure Committee shall consist of five (5) members elected at-large, all of whom shall be tenured faculty. Faculty specialists are not eligible to serve on this committee.
2. The Promotion Committee shall consist of five (5) members elected at-large, all of whom shall be tenured full professors. Faculty specialists are not eligible to serve on this committee.
3. Election for each committee will be for three-year terms, staggered every year.
4. No faculty member will be expected to serve on both the School of Music Promotion Committee and the School of Music Tenure Committee simultaneously. Faculty otherwise eligible for membership on the Tenure Committee or the Promotion Committee shall not be allowed to remove their names from the ballot, with the following exceptions: (1) After one term on either personnel committee, a faculty member may remove his/her name from the ballot for either or both personnel committees for one year; (2) Faculty may petition the Director to be excused from personnel committee service in extreme or unusual circumstances, to be determined by the Director.
5. The Director of the School of Music will be charged to initiate an election before the end of the Spring semester to determine new membership for the Tenure Committee and the Promotion Committee. Elections for the Tenure Committee will be held first, followed by elections for the Promotion Committee. A list of eligible faculty members and a ballot will be circulated to the unit faculty, who will elect one or two persons at-large to each committee, depending on the number of persons required to maintain each committee's membership at five members. Each faculty member will have one vote when only one person is to be elected and two votes to be cast for two different persons when two persons are to be elected. The ballots for each election will be collected by the Chair of the respective committee and opened and tabulated in the presence of the committee. The person (or two persons, depending on the number of persons required to maintain the committee membership at five members) receiving the highest number of votes exceeding 25% of the total number of votes cast will become the new member(s) of the committee. When regular members are not able to participate in the decision making process, they will not be permitted to serve. In the event that a committee member cannot serve for a period of one year or longer, a permanent replacement will be elected to fill the unexpired term.

6. Alternates to the Tenure Committee and Promotion Committee shall be elected in separate ballots and shall meet all eligibility requirements for membership in the respective committee. Alternates will serve only for the period of time during which the member they are replacing is ineligible.
7. All meetings of the Tenure Committee and the Promotion Committee are closed to all non-members of these committees except to persons specifically invited by the committee chair in writing to attend designated meetings.

VIII. TENURE POLICY AND PROCEDURES

A. School of Music Philosophy

1. The School of Music is dedicated to providing the highest quality music education to assure the success of its students. Faculty recommended for tenure will have demonstrated excellence in teaching, as verified by student evaluations, record of student success and faculty observation.
2. A faculty member recommended for tenure will support the development of the University and School of Music by demonstrating willingness, availability and initiative to participate in University, School of Music and Area Committees.
3. A faculty member recommended for tenure will have demonstrated a high degree of professional contribution, either by way of significant performance activity, research and creative activity, or the introduction and implementation of improved teaching method.
4. As the School of Music strives to maintain sufficient numbers of students to support the various programs and graduate students who will succeed in the profession, consideration will be given both to the quality and quantity of student recruitment, where appropriate to the faculty post.
5. Faculty recommended for tenure will have demonstrated ethical, responsible, and professional conduct in accordance with Article 21 of the Western/WMU-AAUP Agreement.

B. Qualifying Criteria

1. Each academic year, the School of Music Director will be responsible for forwarding to the Chair of the Tenure Committee all the names of faculty eligible for second, fourth, and final (6th year) tenure reviews, their rank and number of years in rank, and information concerning educational attainments and equivalencies. Candidates for final tenure review must have fulfilled equivalency requirements prior to the final (6th year) tenure review.

The Director will also notify the eligible review candidate(s) of the tenure evaluation and of the applicable School of Music and Western/WMU-AAUP Agreement criteria and timetable.

Finally, the Director will inform the appropriate instructional areas of the faculty being reviewed. The area will prepare a written appraisal of the candidate's fulfillment of the School of Music tenure philosophy. Area statements for tenure evaluation must document the numerical vote outcome and use contractual language (see WMU-AAUP Agreement Article 17.8). Area statements must be delivered to the review candidate no less than (5) working days before the October 15 deadline for submitting materials to the School of Music tenure committee. The tenure candidate is allowed to review, discuss and suggest amendments to the area chair before the final approved area statement is submitted to the Chair of the Tenure Committee on the date specified by the WMU-AAUP agreement

2. Faculty who wish to request an early final tenure review must make their request according to the current Western/WMU-AAUP Agreement (Article 17.3.4) and calendar. The candidate may choose to submit the Curriculum Vita to the Director and Tenure Committee to be informally evaluated for advisory purposes only.

C. Tenure File

The Tenure File consists of a Tenure Portfolio and optional Supporting Materials (submitted by the candidate), past Tenure review letters and Area statements (submitted by the Office of the Director of the School of Music), and any external letters of recommendation (received and then submitted by the Director). The candidate must submit their completed Tenure Portfolio and optional Supporting Materials to the Office of the Director of the School of Music no later than 5:00 pm on the date specified by the Western/WMU-AAUP Agreement. The candidate and the Director's Associate will both sign and date an acknowledgement of receipt and the Chair of the Tenure Committee will be notified. The candidate is not allowed access to their Tenure Portfolio (or the rest of the Tenure File) once it has been submitted.

1. The Tenure Portfolio

The Tenure Portfolio must contain three complete copies (in separate binders) of items a-g (in this order), and electronic copies of items b-d must be emailed to the Director's Associate by the same deadline:

- a. Table of Contents
- b. Cover letter with a narrative highlighting what the candidate considers their qualifications in each of the areas of review: competence, recognition (if applicable), and service.
- c. A current professional vita.
- d. A Professional Activities Report for the past two years.
- e. The most recent syllabus for each course number taught in the current semester and the previous four semesters.
- f. Composite score summary sheet and sample blank questionnaire from the contractually-mandated evaluations for each course taught during the

probationary period. The candidate may include any additional courses included in Item c. above. Do not submit any completed student evaluation forms.

g. Copy of letter of appointment (Faculty Specialists only).

2. Supporting Materials (optional)

A representative sample of works and documentation of activities may be submitted at the discretion of the applicant. A maximum of twenty-five physical items (total) are allowed.

These may include letters of support, publications, recordings/multi-media, reviews, programs, or other types of documentation. These materials must be organized in a single binder or folder and include a table of contents. It is preferred that individual items from larger sources (e.g., books or journals) be photocopied, rather than submitting the original source in its entirety. It is recommended that the candidate organize the supportive materials with regard to the categorizations governing Judgmental Criteria (D).

After the tenure file has been submitted, the Tenure Committee may require the Candidate to submit additional documentation for specific items listed in the cover letter or vita.

3. Additional file items

Other items that are part of the tenure file, including past tenure review letters, area letters, and outside letters of support received by the Director, will be copied by the Director's Associate and placed in each of the three binders.

After the contract deadline, the candidate may not add missing material (a. through g.) to a file. New materials or written verification of pending accomplishments (e.g., notification that an article under consideration has been accepted for publication, or of the receipt of a grant) may be forwarded to the Director, who will have the materials added to the file.

D. Judgmental Criteria

The School of Music guidelines for professional competence, professional recognition and professional service, and the School of Music Philosophy, both in accordance with Articles 17 of the Western/WMU-AAUP Agreement will govern the evaluation of traditionally-ranked faculty. (Only Professional Competence and Professional Service will be evaluated in the case of faculty specialists.)

The relative importance of professional competence, professional recognition and professional service will be considered according to the following guidelines:

1. Professional Competence

Competence will be assessed in accordance with assigned load responsibilities and the amount of load time assigned for each activity (e.g. teaching, performing, advising,

research, etc.). In addition to student evaluations, the following may be considered in the evaluation of faculty and faculty specialists. The order of the list does not suggest any priority in importance.

- * Brief summaries of evaluations (e.g. teaching)
- * Teaching innovations (e.g. course materials, technology)
- * Program, curriculum, course development, etc.
- * Graduate-student final project/thesis supervision, graduate committees, other special advising.
- * Administrative duties with assigned load.
- * Duties without assigned load (new student audition days, direction of independent studies, Honors College thesis supervision, etc.).
- * Continuing self-education projects (e.g. conference/symposium attendance, repertoire research, preparation of recitals, licensure and certification).
- * Accomplishments of students (e.g. awards won beyond campus, scholarships won, positions won, special recognitions earned).
- * Teaching awards, recognitions, invitations (e.g. external recognition that relates to teaching competence).

The success of the various programs of study in the School of Music is dependent upon the enrollment of adequate numbers of qualified students. Therefore, in recommending a faculty member or a faculty specialist for tenure, consideration will be given to the appropriateness of recruitment activity relative to his/her assignment and the effectiveness of that activity in maintaining sufficient enrollments of qualified students in the studio, classroom, or program.

2. Professional Recognition

Professional Recognition will be assessed according to the activities in Categories A, B, C, and D, with those activities in A receiving the highest evaluation, those in B the next highest, etc.

These categories are general and mean to serve as guidelines. They are not intended to be all-inclusive, nor do they imply that all activities within a particular category are necessarily equal. Furthermore, these guidelines should be interpreted with sufficient flexibility to allow outstanding achievements and contributions in lower categories to receive appropriate recognition. It is recommended that the candidate organize the presentation of their portfolio with regard to the relative importance of their professional activities.

Category A (National/International or Tier 1 Activities)

- (1) Publication of a book or computer program by an established publishing company, or release of a recording on a recognized label.
- (2) Holding an elective office/position in a national/international professional organization.

- (3) Commission, award, or prize of national/international significance.
- (4) a. Solo performance or conducting engagement with a nationally/internationally recognized professional ensemble or opera company.
b. Chamber music performance with nationally/internationally recognized professional ensemble or artists.
- (5) Composition performed by a nationally/internationally recognized band, choir, orchestra, chamber music ensemble, or soloist.
- (6) Publication of a peer-reviewed article in a professional journal of national/international scope. May include electronic publication.
- (7) Peer-reviewed presentations at a national/international conference (paper, performance, lecture/demonstration, etc.).
- (8) Invited presentations at a national/international conference. (paper, performance, lecture/demonstration, etc.)
- (9) Solo performance of national/international scope.
- (10) Adjudication of a musical event of national/international stature.

Category B (Regional or Tier 2 Activities):

- (1) Presentation of a peer-reviewed paper or other major responsibility at a regional professional conference.
- (2) Publication of a non peer-reviewed article in a major publication. May include electronic publication.
- (3) Presentation of a recital in a major cultural area outside of Michigan.
- (4) Performance or guest conducting engagement with an established band, choir, orchestra or chamber ensemble outside of Michigan.
- (5) Composition performed at another university or by an established community ensemble outside of Michigan.
- (6) Solo or chamber music performance, or guest scholar, or conducting engagement at another university outside of Michigan.
- (7) Holding state office/position in a regional professional society.
- (8) School visitation as an invited consultant outside of Michigan.
- (9) Presentation of a clinic or workshop outside of Michigan.

- (10) Adjudication of a regional music event.
- (11) Invited presentations at regional conferences (paper, lectures/demonstrations, performances, etc.)
- (12) Acceptance, for publication or release, of a book, computer program or recording.

Category C (State or Tier 3 Activities):

- (1) Solo or chamber music performance in Michigan. (Faculty ensemble tours for which load credit is received should not be counted. See Workload, Section XVI.)
- (2) Invited presentations at state professional conferences (e.g. presentations, lecture/demonstrations, panels, performances).
- (3) Peer-reviewed presentation at a state or local conference (paper, lecture/demonstration, performance etc.)
- (4) Conducting engagement in Michigan.
- (5) School visitation as an invited consultant in Michigan.
- (6) Composition performed at another university or by an established community ensemble in Michigan.
- (7) Solo or chamber music performance, guest scholar, or conducting engagement at another university in Michigan.
- (8) Publication of an article in a trade journal, including electronic publication.
- (9) Publication of a book review or music review, including electronic publication.
- (10) Organizational and/or duties associated with state conference or convention.
- (11) Completion of book, computer program, or recording.
- (12) Commission, award, or prize of state or local significance.
- (13) Attendance at a national or regional meeting or professional society.
- (14) Active participation in a state professional society.

Category D (Local or Tier 4 Activities):

- (1) Adjudication of a musical event.
- (2) Presentation of a clinic or workshop on campus or in the Kalamazoo area.
- (3) Attendance at a state meeting of a professional society.
- (4) School visitation in the Kalamazoo area.
- (5) Performance, lecture, or guest conducting engagement on campus or in the Kalamazoo area not related to assigned load.
- (6) Performance of a composition in the Kalamazoo area.
- (7) Report of research, book, computer program or recording in progress.

3. Professional Service

Professional Service will be assessed according to the activities in Category A, B, C, and D, with those activities in A receiving the highest evaluation, those in B the next highest, etc.

These categories are general and mean to serve as guidelines. They are not intended to be all inclusive, nor do they imply that all activities within a particular category are necessarily equal. Furthermore, these guidelines should be interpreted with sufficient flexibility to allow outstanding achievements and contributions in lower categories to receive appropriate recognition. It is recommended that the candidate organize the presentation of their portfolio with regard to the relative importance of their professional service.

Category A:

- (1) Office held in Faculty Senate or WMU-AAUP.
- (2) Chair of a University council or committee.
- (3) Chair of School of Music elected committees (e.g. Promotion, Tenure) and/or Search Committees.
- (4) Chair of a College of Fine Arts Committee.
- (5) Substantial service to a national/international professional organization

Category B:

- (1) Office held in a professionally relevant community organization.
- (2) Area Chair
- (3) Chair of a non-elected school committee.
- (4) Membership on an elected School committee (e.g. Promotion and Tenure) and/or Search Committees.

- (5) Membership on a University council or committee.
- (6) Membership on a College of Fine Arts committee.
- (7) Significant recruiting activity.
- (8) Significant service to a national/international professional organization

Category C:

- (1) Membership on the Board of University Institute.
- (2) Elected representative to the School Advisory Council.
- (3) Active participation in a professionally relevant community organization.
- (4) Membership on a non-elected school committee.
- (5) School WMU-AAUP representative.
- (6) Membership in the Faculty Senate.
- (7) Work as a faculty ensemble manager, or other area or school responsibility unrelated to assigned load.
- (8) Speaking engagement with a community organization.

E. Review Process

After all required materials have been submitted to the School Tenure Committee, the committee will review the documents, prepare a document on each tenure candidate that summarizes the most pertinent of the submitted materials, and vote on an action regarding each tenure candidate. The Tenure Committee will then present their documents and evaluations at a meeting of the tenured faculty for discussion and a vote by secret ballot. An affirmative vote of two-thirds majority of the quorum will constitute a positive review.

F. Decision and Notification

The Chair of the Tenure Committee will inform each tenure candidate in writing of the evaluation results, including areas found to be satisfactory and those found to be insufficient. Format and inclusions will follow those stipulated in the Western/WMU-AAUP Agreement Article 17 and from the Office of the Provost. If the tenure candidate agrees with the recommendation, the tenure file and vote tally from the tenured faculty meeting will be forwarded to the Director of the School of Music.

G. Appeal Process

The tenure candidate who wishes to appeal the recommendation of the Tenure Committee and tenured faculty must do so in writing to the Chair of the School Tenure Committee in accordance with timelines in the Western/WMU-AAUP Agreement. All appeals will be immediately considered at a School of Music Tenure Committee meeting. The Tenure Committee will either change the letter after the appeal or deny the appeal in writing. A tenure candidate may opt to include a written statement in the tenure file before the recommendation is sent to the Director of the School of Music. The complete tenure file with the vote tally will be forwarded to the Director of the School of Music no later than five days after the tenured faculty meeting or by the timeline found in the Western/WMU-AAUP Agreement.

H. Tenure with Promotion to Associate Professor

The tenure and promotion of faculty and faculty specialists are governed per the Western/WMU-AAUP Agreement. The relationship between the Tenure Award and the

Award of Promotion to the rank of Associate Professor for School of Music faculty is defined as follows:

For a faculty member ranked as Assistant Professor, the awarding of tenure shall automatically be coupled with the awarding of promotion to the rank of Associate Professor. The Tenure Committee may request input from the Promotion Committee in an advisory capacity.

I. External Review Policy for Final Tenure Review

According to Article 17 of the Western/WMU-AAUP Agreement, "external review in the area of professional recognition for traditionally-ranked faculty may be initiated by the candidate, the DTC (department tenure committee), or the department chair, for a candidate's final tenure review."

The sole purpose for exercising this external review option during a School of Music final tenure evaluation will be to seek independent, objective evaluations of the quality of the tenure candidate's professional work within the context of their discipline. The external reviewer is not responsible for assessing the candidate's overall qualifications for achieving tenure, but rather should limit their evaluation to the enclosed sampling of the candidate's professional work (i.e.: Do these items reflect sound work in the field? Have they appeared in appropriate venues for your discipline?).

1. Call for External Review

The call for an external review must be made by the candidate, DTC chair, and/or School of Music Director by the contractually-specified deadline in mid-February of the academic year preceding the candidate's final tenure review (see Western/WMU-AAUP Agreement, Article 17).

2. Criteria for External Reviewers

External reviewers must be highly qualified artists/scholars with a professional stature or academic rank equal to or exceeding that which the candidate is seeking. While it is acceptable that external reviewers already know a candidate's work through performances, publications, presentations, etc., every effort should be made to ensure that the external reviewers have no direct personal or professional connection to the candidate that would bias the evaluation.

3. The External Review Process and Deadlines

A candidate undergoing external review shall submit a list of six suggested external reviewers to the DTC chair by March 1 of the academic year preceding the candidate's final review. This list shall include a brief statement regarding the qualifications of each suggested reviewer and the candidate's relationship to them. The DTC chair shall solicit additional recommendations from the Tenure Committee, Area Chair, and/or the School of Music Director. From the composite list of potential reviewers, the candidate and the DTC chair should work together to assemble a list of four mutually acceptable external reviewers and four ranked alternates that must be submitted to the School of Music Director by the mid-March contractually-specified deadline of the academic year preceding the candidate's final tenure review (see Western/WMU-AAUP Agreement, Article 17). If the candidate and DTC chair are unable to reach agreement in assembling this list, each will be responsible for selecting two of the four recommended reviewers, then the DTC chair will determine the first alternate, the candidate will determine the second alternate, the DTC chair the third alternate, and the candidate the fourth. If four external reviewers cannot be secured by the Director from this initial list (see

next paragraph), then the DTC chair and the candidate should work together to assemble a short list of additional names as needed. If the candidate and DTC chair are unable to reach agreement in assembling this additional short list, then the DTC chair will determine the new first alternate, the candidate will determine the new second alternate, etc.

According to the Western/WMU-AAUP Agreement (Article 17), the School of Music Director must have the four external reviewers secured by April 15 of the academic year preceding the candidate's final tenure review. The Director's request to each external reviewer is contractually-required to include WMU's statement on confidentiality: "Your letter of evaluation, as part of an official review file, will be held in confidence and will not be disclosed to the faculty member under consideration or to the public except as required by law or University policy. In all such instances, the information made available will be provided in a form that seeks to protect the identity, privacy, and confidentiality of evaluators."

The School of Music Director must send materials to each secured reviewer no later than the mid-August contractually-specified deadline of the summer preceding the candidate's final tenure review (see Western/WMU-AAUP Agreement, Article 17).

Throughout the process, all direct correspondence with external reviewers must be initiated from the office of the School of Music Director.

4. External Review Materials

According to the Western/WMU-AAUP Agreement (Article 17), faculty under external review must submit their required review materials to their department head by April 15 of the academic year preceding their final tenure review. By this deadline, music faculty under external review must provide the School of Music Director with four (4) complete copies of the following, each in a separate binder:

a. Narrative letter

This is where the candidate should summarize the full body of their accomplishments, point out important elements in their vita, make specific reference to their top five accomplishments in Professional Recognition that will be reviewed specifically in the supporting materials, and thank the reviewers for evaluating their work.

b. A current professional vita

c. Supporting Materials

Since the purpose of external review is to evaluate the quality (not quantity) of a candidate's professional recognition, this can be done both efficiently and accurately by focusing on the five top accomplishments as selected by the candidate. Supporting materials for the evaluation of these top five should include a table of contents and be arranged/identified in some meaningful fashion within the binder. External reviewers will not be expected to return these supporting materials to Western, so the candidate should only provide originals with this in mind. It is recommended that performance faculty include a CD or video recording no more than 45 minutes in length that includes live performances given within the last five years.

After receiving supporting materials from the candidate, the School of Music Director shall add a cover letter as the first item in each binder that specifies the following:

- 1) the purpose of the external review
- 2) the desired scope of the external evaluation
- 3) who shall have access to the reviewer's identity and comments
- 4) the contractually-specified date that evaluation comments must be returned (October 1 of the academic year of the candidate's final tenure review), and a reminder that materials sent do not need to be returned.

The DTC chair and the candidate shall be given the opportunity to review this cover letter and provide feedback to the Director before materials are sent to the reviewers.

IX. PROMOTION POLICY AND PROCEDURES

A. Qualifying Criteria

The Music School Director will provide the School Promotion Committee with a list of all unit faculty (professors, associate professors, assistant professors, and instructors) and faculty specialists (master faculty specialists, faculty specialists II, and faculty specialists I) indicating rank and number of years in rank, and will also furnish information concerning educational attainments or equivalencies for all persons. In all cases only the School of Music Tenure Committee will then determine the status of each faculty member or faculty specialist in accordance with the Western/WMU-AAUP Agreement and the educational attainment equivalencies policies of the School of Music. The review shall include achievements in prior ranks and in the present rank. When submitting promotion materials, all items which have occurred in connection with the earning of a doctorate or fulfilling the equivalencies in lieu of a doctorate must be clearly identified. It is understood that the equivalency achievements should be equated to the terminal degree when evaluating the candidate's materials.

Before any faculty member or faculty specialist applies for early promotion as an exception to the time-in-rank eligibility guidelines in the Western/WMU-AAUP Agreement, they must have established their educational attainment equivalencies for the terminal degree or have attained the appropriate terminal degree itself. Having achieved this, any faculty member or faculty specialist wishing to apply for early promotion as an exception to the time-in-rank eligibility guidelines in the Western/WMU-AAUP Agreement must notify the Promotion Committee by the appropriate date as stipulated by the Western/WMU-AAUP Agreement, and will then be granted pro forma permission to do so by the Promotion Committee, with the understanding that all judgmental criteria will be applied and that a positive recommendation for promotion is not guaranteed.

B. Promotion File

The Promotion File consists of a Promotion Portfolio and optional Supporting Materials (submitted by the candidate) and any external letters of recommendation (received and then submitted by the Director of the School of Music). The candidate must submit their completed Promotion Portfolio and optional Supporting Materials to the Office of the Director of the School of Music no later than 5:00 pm on the date specified by the Western/WMU-AAUP Agreement. The candidate and the Director's Associate will both sign and date an acknowledgement of receipt and the Chair of the Promotion Committee will be notified. The candidate is not allowed access to their Promotion Portfolio (or the rest of the Promotion File) once it has been submitted.

1. The Promotion Portfolio

The Promotion Portfolio must contain three complete copies (in separate binders) of items a-g (in this order), and electronic copies of items b-d must be emailed to the Director's Associate by the same deadline:

- a. Table of Contents
- b. Cover letter with a narrative highlighting what the candidate considers their qualifications in each of the areas of review: competence, recognition (if applicable), and service.
- c. A current professional vita.
- d. A Professional Activities Report for the immediate past year.
- e. The most recent syllabus for each course number taught in the current semester and the previous four semesters.
- f. Composite score summary sheet and sample blank questionnaire from the contractually-mandated evaluations for each course taught in the last two regular semesters. The candidate may include any additional courses included in Item c. above. Do not submit any completed student evaluation forms.
- g. Copy of letter of appointment (Faculty Specialists only).

2. Supporting Materials (optional)

A representative sample of works and documentation of activities may be submitted at the discretion of the applicant. A maximum of twenty-five physical items (total) are allowed.

These may include letters of support, publications, recordings/multi-media, reviews, programs, or other types of documentation. These materials must be organized in a single binder or folder and include a table of contents. It is preferred that individual items from larger sources (e.g., books or journals) be photocopied, rather than submitting the original source in its entirety. It is recommended that the candidate organize the supporting materials with regard to the categorizations governing Judgmental Criteria (C).

After the promotion file has been submitted, the Promotion Committee may require the Candidate to submit additional documentation for specific items listed in the cover letter or vita.

3. Additional file items

Other items that are part of the promotion file, including internal and external letters of support received by the Director, will be copied by the Director's Associate and placed in each of the three binders.

After the contract deadline, the candidate may not add missing material (a. through g.) to a file. New materials or written verification of pending accomplishments (e.g., notification that an article under consideration has been accepted for publication, or of the receipt of a grant) may be forwarded to the Director, who will have the materials added to the file.

C. Judgmental Criteria

In accordance with Article 18 of the Western/WMU-AAUP Agreement, areas to be evaluated include professional competence, professional recognition, and professional service for traditionally-ranked faculty and professional competence and professional service for faculty specialists. The Standards of Professional Conduct contained in Article 21 may also be considered.

The relative importance of professional competence, professional recognition and professional service will be considered according to the following guidelines.

1. Professional Competence

This area deals mainly with assigned workload responsibilities. The weight of the evaluation will be proportionate to the amount of workload time assigned for each activity (e.g. teaching, performing, advising, research, etc.). Competence in teaching is an absolute necessity for the promotion of teaching faculty and faculty specialists. Student ratings should not be the only source of information about teaching competence, and it is the responsibility of the applicant to provide additional evidence of competence.

The following may be submitted for consideration and evaluation of faculty and faculty specialists insofar as these activities pertain to teaching competence. This list is not intended to be all-inclusive, nor imply priority ranking.

- a. Brief summaries of evaluations (e.g. teaching)
- b. Teaching innovations (e.g. course materials, technology)
- c. Program, curriculum, course development, etc.
- d. Graduate-student final project/thesis supervision, graduate committees, other special advising.
- e. Administrative duties with assigned load.
- f. Duties without assigned load (new student audition days, area chair, direction of independent studies, Honors College thesis supervision, etc.).
- g. Continuing self-education projects (e.g. conference/symposium attendance, repertoire research, preparation of recitals, licensure and certification).
- h. Accomplishments of students (e.g. awards won beyond campus, scholarships won, positions won, special recognitions earned).
- i. Teaching awards, recognitions, invitations (e.g. external recognition that relates to teaching competence).

The success of the various programs of study in the School of Music is dependent upon the enrollment of adequate numbers of qualified students. Therefore, in recommending a faculty member or a faculty specialist for promotion, consideration will be given to

the appropriateness of recruitment activity relative to his/her assignment and the effectiveness of that activity in maintaining sufficient enrollments of qualified students in the studio, classroom, or program.

2. Professional Recognition

This area deals with professional activity and is an essential component in the evaluation of traditionally-ranked faculty. Professional recognition is not required in evaluating faculty specialists for promotion. Professional recognition will be assessed according to the activities in Categories A, B, C, and D, with those activities in Category A receiving the highest evaluation, those in B the next highest, etc., and with proper regard for the stipulations in the Western/WMU-AAUP Agreement. These categories are general and mean to serve as guidelines. They are not intended to be all-inclusive, nor do they imply that all activities within a particular category are necessarily equal. Furthermore, these guidelines should be interpreted with sufficient flexibility to allow outstanding achievements and contributions in lower categories to receive appropriate recognition. It is recommended that the candidate organize the presentation of their portfolio with regard to the relative importance of their professional recognition activities.

Category A (National/International or Tier 1 Activities)

- (1) Publication of a book or computer program by an established publishing company, or release of a recording on a recognized label.
- (2) Holding an elective office/position in a national/international professional organization.
- (3) Commission, award, or prize of national/international significance.
- (4)
 - a. Solo performance or conducting engagement with a nationally/internationally recognized professional ensemble or opera company.
 - b. Chamber music performance with nationally/internationally recognized professional ensemble or artists.
- (5) Composition performed by a nationally/internationally recognized band, choir, orchestra, chamber music ensemble, or soloist.
- (6) Publication of a peer-reviewed article in a professional journal of national/international scope. May include electronic publication.
- (7) Peer-reviewed presentations at a national/international conference (paper, performance, lecture/demonstration, etc.).
- (8) Invited presentations at a national/international conference (paper, performance, lecture/demonstration, etc.)

- (9) Solo performance of national/international scope.
- (10) Adjudication of a musical event of national/international stature.

Category B (Regional or Tier 2 Activities):

- (1) Presentation of a peer-reviewed paper or other major responsibility at a regional professional conference.
- (2) Publication of a non peer-reviewed article in a major publication. May include electronic publication.
- (3) Presentation of a recital in a major cultural area outside of Michigan.
- (4) Performance or guest conducting engagement with an established band, choir, orchestra or chamber ensemble outside of Michigan.
- (5) Composition performed at another university or by an established community ensemble outside of Michigan.
- (6) Solo or chamber music performance, guest scholar, or conducting engagement at another university outside of Michigan.
- (7) Holding state office/position in a regional professional society.
- (8) School visitation as an invited consultant outside of Michigan.
- (9) Presentation of a clinic or workshop outside of Michigan.
- (10) Adjudication of a regional music event.
- (11) Invited presentations at regional conferences (paper, lectures/demonstrations, performances, etc.)
- (12) Acceptance, for publication or release, of a book, computer program or recording.

Category C (State or Tier 3 Activities):

- (1) Solo or chamber music performance in Michigan. (Faculty ensemble tours for which load credit is received should not be counted. See Workload, Section XVI.)
- (2) Invited presentations at state professional conferences (e.g. presentations, lecture/demonstrations, panels, performances).
- (3) Peer-reviewed presentation at a state or local conference (paper, lecture/demonstration, performance, etc.)

- (4) Conducting engagement in Michigan.
- (5) School visitation as an invited consultant in Michigan.
- (6) Composition performed at another university or by an established community ensemble in Michigan.
- (7) Solo or chamber music performance, guest scholar, or conducting engagement at another university in Michigan.
- (8) Publication of an article in a trade journal, including electronic publication.
- (9) Publication of a book review or music review, including electronic publication.
- (10) Organizational and/or duties associated with state conference or convention.
- (11) Completion of book, computer program, or recording.
- (12) Commission, award, or prize of state or local significance.
- (13) Attendance at a national or regional meeting or professional society.
- (14) Active participation in a state professional society.

Category D (Local or Tier 4 Activities):

- (1) Adjudication of a musical event.
- (2) Presentation of a clinic or workshop on campus or in the Kalamazoo area.
- (3) Attendance at a state meeting of a professional society.
- (4) School visitation in the Kalamazoo area.
- (5) Performance, lecture, or guest conducting engagement on campus or in the Kalamazoo area not related to assigned load.
- (6) Performance of a composition in the Kalamazoo area.
- (7) Report of research, book, computer program or recording in progress.

3. Professional Service

This area deals with professionally relevant service to the School, College, University, or community. A record of Professional Service is expected for promotion. Professional Service will be assessed according to the activities in Categories A, B, and C, with those activities in Category A receiving the highest evaluation, those in B the next

highest, etc. These categories are general and mean to serve as guidelines. They are not intended to be all-inclusive, nor do they imply that all activities within a particular category are necessarily equal. Furthermore, these guidelines should be interpreted with sufficient flexibility to allow outstanding achievements and contributions in lower categories to receive appropriate recognition. It is recommended that the candidate organize the presentation of their portfolio with regard to the relative importance of their professional service.

Category A:

- (1) Office held in Faculty Senate or WMU-AAUP.
- (2) Chair of a University council or committee.
- (3) Chair of School of Music elected committees (e.g. Promotion, Tenure) and/or Search Committees.
- (4) Chair of a College of Fine Arts Committee.
- (5) Substantial service to a national/international professional organization

Category B:

- (1) Office held in a professionally relevant community organization.
- (2) Area Chair
- (3) Chair of a non-elected school committee.
- (4) Membership on an elected School committee (e.g. Promotion and Tenure) and/or Search Committees.
- (5) Membership on a University council or committee.
- (6) Membership on a College of Fine Arts committee.
- (7) Significant recruiting activity.
- (8) Significant service to a national/international professional organization

Category C:

- (1) Membership on the Board of University Institute.
- (2) Elected representative to the School Advisory Council.
- (3) Active participation in a professionally relevant community organization.
- (4) Membership on a non-elected school committee.
- (5) School WMU-AAUP representative.
- (6) Membership in the Faculty Senate.
- (7) Work as a faculty ensemble manager, or other area or school responsibility unrelated to assigned load.
- (8) Speaking engagement with a community organization.

D. Decision and Notification

Using all of the above evaluation data, the School Promotion Committee will prepare a list of those persons to be recommended for promotion. Prior to submitting recommendations to the Director the Chair of the Promotion Committee will convey in writing the results of each evaluation to the respective candidates being considered. The relationship of measures of performance shall be as outlined in the Western/WMU-AAUP Agreement. The written statement for candidates not being recommended must include the areas in which his/her professional performance were found to be insufficient for promotion.

- E. Appeal Process
Within the notification timetable for consideration of promotions in the Western/WMU-AAUP Agreement, a faculty member or a faculty specialist who wishes to appeal the School of Music Promotion Committee's recommendation must do so in writing to the Chair of the School Promotion Committee. All appeals will be immediately considered at a School of Music Promotion Committee meeting.
- F. Final Recommendation
The final list of recommendations and copies of all supporting materials will be given to the College Promotion Committee and the Music School Director by the Chair of the School of Music Promotion Committee. The Promotion Committee vote shall be included in promotion statements.
- G. Promotion to Associate Professor
The tenure and promotion of faculty and faculty specialists are governed per the Western/WMU-AAUP Agreement. The relationship between the Tenure Award and the Award of Promotion to the rank of Associate Professor for School of Music faculty is defined as follows:

For a faculty member ranked as Assistant Professor, the awarding of tenure shall automatically be coupled with the awarding of promotion to the rank of Associate Professor. The Tenure Committee may request input from the Promotion Committee in an advisory capacity.
- H. External Review Policy for Promotion
In accordance with Article 18.3.9 of the Western/WMU-AAUP Agreement, an external review for traditionally-ranked faculty may be initiated by the candidate, the DPC (department promotion committee), or the department chair. Guidelines and deadlines for external reviews will be the same as in the tenure section above, except the associated responsibilities belong to the chair of the DPC (departmental promotion committee) instead of the chair of the DTC.

X. EDUCATIONAL ATTAINMENT EQUIVALENCIES POLICY

General Information

- Work done while a student or done as part of an assigned faculty workload may not be counted toward professional equivalency requirements.
- In all instances where a number of activities or accomplishments are stipulated, that number is to be considered the required minimum.
- In the lists of equivalencies to the doctorate, no single activity may be counted toward the completion of two accomplishments.
- In instances where a faculty member is assigned duties which require him/her to cross instructional areas, he/she may choose the area in which he/she wishes to fulfill educational attainment criteria. It is understood, however, that the faculty member must complete requirements in their entirety in a single area in order to be eligible for the appropriate levels of promotion.
- Where doctorate is indicated, it is to be understood that this means an earned degree.

- Judgments as to whether faculty meet these criteria will be made by the School Tenure Committee.

A. Educational Attainment Equivalencies for the Ranks of Associate and Full Professor

1. Composition Doctorate

OR

Six years of productivity as a composer, a Master's degree, and completion of 4 of the 7 professional accomplishments listed below:

- a. Performances - the composer must have received 6 performances of 6 different compositions under professional auspices, by recognized professional performing ensembles or soloists. Three of these performances must take place off campus.
- b. Commissions - completion of a commission from an established foundation, university, public institution, or performance group or soloist of repute.
- c. Publications - publication of a major work by an established publishing house; or a commercial recording of the composer's work(s); or 1 book; or 4 articles or 8 book or music reviews in recognized professional journals; or presentation of 4 papers at professional meetings; or a proportional combination of any of the above. In the case of recordings, a self-produced recording without commercial distribution will not be considered for this category.
- d. Awards - recognition of the composer's work(s) through such monetary and/or performance awards as the Pulitzer Prize, ASCAO, BMI, ACA, or the success of the composer's work(s) in competitions which have a regional, national, or international scope, such as ISCM, GAUDEAMUS, or other important public, foundation, or university-sponsored competitions.
- e. Grants or Fellowships - of national or international scope; awarded for the purpose of enabling the composer to pursue creative activity; such fellowships as the Guggenheim, Prix de Rome or Fulbright, or grants from the Ford Foundation, National Endowment for the Arts, etc.
- f. Distinguished Honors - invitations to adjudicate significant competitions, such as the Pulitzer Prize, BMI Competition, etc.; or holding national office in professional associations; or serving as guest artist/scholar at symposia, institutes, other universities, etc.
- g. Post-Graduate Study - 24 semester hours of doctoral level music study. Private applied study with teachers of substantial position and rank (major symphony principals, conductors, non-credit study with other major university teachers) may be given credit at the following level: 7 hours of study = 2 credits. This study can account for a total of 6 of the 24. Written verification of non-credit study will be required. Study at nationally recognized institutions and workshops (such as the Aspen Music Festival, Tanglewood Music Institute) where graduate credit is received may count for a maximum of 4 of the 24.

2. Education Doctorate
3. History Doctorate
4. Performance/Conducting Doctorate

OR

Six years of productivity as a performer/conductor, a Master's degree, and completion of 4 of the 7 professional accomplishments listed below.

a. Performances

- (1) The performer - 6 solo recitals (chamber works may be included as a portion of the program) of differing repertoire; or 25 chamber music performances, including at least 5 different programs; or 12 concerto performances of at least 4 different concerti; or a proportional combination of any of the above. Half of the total performances must take place off campus.
- (2) The conductor - serve as guest conductor of 6 different musical organizations, conducting at least one full program for each of the 6 groups.

b. Clinics, Workshops, Adjudications, and Camps, - presentation of 10 Clinics and/or Workshops or their equivalent as follows:

(1) Performer

- (a) Up to 5 of the clinics may be for public schools (off campus). A clinic at this level is assumed to be 1-2 hours in duration. Performers in faculty ensembles who do public school tours beyond 3 presentations per semester may count individual clinics on these tours. In this instance 4 tour clinics must be given for each 1 counted in this category and a maximum of 2 (8 tour clinics) may be used to satisfy the Equivalency requirements.
- (b) At least 2 of the clinics must be at the state level or broader, i.e. Clinics at the Midwest Conference in Ann Arbor; statewide organizations like Percussive Arts Society, MTNA, MENC, NATS; or at colleges and universities. Adjudications at these levels are counted as equivalent to clinics.
- (c) Clinics given at other universities as a part of a Faculty Ensemble Tour (non-load) will count at the level of 1 for every 2 clinics. The term "clinic" is defined to mean an individual clinic. A maximum of 2 clinics (4 tour clinics) may be used toward the Equivalencies requirements.

- (d) Full-time teaching at music camps which draw students from multiple school districts will count as 2 of the total of 10 clinics, assuming a 2- week camp as the norm. A 1-week camp will count as 1 and may be repeated for 1 more credit. Maximum credit in the category shall be 2 of the required 10.
- (e) Full-day workshops will count as 2 credits. Half-day workshops count as 1 credit. One campus workshop may count in this area. Other workshops must take place off campus. Substantiation must be provided by submission of programs or schedules of events. No more than 2 credits may be given for any one workshop. Maximum credit in the category shall be 8 of the required 10.
- (f) Individual clinics and adjudications given for local music organizations (such as MSBOA district meetings, area music teacher associations, community choral societies, etc.) shall be given 1 credit for each presentation. Maximum credit in the category shall be 3 of the required 10.

(2) Conductor

- (a) Up to 5 of the clinics may be for public schools (off campus). A clinic at this level is assumed to be 1-2 hours in duration. Performers in faculty ensembles who do public school tours beyond 3 presentations per semester may count individual clinics on these tours. In this instance 4 tour clinics must be given for each 1 counted in this category and a maximum of 2 (8 tour clinics) may be used to satisfy the Equivalencies requirements.
- (b) At least 2 of the clinics must be at the state level or broader, i.e. Clinics at the Midwest Conference in Ann Arbor; statewide organizations like Percussive Arts Society, MTNA, MENC, NATS; or at colleges and universities. Adjudications at these levels are counted as equivalent to clinics.
- (c) Clinics given at other universities as a part of a Faculty Ensemble Tour (non-load) will count at the level of 1 for every 2 clinics. The term "clinic" is defined to mean an individual clinic. A maximum of 2 clinics (4 tour clinics) may be used toward the Equivalencies requirements.
- (d) Full-time teaching at music camps which draw students from multiple school districts will count as 2 of the total of 10 clinics, assuming a 2-week camp as the norm. A 1-week camp will count as 1 and may be repeated for 1 more credit. Maximum credit in the category shall be 2 of the required 10.
- (e) Full-day workshops will count as 2 credits. Half-day workshops count as 1 credit. One campus workshop may count in this area.

Other workshops must take place off campus. Substantiation must be provided by submission of programs or schedules of events. No more than 2 credits may be given for any one workshop. Maximum credit in the category shall be 8 of the required 10.

- (f) Individual Clinics and adjudications given for local music organizations (such as MSBOA district meetings, area music teacher associations, community choral societies, etc.) shall be given 1 credit for each presentation. Maximum credit in the category shall be 3 of the required 10.
- c. Publications - publication of one book; or 4 articles or 8 book or music reviews in recognized professional journals; or one commercial recording as a soloist, chamber music player, or conductor; or presentation of 4 papers at professional meetings; or 4 compositions/arrangements, transcriptions/editions, or a proportional combination of any of the above. In the case of recordings, a self-produced recording without commercial distribution will not be considered for this category.
- d. Awards - recognition of the performer's (conductor's) work through an award or prize of regional, national or international scope.
- e. Grants or Fellowships - of national or international scope; awarded for the purpose of enabling the performer (conductor) to pursue creative activity; such fellowships as the Fulbright, or grants from the Ford Foundation, National Endowment for the Arts, etc.
- f. Distinguished Honors - invitations to adjudicate national or international competitions; or holding national or international office in professional associations; or serving as guest artist/scholar at symposia, institutes, other universities, etc.
- g. Post-Graduate Study
 - (1) 24 semester hours of doctoral level music study. Private applied study with teachers of substantial position and rank (major symphony principals, conductors, non-credit study with other major university teachers) may be given credit at the following level: 7 hours of study = 2 credits. This study can account for a total of 6 of the 24. Written verification of non-credit study will be required. Study at nationally recognized institutions and workshops (as the Aspen Music Festival, Tanglewood Music Institute) where graduate credit is received may count for a maximum of 4 of the 24.
 - (2) ABD (all but dissertation) toward doctorate. ABD is considered to signify course work complete, comprehensive or preliminary exams passed, and only recitals and/or dissertation remaining. Fulfilling ABD

requirements counts as completion of two (2) of the required four (4) categories.

5. Theory Doctorate

6. Therapy

Board certification (or eligibility for Board Certification) with at least three years of clinical experience, an earned Master's degree in Music Therapy, and AMTA faculty authorization.

B. Partial Educational Attainment Equivalencies for the Rank of Assistant Professor

1. Composition Doctorate

OR

A Master's degree plus 30 semester hours of post-Master's degree study; or evidence of 2 years of productivity as a composer, a Master's degree, and completion of one-third (1/3) of 4 of the 7 professional accomplishments listed below. ("One-third of 4" is meant to allow completion of single categories or partial completion of several categories as a proportional equivalency.)

- a. Performances - the composer must have received 6 performances of 6 different compositions under professional auspices, by recognized professional performing ensembles or soloists. Three of these performances must take place off campus.
- b. Commissions - completion of a commission from an established foundation, university, public institution, or performance group or soloist of repute.
- c. Publications - publication of a major work by an established publishing house; or a commercial recording of the composer's work(s); or 1 book; or 4 articles or 8 book or music reviews in recognized professional journals; or presentation of 4 papers at professional meetings; or a proportional combination of any of the above.
- d. Awards - recognition of the composer's work(s) through such monetary and/or performance awards as the Pulitzer Prize, ASCAP, BMI, ACA, or the success of the composer's work(s) in competitions which have a regional, national, or international scope, such as ISCM, GAUDEAMUS, or other important public, foundation, or university-sponsored competitions.
- e. Grants or Fellowships - of national or international scope; awarded for the purpose of enabling the composer to pursue creative activity; such fellowships as the Guggenheim, Prix de Rome or Fulbright, or grants from the Ford Foundation, National Endowment for the Arts, etc.
- f. Distinguished Honors - invitations to adjudicate significant competitions, such as the Pulitzer Prize, BMI Competition, etc.; or holding national office in

professional associations; or serving as guest artist/scholar at symposia, institutes, other universities, etc.

- g. Post-Graduate Study - 24 semester hours of doctoral level music study. Private applied study with teachers of substantial position and rank (major symphony principals, conductors, non-credit study with other major university teachers) may be given credit at the following level: 7 hours of study = 2 credits. This study can account for a total of 6 of the 24. Written verification of non-credit study will be required. Study at nationally recognized institutions and workshops (such as the Aspen Music Festival, Tanglewood Music Institute) where graduate credit is received may count for a maximum of 4 of the 24.

2. Education Doctorate

OR

A Master's degree plus 30 semester hours of post-Master's degree study; or completion of a Master's degree in addition to having taught a minimum of 5 years as a full-time teacher in the schools (K-12).

3. History Doctorate

OR

A Master's degree plus 30 semester hours of post-Master's study.

4. Performance/Conducting Doctorate

OR

A Master's degree plus 30 semester hours of post-Master's degree study; or evidence of 2 years of productivity as a performer/conductor, a Master's degree, and completion of one-third (1/3) of 4 of the 7 professional accomplishments listed below. ("One-third of 4" is meant to allow completion of a single category or partial completion of several categories as a proportional equivalency.)

a. Performances

(1) The performer - 6 solo recitals (chamber works may be included as a portion of the program) of differing repertoire; or 25 chamber music performances, including at least 5 different programs; or 12 concerto performances of at least 4 different concerti; or a proportional combination of any of the above. Half of the total performances must take place off campus.

(2) The conductor - serve a guest conductor of 6 different musical organizations, conducting at least one full program for each of the 6 groups.

b. Clinics, Workshops, Adjudications, and Camps, - presentation of 10 Clinics and/or Workshops or their equivalent as follows:

(1) Performer

(a) Up to 5 of the clinics may be for public schools (off campus). A clinic at this level is assumed to be 1-2 hours in duration.

Performers in faculty ensembles who do public school tours beyond 3 presentations per semester may count individual clinics on these tours. In this instance 4 tour clinics must be given for each 1 counted in this category and a maximum of 2 (8 tour clinics) may be used to satisfy the Equivalencies requirements.

- (b) At least 2 of the clinics must be at the state level or broader, i.e. Clinics at the Midwest Conference in Ann Arbor; statewide organizations like Percussive Arts Society, MTNA, MENC, NATS; or at colleges and universities. Adjudications at these levels are counted as equivalent to clinics.
- (c) Clinics given at other universities as a part of a Faculty Ensemble Tour (non-load) will count at the level of 1 for every 2 clinics. The term "clinic" is defined to mean an individual clinic. A maximum of 2 clinics (4 tour clinics) may be used toward the Equivalencies requirements.
- (d) Full-time teaching at music camps which draw students from multiple school districts will count as 2 of the total of 10 clinics, assuming a 2-week camp as the norm. A 1-week camp will count as 1 and may be repeated for 1 more credit. Maximum credit in the category shall be 2 of the required 10.
- (e) Full-day workshops will count as 2 credits. Half-day workshops count as 1 credit. One campus workshop may count in this area. Other workshops must take place off campus. Substantiation must be provided by submission of programs or schedules of events. No more than 2 credits may be given for any one workshop. Maximum credit in the category shall be 8 of the required 10.
- (f) Individual clinics and adjudications given for local music organizations (such as MSBOA district meetings, area music teacher associations, community chorale societies, etc.) shall be given 1 credit for each presentation. Maximum credit in the category shall be 3 of the required 10.

(2) Conductor

- (a) Up to 5 of the clinics may be for public schools (off campus). A clinic at this level is assumed to be 1-2 hours in duration. Performers in faculty ensembles who do public school tours beyond 3 presentations per semester may count individual clinics on these tours. In this instance 4 tour clinics must be given for each 1 counted in this category and a maximum of 2 (8 tour clinics) may be used to satisfy the Equivalencies requirements.

- (b) At least 2 of the clinics must be at the state level or broader, i.e. Clinics at the Midwest Conference in Ann Arbor; statewide organizations like Percussive Arts Society, MTNA, MENC, NATS; or at colleges and universities. Adjudications at these levels are counted as equivalent to clinics.
 - (c) Clinics given at other universities as a part of a Faculty Ensemble Tour (non-load) will count at the level of 1 for every 2 clinics. The term "clinic" is defined to mean an individual clinic. A maximum of 2 clinics (4 tour clinics) may be used toward the Equivalencies requirements.
 - (d) Full-time teaching at music campus which draw students from multiple school districts will count as 2 of the total of 10 clinics, assuming a 2-week camp as the norm. A 1-week camp will count as 1 and may be repeated for 1 more credit. Maximum credit in the category shall be 2 of the required 10.
 - (e) Full-day workshops will count as 2 credits. Half-day workshops count as 1 credit. One campus workshop may count in this area. Other workshops must take place off campus. Substantiation must be provided by submission of programs or schedules of events. No more than 2 credits may be given for any one workshop. Maximum credit in the category shall be 8 of the required 10.
 - (f) Individual clinics and adjudications given for local music organizations (such as MSBOA district meetings, area music teacher associations, community choral societies, etc.) shall be given 1 credit for each presentation. Maximum credit in the category shall be 3 of the required 10.
- c. Publications - publication of 1 book; or 4 articles or 8 book or music reviews in recognized professional journals; or 1 commercial recording as a soloist, chamber music player, or conductor; or presentation of 4 papers at professional meetings; or 4 compositions/arrangements, transcripts/editions; or a proportional combination of any of the above. In the case of recordings, a self-produced recording without commercial distribution will not be considered for this category.
 - d. Awards - recognition of the performer's (conductor's) work through an award or prize of regional, national or international scope.
 - e. Grants or Fellowships - of national or international scope; awarded for the purpose of enabling the performer (conductor) to pursue creative activity; such fellowships as the Fulbright, or grants from the Ford Foundation, National Endowment for the Arts, etc.

- f. Distinguished Honors - invitations to adjudicate national or international competitions; or holding national or international office in professional associations; or serving as guest artist/scholar at symposia, institutes, other universities, etc.
 - g. Post-Graduate Study - 24 semester hours of doctoral level music study. Private applied study with teachers of substantial position and rank (major symphony principals, conductors, non-credit study with other major university teachers) may be given credit at the following level: 7 hours of study = 2 credits. This study can account for a total of 6 of the 24. Written verification of non-credit study will be required. Study at nationally recognized institutions and workshops (such as the Aspen Music Festival, Tanglewood Music Institute) where graduate credit is received may count for a maximum of 4 of the 24.
5. Theory Doctorate
OR
A Master's degree plus 30 semester hours of post-Master's degree study.
6. Therapy
- Board certification (or eligibility for Board Certification) with at least three years of clinical experience, an earned Master's degree in Music Therapy, and AMTA faculty authorization.

XI. EVALUATION POLICIES

- A. Instructor and Course Evaluation System
1. All bargaining unit faculty will administer the Instructor and Course Evaluation System (ICES) as defined by the Western/WMU-AAUP Agreement for each Fall or Spring Semester. At the faculty member's request ICES will be administered for specific classes which he/she teaches during Spring Semester and Summer I Session. In the event that the Director of the School of Music believes it would be in the best interest of the faculty member or the School of Music to administer ICES at times other than Fall Semester or Summer II Session, such evaluations may be administered if the Director informs the faculty member at the beginning of the course(s) to be evaluated and indicates the reason he believes this should be done. Such reasons would typically, but not exclusively be, that Spring/Summer I assignments vary significantly from Fall, more evaluation data are needed to establish a clear profile for the faculty member, etc.
 2. The School of Music Director will arrange for the distribution of these forms to the faculty who will give them in turn to their students for completion. This will be done in accordance with the ICES timeline, available at www.wmich.edu/poapa/ICES.
 3. Faculty members will arrange for a student to collect the completed forms and deliver them to the School of Music Director. The faculty member will then leave the room so the students may finish the forms in privacy. Performance areas and ensemble directors should be especially sensitive to a physical setting for the process that discourages collaboration and encourages a more serious attitude among students in the student evaluation process.

4. The School of Music Director will process the ICES forms per the guidelines set by the ICES Steering Committee. After final grades are submitted to the University Records Office, the questionnaires and a copy of the composite score sheet will be sent to the individual faculty member and become his/her property. It is recommended that faculty make use of additional evaluation tools either of their own design or available from the Faculty Development Office as outlined in the Western/WMU-AAUP Agreement. All of these materials for at least the two regular academic semesters in which ICES was administered from the last two years (at least one of which must be in the current year) will be kept on file by the faculty members if they wish to be considered for promotion or will be evaluated regarding tenure.

Completed forms for each class will be sorted by the office staff into the following categories:

- a. Applied
 - b. Ensemble
 - c. Lecture Classes
 - d. Lab Classes
 - e. General Education Classes
 - f. Workshops
5. At the time of promotion or tenure consideration, profiles of the Overall Effectiveness scores in the categories in 4. above will be sent to the School Promotion and Tenure Committees. The Committees will prepare a summary that includes an evaluation of the faculty member under review:
 - a. according to the individual's standing relative to the overall teaching evaluation profiles,
 - b. making an overall judgment as to competence.

B. Classroom/Studio Visitations

Untenured faculty shall have at least one classroom/studio visitation per year, for the first three (3) years, by either a faculty colleague or an administrator. The Director and faculty member will determine classroom/studio visitation beyond the first three (3) years (Western/WMU-AAUP Agreement, Article 16.3.3.1.2). The Director of the School of Music will send a reminder to the untenured faculty member and his/her area chair(s) that the untenured faculty member must be evaluated. The untenured faculty member and his/her area chair(s) shall determine for each visitation, by mutual agreement, who the observer shall be. Advanced written notice of the visit will be given to the untenured faculty member. The observer will prepare a brief, signed narrative report which will be distributed only to the faculty member and his/her area chair(s).

C. Colleague Evaluations

All faculty in the immediate teaching area of the person being evaluated have the responsibility of evaluating their colleague's competence. In addition, all faculty have the right to complete evaluations for others in the School of Music.

- D. Self-Evaluation
All faculty shall submit their PAR for the past year or as per the Western/WMU-AAUP Agreement. The faculty member may include any information he/she may deem useful in addition to the already mentioned materials. All information shall be duplicated, since it may not be possible to guarantee return of the originals. In addition, a current syllabus for each course taught each semester or session must be on file in the School of Music Office.
- E. Evaluation of Support Staff
Evaluation of support staff is an administrative responsibility. Should the Director of the School of Music or the Advisory Council determine that staff evaluations are necessary, it is recommended that faculty participation in this process be insured through the completion of evaluation forms.
- F. Evaluation of the School of Music Director
The School of Music Director shall be evaluated periodically. The Advisory Council will determine the schedule of evaluations and should coordinate any evaluation with the Dean's evaluation of the Director. Each February the Advisory Council will decide if they wish to evaluate the Director that year. Please refer to Article I.B.3 for further details.

XII. SABBATICAL LEAVES

Sabbatical leave proposals will be submitted to the School of Music Advisory Council. The Advisory Council will review all applications and proposals, and forward them to the School of Music Director with their recommendations. Eligibility requirements, selection process, and timetable will be in accordance with the Western/WMU-AAUP Agreement.

Before sending its recommendations to the Director of the School of Music, the Advisory Council will give preliminary notification of its recommendations to all applicants for sabbatical leaves. Within 48 hours of this preliminary notification any applicant may make a written appeal to the Advisory Council for reconsideration. It is expected that additional data supporting the application for the sabbatical leave will be provided by the faculty member appealing the preliminary ruling. If no appeals are made, the Advisory Council will send its recommendations to the Director.

If an appeal for reconsideration is made to the Advisory Council, the Advisory Council must act in a timely manner to consider the appeal.

XIII. CURRICULUM DEVELOPMENT

- A. Introduction
Curricular changes should be evolutionary. There should be room (space, money, time, personnel) for continual experimentation within the existing structure of courses so that when curricular changes are recommended, they should be the results of (1) experience in the new and (2) inadequacy in the old.
- B. Procedures for Curricular Change
1. Since the curriculum is the material expression of the philosophy of the School, it is obvious that curricular change or development will emerge from new concepts of

purpose, function, and/or teaching techniques. Since changes of this sort may create disagreement as to the desirability of new ideas and structures, the problem is to create a method for curricular change which will assure that change is possible but not made without adequate deliberation and consultation.

2. Suggestions for curricular change may be made by any individual or committee. The usual procedure is for initial discussion to take place in Area meetings and to be forwarded from that point to affected areas/programs. Once these areas/programs have been consulted, the formal proposals are forwarded to the Curriculum Committee. Forms, comparison of old to new, and syllabi for new courses and documents of support from affected areas, programs, departments, and colleges must be submitted before the Curriculum Committee will consider a proposal for adoption.
3. The Curriculum Committee will discuss curriculum change proposals at the first available committee meeting. A final vote will not be taken until a subsequent meeting. The reply will indicate: (a) that the Curriculum Committee approves the proposal as it has been submitted, (b) that the proposal would be acceptable if certain changes were to be made, or (c) that the proposal as presented is not acceptable. If the reply indicates (b) or (c), the Area may either abandon its proposal or redraft it.
4. If the Curriculum Committee accepts the proposal in its final form, it is presented to the Advisory Council, where it is again subject to review and change.
5. If changes are made at the request of the Advisory Council, the proposal will be returned to the Curriculum Committee with recommendations for revision. The Committee will consider revisions and submit its final proposal to the Advisory Council.
6. Following final approval by the Advisory Council, all curriculum recommendations will be forwarded to the School of Music Director.

XIV. PROCEDURES FOR DEVELOPING CLASS SCHEDULES AND TEACHING ASSIGNMENTS

- A. At least six weeks prior to the deadline for finalizing class schedules for a given semester or session, the School of Music Assistant Director will submit a draft of teaching assignments and class schedules to the faculty. All faculty will be invited to respond concerning proposed assignments and class schedule by recommending changes which they feel will enhance the School's offerings during the term in question. Faculty recommendations will be honored whenever possible providing they do not interfere with program needs.
- B. Summer I and Summer II Session offerings are selected by rotation or program demands rather than faculty needs. A rotation of the "required" graduate courses will be devised on a four-year basis offering a greater selection of courses during any given summer, and allowing students to complete a degree by attending Summer II sessions.
- C. Faculty members who are qualified to teach courses offered in the Summer I and Summer II Sessions will be assigned to teach them on a rotational basis as each course is needed to meet program requirements outlined above (except for applied music). When possible, preference

will be given to faculty members who currently teach the offered courses. Workload will be determined on a fractional basis relative to one-half of a full load for a Fall or Spring Semester.

- D. In the event that a unit faculty member is considered to be assigned the responsibility of developing class schedules and teaching assignments, the Advisory Council will be consulted concerning this assignment.

XV. BUDGET AND BUDGET PROCEDURES

- A. The allocation of the Western Michigan University budget for all schools and departments of the University is initiated by the Vice President for Academic Affairs and his/her office, based upon appropriations granted to the Administration of the University by the Legislature of the State of Michigan.
- B. The distribution of the allocation by the University is based upon projected expenditures submitted to the Vice President for Academic Affairs by the Deans of the Colleges of the University. They in turn receive their information from the Chairs/directors of the various departments/schools of each College.
- C. The School of Music Director or Coordinator of Music Budgets will ask the School faculty members to submit a request four to six weeks before the end of the Spring Semester for supplies, services, and equipment for the following academic year. Personnel needs should be submitted from the various school areas and should occur before the end of the Fall Semester.
- D. The School of Music Director will compile and categorize the requests for operational expenditures. Subsequently, the School of Music Director will present all budgetary items to the Advisory Council, which will make recommendations regarding priorities.
- E. When the final budget is allocated to the School, the School of Music Director will discuss the information with the Advisory Council. The School of Music Director will then allocate funds and services to the various faculty or school areas.
- F. In the event that the budget allocation is delayed beyond the fiscal year, the School of Music Director will meet with the Advisory Council to discuss commitments of funds until the final budget allocation is known.

XVI. WORKLOAD

A. Statement of Principle

Faculty workload is governed by Article 42 of the Western/WMU-AAUP Agreement and encompasses many professional duties and responsibilities defined in terms of contractually specified competence, recognition, and service. Individual faculty workloads should be as equivalent as possible (within the School and across the University), with the sum of activities more or less contributing equally to the function and goals of the School of Music in these three categories. The School of Music faculty, by virtue of their command of their respective disciplines, shall make recommendations to the Director of the School concerning workload assignments (including individual faculty course assignment, other assignments and adjustments to workload).

B. Definition of Workload

1. Definition of terms

a. Credit Hour Unit (CHU): Contractually designated workload unit (Full load averages 12 credit hour units for traditionally-ranked tenure-track faculty/semester; 15 credit hour units for Faculty Specialists/semester).

b. Music Teaching Unit (MTU): Alternate unit for measuring workload within the School of Music. 1.5 teaching units = 1 credit hour unit. It is based on the NASM recommendation that a full load for performance faculty is 18 clock hours of private studio instruction per semester (18 music teaching units = 12 credit hour units). (In past SoM Policy documents, this was called a 'schedule hour').

c. Contact hour: Actual assigned time with students in the classroom or studio. 1 Contact Hour = a regular 50 minute class period.

d. Course Credit: university credit the student receives for a course

e. Performance-oriented course: Experiential/practicum classes such as studio lessons, ensembles, group instrument/voice class. Grading is based primarily on applied experiences and jury-style evaluations with less emphasis on written assignments and tests. (Note: this definition is not intended to describe all of the duties associated with this type of course, but simply to distinguish it from other course formats for the purpose of determining the applicable adjustment possibilities listed below.

f. Classroom course: Usually lecture/discussion, seminar, or lecture/lab format; Grading is based primarily on written assignments and tests. (Note: this definition is not intended to describe all of the duties associated with this type of course, but simply to distinguish it from other course formats for the purpose of determining the applicable adjustment possibilities listed below.

2. Full-time load

The current Western/WMU-AAUP Agreement specifies the normal workload policies for an academic year and for Summer I/Summer II sessions. The maximum workload for traditionally-ranked faculty as defined in the 2008-2011 Agreement is 24 credit hour units of regularly scheduled courses in any one academic year, and six credit hour units during Summer I and Summer II sessions (although academic year faculty are not required to teach in the summer). For faculty specialists, the maximum full-time workload shall conform to the provisions of Article 20, and is currently defined as 30 credit hour units for an academic year. In order to create equitable workloads, the Western/WMU-AAUP Agreement also recognizes that faculty workload is not determined solely by course credits, and that commensurate workload consideration shall be available for other duties and responsibilities.

a. Competence

Teaching assignments are the primary component of most faculty workloads. Workload consideration for teaching is based on a combination of course credits, contact hours, and non-contact course requirements. In particular, commensurate adjustment of teaching workload shall be available for faculty whose teaching assignments require the following:

- 1) Classes with high-enrollment
- 2) Graduate- or upper-level instruction
- 3) New or multiple preparations
- 4) Writing-intensive courses
- 5) Supervision of Honor's College courses or theses
- 6) Individual student projects (*e.g.*, independent studies)

b. Recognition

As a research university, most faculty are required to maintain a high level of activities related to professional recognition. Therefore, in addition to teaching, workload adjustment shall be available for those faculty engaged in substantial research, creative and/or other scholarly activities.

In the event a faculty member seeks a buyout of part of their assigned workload due to a grant or other award, it is incumbent on that faculty to notify the Director and Area members in advance of such a situation.

c. Service

All faculty are expected to provide a reasonable share of service to the school, college, and university as a normal part of their duties. However, in negotiation with the Director, workload adjustment shall be available for those faculty engaged in heavier service responsibilities including (but not limited to) the following:

- 1) Heavy advising responsibilities; supervising or coordinating graduate assistants, field experiences, studios, laboratories, clinics, or other situations which result in contact hours significantly in excess of the nominal course credits of a faculty member's load (such as internship advising).
- 2) School of Music Area Chairs and Program Directors
- 3) Support or maintenance duties for equipment, technology, or other facilities.
- 4) Additional assigned recruitment responsibilities.
- 5) Substantial curricular development for the school or college (*e.g.*, a new program or major restructuring of an existing degree program)
- 6) Leadership responsibilities (*i.e.*, Chair) in other activity-intensive college, university, or professional committees

3. Overload

a. Traditionally-ranked faculty

Based on the contractually defined maximum workload of 24 credit hour units (*CHU*) per year, the average semester workload assignment for traditionally-ranked faculty is 12 *CHU* [18 *MTU*]. Since it is not always possible to assign workloads in this exact number of credit hour units, semester workload assignments that fall between 11 and 13 *CHU* [16-20 *MTU*] will also be considered normal. An overload is defined as more than 13 *CHU* [20 *MTU*] in a single semester or more than 24 *CHU* [36 *MTU*] in an academic year. A faculty who is assigned an overload by the Director in a given semester may receive an adjustment in workload for the semester immediately prior to or following that semester. Except by mutual agreement between the faculty member and the Director, teaching overloads shall not be remedied by the removal of credit for

the other necessary duties, conditions, and responsibilities outlined above under Competence, Recognition and Service.

b. Faculty Specialists

The average semester workload is 15 *CHU* [25 *MTU*]. Semester workload assignments that fall between 13.5 and 16.5 *CHU* [22.5-27.5 *MTU*] will also be considered normal. An overload is defined as more than 15 *CHU* [25 *MTU*] in a single semester or more than 30 *CHU* [50 *MTU*] in an academic year.

C. Measuring Workload

This section provides specific numerical guidelines for measuring workload equivalencies. While it addresses activities in all three areas of workload (*i.e.* competence, recognition, and service) it is not intended to be restrictive nor preclude adjustment for other related activities not specifically listed. For clarity, all workload amounts will be listed in Credit Hour Units and Music Teaching Units (formerly Schedule Hours).

1. Competence (equivalencies)

a. Performance-oriented Courses

Average workload equivalency for performance-oriented courses is .67 Credit Hour Units (*CHU*) [1 Music Teaching Unit (*MTU*)] per contact hour, with specific adjustments as indicated below:

1) Applied Music (private lessons):

.33 *CHU* [.5 *MTU*] for each student registered for one course credit.

.45 *CHU* [.67 *MTU*] for each student registered for two course credits at the 1000- or 5000-level.

.67 *CHU* [1 *MTU*] for each undergraduate student registered for two or more course credits at the 2000- or 3000-level.

.67 *CHU* [1 *MTU*] for each graduate student registered for two or more credits at the 6000-level.

At the option of the instructor, a combination of studio classes and private lessons may be given. The assignment of workload hours will be based upon the number of course credits for which each student is registered rather than upon the mode of instruction.

2) Student Ensembles

a) Ensemble conductors shall receive .67 *CHU* [1 *MTU*] for each contact hour of scheduled rehearsal. Portions of a contact hour will receive the equivalent portion of equivalencies (*e.g.*, 25 minutes = .33 *CHU* [.5 *MTU*]). These ensembles normally meet for 3 or more contact hours per week.

b) Ensemble coaches shall receive .67 *CHU* [1 *MTU*] for each contact hour of instruction. Chamber ensembles will meet a minimum of three hours per week, but the instructor will normally be required to be present for only one contact hour per week. Exception to this format and workload equivalencies must be negotiated with the Director.

c) Additional workload adjustment shall be available for instructional support outside of the scheduled rehearsal times (*e.g.*, rehearsal preparation, national or international tours and performances). Due to the varied nature of these activities, such adjustment should be negotiated with Director.

3) Group instrumental/vocal/conducting (laboratory) classes
.67 *CHU* [1 *MTU*] for each contact hour of instruction.

b. Classroom Courses

Average workload equivalency for classroom courses is 1 Credit Hour Unit (*CHU*) [1.5 Music Teaching Unit (*MTU*)] per course credit, with specific adjustments as indicated below:

1) Additional contact hours. An additional 1 *CHU* [1.5 *MTU*] for each contact hour beyond the number of course credits.

2) High-enrollment. Policies regarding the establishment of class-size capacities for specific courses are governed by Article 42.14 of the Western/WMU-AAUP Agreement. Within the boundary of the maximum enrollment capacity, it is recognized that the same course (or similar courses) may be offered within different ranges of class size (normal, high, and extra-high) and that additional adjustment shall be available for offerings with higher levels of enrollment.

High enrollment classes shall receive an additional 1 *CHU* (1.5 *MTU*);
Extra-high enrollment classes shall receive an additional 1.5 *CHU* (2.33 *MTU*).

With regard to pedagogical format, most classroom courses in the School of Music fall within one of three general categories: large lecture (*e.g.* MUS 1500 and similar general education courses); medium lecture (*e.g.* MUS 1600, 1700, 2700, etc.); and small lecture/seminar (*e.g.* MUS 2600, 5720, 6700, etc.).

For large lecture courses, high enrollment is defined as 51-150; extra-high enrollment as 151 and above. For medium lecture courses, high enrollment is defined as 26-50; extra-high enrollment as 51 and above. For small lecture/seminar courses, high enrollment is defined as 19-30; extra-high enrollment as 31 and above.

The appropriate category for a given course shall be determined by agreement between the Director and the Faculty Area responsible for teaching that course. Courses which do not fit one of these three categories shall have comparable definitions of enrollment levels determined likewise by agreement with the Director.

3) Graduate- or upper-level instruction. 5000- and 6000-level seminar courses shall receive an additional .34 *CHU* [.5 *MTU*] per course credit.

4) Multiple or new preparations. A normal teaching load shall not exceed three separate course preparations per semester, nor more than one new preparation (*i.e.*, new to the faculty member including a new topic for an existing course) per semester. An additional .5 *CHU* [.75 *MTU*] per course credit shall be available for the fourth (and each subsequent) course preparation(s) and/or the second (and each subsequent) new preparation(s). Any new course (*i.e.*, new to the university, not a new topic for an existing course) shall also receive an additional .5 *CHU* [.75 *MTU*] per course credit.

5) Writing-intensive courses. Courses designated as writing-intensive (*e.g.*, fulfills the University writing requirement) shall receive an additional .34 *CHU* [.5 *MTU*] per course credit.

c. Individual instruction

1) Independent Study. Independent study implies that a student is to work in the proposed study area on an independent basis. Meetings with the faculty member would normally occur at the beginning of the term (to lay plans and guidelines for the study), one or two meetings during the term (to check progress), and a final meeting (for evaluation). Ten to twelve hours should be a normal estimate of faculty time spent on the average independent study project carrying 2 course credits. Workload adjustment for independent study will be allocated according to the following principles:

a) .5 *CHU* [.67 *MTU*]) schedule hour for each 25 contact hours as presented on the *Independent Study Request Form*. (This reserves 5 hours for reading papers, correcting drafts and outlines, *etc.*, making the total time spent approximately 30 hours for each load credit earned in a semester/session.) Fractional load credit may be awarded for projects of lesser dimension.

b) A faculty member may agree to supervise an independent study project. If he/she does so, it is done with the understanding that this workload shall reflect a voluntary overload. If he/she wishes to have his/her regular assignment reduced as a result of accepting independent study projects, he/she must secure the agreement of the School of Music Director. If it is possible to reserve workload time for a faculty member who may be requested to fulfill independent study requests on a frequent and consistent basis, every effort will be made to do so.

2) Master's Theses normally require supervision over an extended period of time. When each Master's Thesis is completed, the principal advisor will receive .67 *CHU* [1 *MTU*] in consultation with the Director.

2. Recognition (equivalencies)

a. Performance/creative activities

1) Membership in an organized faculty ensemble: 1.34 *CHU* [2 *MTU*] An additional .22 *CHU* [.33 *MTU*] for each ensemble should be given to a faculty member who is in two ensembles. In order to qualify for this workload credit

the ensemble must give one public performance on campus each semester (this need not be a complete program, but should be a major portion of a Convocation or an evening recital), and participate in an organized tour or present a full recital off campus each semester. Exceptions may be negotiated with the Director of the School of Music.

2) Solo recital/Chamber Music Recital: .67 *CHU* [1 *MTU*] In order to qualify for this workload credit, the soloist must present a minimum of one complete program (or a number of segments of different programs equaling in scope one complete program) on campus or off campus.

3) Accompanying a solo recital or equivalent: .67 *CHU* [1 *MTU*] No person may receive more than a total of 2 *CHU* [3 *MTU*] for any kind of performance in any one semester except as indicated in #1 above.

b. Research/scholarly activities

1) Faculty engaged in research (scholarly and/or creative) shall receive 1-3 *CHU* [1.5-4.5 *MTU*] depending on the level of activity. The Director may require documentation of the proposed research and/or evidence of productivity in support of the amount of equivalency.

3. Service (equivalencies)

a. Chairs/Directors. School of Music Area Chairs and Program Directors (including but not limited to Director of Bands, Director of Choral Activities, Director of Music Therapy, etc.) shall be awarded a minimum of 1 *CHU* [1.5 *MTU*].

b. Recruitment. Recruiting of new students to major in music is an assumed responsibility of every faculty member. Faculty members who are assigned unusually heavy recruitment responsibilities shall receive .67 *CHU* [1 *MTU*] for every 2 contact hours of assigned additional recruiting activity per week. These assignments shall be negotiated with the Director

c. Other special service activities. Due to the uniqueness of various service responsibilities, it is difficult to prescribe an exact amount of equivalency for every situation. Adjustments for service obligations beyond the normal duties of a faculty member shall be negotiated with the Director.

D. Workload Adjustment

1. The Director of the School of Music shall make workload assignments which take into consideration the needs of both the school and the faculty and conform to the requirements and recommendations listed above. Individual faculty members and Area Chairs should engage in informal discussions with the Director on a regular basis to discuss preferences and recommendations for course assignments, class meeting times, and workload adjustments. The Director shall notify each faculty member of their proposed workload assignment early enough to allow time for the faculty member to review the assignment and request changes.

2. Workload Appeals Process

A faculty member who perceives that his/her workload exceeds the recommended parameters

set forth above and in the Western/WMU-AAUP Agreement shall have the right to appeal following Article 42.10 of the Western/WMU-AAUP Agreement.

XVII. PROCEDURE FOR AMENDING SCHOOL OF MUSIC POLICIES

- A. The School of Music WMU-AAUP representatives and a three-member ad-hoc committee, appointed by the Advisory Council, will review the policies every three years, beginning in Fall 2011.
- B. The School of Music administrative staff will review relevant areas of the policies according to their established procedure.
- C. Any faculty member may submit a proposal for policy change to the Advisory Council during the Fall and Spring semesters. A simple majority of the Advisory Council may recommend the policy change to the full faculty. The change to the policy will be publicized to the full faculty for two (2) weeks (excluding the first two [2] weeks and last two [2] weeks of each semester), during which time any faculty member may challenge the proposal. If a faculty member challenges the proposal, that proposal must be presented before the full faculty for a vote. If there are no challenges, the change becomes permanent. The WMU-AAUP representatives will then follow the policy approval procedure as outlined in Article 23 (Faculty Participation in Department Governance) of the Western/WMU-AAUP Agreement.

ADDENDUM A

Tour Policies

- I. All ensemble directors and coaches--and instructors who arrange field trips--must plan the semester's work in advance.
 - A. Before the end of the first week of classes, these instructors must give a printed schedule--defining time required to complete the course work including performances, extra rehearsals, sectional rehearsals, field trips, etc.--to each student involved.
 - B. A copy of this schedule (I-A) must also be given by the instructor to the Associate Director (Public Services) whose office must then distribute this information to the music faculty.
 - C. At least two weeks before each tour/field trip, the appropriate coach/conductor/instructor shall circulate to the music faculty an alphabetical list of all students who will be involved in the given tour/field trip. If the two-week notice is given, the instructors/conductors involved should make every effort to cooperate by allowing the students involved to make up any missed work.
 - D. Off-campus performances, tours, and field trips are not allowed in the following instances:
 1. During the first two weeks of any semester;
 2. During the final two weeks of any semester (including final examination week);
 3. During the week prior to or following spring break.
- II. LARGE ENSEMBLE performances during the regular school day will be confined to a total of 5 official tour days during each semester. These five official tour days shall involve no more than one Monday, one Tuesday, one Wednesday, one Thursday, and one Friday.
 - A. The ensembles involved in this category are: Orchestras, Bands, and Choirs.
 - B. Classroom instructors will make every effort to avoid scheduling exams or quizzes during the official tour days (provided these days are known early enough to prepare syllabi). Students involved in touring will be responsible for all material covered in class during their absence.
 - C. The following number of tour days are allocated for each of the ensembles in this category, and are to be taken with the approval of the person responsible for each program.
 1. Orchestra/Chamber Orchestra will be entitled to a total of five each year (three in one semester and two in the other).
 2. Symphonic/Concert Band will be limited to a total of two in a semester when the orchestras use three, but will be entitled to three in any semester when the orchestra uses two or fewer.
 3. Chorale/Collegiates/Women will be entitled to a total of six each year (three each semester).

- D. In addition to Tour Days and the regularly scheduled school campus concerts, each ensemble mentioned in this category will be limited to two performances on evenings and/or weekends per semester.

III. SPECIAL ENSEMBLES are given slightly different considerations due to their recruiting potential, and due to the sometimes less-than-predictable nature of their performance invitations.

A. Marching Band

1. Must comply with I.A., I.B., I.C. and I.D.
2. If a trip involves a morning departure on a Friday, that Friday will become an official tour day and such departures must be limited to one each season.
3. Non-WMU football-related appearances are limited to four per season.

B. Instrumental Jazz Ensemble Program

1. Must comply with I.A., I.B., I.C., and I.D.
2. May use a total of two class days per semester for school tour performances. Each day may include the morning, afternoon and evening.
3. May use two additional nights or weekend days per semester for performances. On these occasions, any previously scheduled class, rehearsal, or performance must take precedence.

C. Vocal Jazz Ensemble Program

1. Must comply with I.A., I.B., I.C, and I.D.
2. May schedule performances on any rehearsal night with a departure as early as 5:30 p.m. and a late return to campus.
3. May use a total of two class days per semester for school tour performances. Each day may include the morning, afternoon and evening.
4. When using two class days for school tour performances, may schedule one additional weekday evening performance. In a semester when no class days are used (or only one class day is used), may schedule two additional weekday evening performances.
5. May schedule additional Friday night and weekend performances "with the consent of those enrolled." On these occasions, any previously scheduled class, rehearsal, or performance must take precedence.

- D. Percussion Ensemble
 - 1. Must comply with I.A., I.B., I.C., and I.D.
 - 2. May use a total of three class days per year for school tour performances - one in the Fall semester and two in the Spring.

- IV. SMALL ENSEMBLE coaches and students are expected to make every effort to fulfill their performance requirements without interrupting the regular class/rehearsal schedule. When a performance is scheduled in conflict with the class/rehearsal schedule, it must be assumed that the faculty coach is fully aware of this fact, and the following then exist:
 - A. The instructors/conductors of the classes/rehearsals involved must receive at least two weeks notice of the planned interruption. If the two-week notice is given by the small ensemble coach, the instructors/conductors involved should make every effort to cooperate by allowing the students involved to make up any missed class work.
 - B. Spontaneous (student-planned or faculty-planned) small ensemble commitments need not be tolerated. Faculty members may not require students to miss a class without the consent of the appropriate colleagues(s) as secured by the sponsoring faculty member. Students always have the option of "skipping" a class/rehearsal with full consequences, but have no right to expect patience or sympathy from the instructor/conductor whose class/rehearsal was "skipped."

- V. FIELD TRIPS
 - A. Must comply with I.A., I.B., I.C., and I.D.
 - B. No class may require a student to participate in more than two field trips per semester. No class may schedule more than one field trip in any one week. Overall, no more than two field trips may be scheduled on the same weekday in any semester.

- VI. Tours, during periods when the University is not in session, are not subject to these policies, but instead depend on the mutual consent of the instructor and ensemble members involved.

- VII. Students will not be expected to perform or rehearse with any ensemble except under circumstances outlined in these policies.

- VIII. If a School of Music ensemble is planning a partially funded trip or event (even if the trip is not during the fall or spring semester), a public announcement must be made to all potential participants by the end of the academic year prior to the trip. An announcement must be posted prior to fall semester auditions, and students must be aware of all financial commitments required for the event before enrolling in the ensemble.

- IX. The consideration of exceptions shall be a responsibility of the School of Music Advisory Council.

ADDENDUM B

Grading Policies

A. Applied music

1. The Applied Music grade should reflect the quality of the product as subjectively determined by the teacher.
2. Grades from a teaching studio should not consistently deviate from the semester's jury grade.

B. Ensemble

1. Because of the dire importance of attendance in making the ensemble a viable educational endeavor, attendance, out of necessity, must directly be reflected in the students evaluation.
2. Therefore, a student who always attends rehearsals and performs satisfactorily, should expect to receive no less than a B in that ensemble. It is assumed that the difference between an A and a B in an ensemble for those who regularly attend will be determined by the standard of performance.

C. Classroom - Undergraduate

1. Because music students are less familiar with and have had minimal study in classroom music courses such as theory, aural skills, and music history, it is expected that grades in these courses will normally be lower than those in ensemble and applied music.
2. The extent to which class attendance and/or class participation affect the grade is determined by the instructor for each course.
3. Classes which are commonly taught in multiple sections (such as Basic Music 1600-1610, Aural Skills 1620-1630-2590-2650, Conducting 2150) and which prepare students for other classes in a sequence, should cover consistent, similar material; have common tests, homework, and grading scales. Furthermore, it is hoped that these sections have common or similar attendance requirements.

ADDENDUM C

Policies for Selection of Graduate Faculty

The Graduate Committee of the School of Music shall be charged to review applications for graduate faculty membership and to make recommendations to the Director.

School of Music criteria for Full Appointment:

1. Earned doctorate or the equivalency as stated in the School of Music Policies, Section VIII.B. Educational Attainment Equivalencies for the Rank of Assistant Professor. (The status of the equivalency attainment will be verified by tenure committee records.)
2. Evidence of record of appropriate research and/or artistic or professional endeavors.
3. Term for Full Appointment is 5 years or as determined by the Graduate College.

School of Music criteria for Associate Appointment:

1. Graduate curricular assignment, supervision of graduate assistants, and/or 6900/7000 Committee membership.
2. Record of appropriate background/degrees and research interests.
3. Term for entry level tenure track faculty is 3 years or as determined by the Graduate College. Term for Board Appointed Adjunct faculty is 3 years or as determined by the Graduate College. Term for part time or Committee appointment is 1 semester to 1 year or as determined by the Graduate College.

School of Music procedure:

1. A faculty member/Area Chair/Program Director may request consideration of an individual for membership on the Graduate Faculty by submitting the following materials to the Coordinator of Graduate Studies:
 - a. A letter requesting consideration stating the reason for the request (graduate curricular assignments to be taught) and listing qualifications.
 - b. Letters from three faculty members supporting the nomination.
 - c. Supporting materials showing involvement in research and/or artistic or professional endeavors (Vita must be attached).
2. The Graduate Committee will consult with the Graduate Coordinator, School of Music Director and may request recommendations from the graduate faculty members of the requestor's area in reaching its decision in developing its recommendation.

ADDENDUM D

Scholarship Policies and Procedures

1. Allocations

- a. Each Area shall be in control of a lump sum of funds from which student scholarships are awarded. The total for each Area will be a sum of the guaranteed amount for each Area plus the extra allocation made annually by the Director of the School as distributed to the Advisory Council.
- b. Areas (except Academic Programs) may award scholarships beyond their total allocation as determined by the Director and the Coordinator of Music Budgets (2008-09 figure: \$2000). This is for the first round of awarding scholarships. After acceptance or not-acceptance forms are received, Areas will not award beyond their allocation in making awards to alternates.

2. Conditions

The minimal requirements for all awards are as follows:

- a. Full-time student for each semester (12 undergraduate credits/6 graduate credits).
- b. Overall grade-point-average of 3.00 (new students given two semesters to establish g.p.a.).
- c. Satisfactory musical progress will be examined each semester through the jury system and/or consultation with appropriate faculty.
- d. The student must be a music major (Areas may waive this requirement with approval of the Director of the School).
- e. Service requirements or special conditions for awards may be designated by an Area, but are subject to review by the Advisory Council in order to maintain general consistency. Conditions must be stipulated in writing by the Area on the Area Scholarship Recommendation Form so that the special conditions can be included in the official scholarship letter from the Director.

3. Student Notification

- a. The official notification for all scholarships shall be made by the Director.
- b. Faculty may contact new students after the audition days and indicate that they are being considered for a scholarship. However, the faculty shall indicate that if a scholarship is awarded, an official letter will be sent by the Director at which time the student will be asked to accept the scholarship. Copies of any correspondence should be sent to the Budget Officer. If special stipulations are required by the Area, these must be included in the correspondence from the faculty.

4. Audition Day and Audition Letter

If a student's audition qualifies him/her for scholarship consideration, a statement to the student will be included in the audition letter from the Music Student Advisor. If a student's audition does not qualify for scholarship consideration, that information will be stated in the audition letter.

5. Special Scholarships

- a. The Director and the Administrative Committee will select the Presser Scholar and the student to hold the College of Fine Arts-Music Scholarship, the McKee Scholarship or any similar award. If an Area does not designate named scholarships, the Director and the Administrative Committee will designate those scholarships from the Area lists to carry the names of Harper Maybee and Thacker; other special designations, for example, are Stulberg and Butler Scholarships in the String Area, the Adams Scholarship in the Vocal Area and the Henderson Scholarship in the Keyboard Area. Faculty will ensure that recipients of named scholarships will respond to the Director's instructions to provide letters, resume, etc. by the deadlines stated in the conditions document. These will be forwarded to the donors.
- b. Ensemble Directors will award scholarship funds for each librarian and manager needed for their ensemble. (4 for band; 2 for choir; 2 for orchestra.) The amount of these awards will be determined by the Director and the Coordinator of Music Budgets. (2008-09 figure: \$500-\$1000 for each of eight [8] awards)
- c. The Leonard Meretta Band Scholarship will be designated by the Director of Bands.
- d. Scholarships similar to the Meretta Band Scholarship will be designated by the appropriate faculty member, as approved by the Director and the Administrative Committee.

6. Guidelines

Areas must award scholarships within the following guidelines:

- a. Scholarships to music majors must be awarded at a minimum of \$500 per year (\$250 per semester).
- b. Areas will have the responsibility of checking that each student meets the minimal conditions at the time of the award and for each succeeding year that the student holds the scholarship. It is strongly suggested that each Area verifies that returning students meet the conditions before Areas meet to award scholarships for the upcoming year since the number of dollars available for new students will be affected by the dollars awarded to those presently enrolled and continuing for the next year. Awarding Areas/Committees are responsible for verifying minimum g.p.a. for returning students on scholarships before they submit their list of scholarships. The Advising Secretary can review the scholarship list and notify the Area Chair of students falling below 3.00 g.p.a. and those who are "borderline" cases. The exact grade-point-average will not be disclosed, only that the student is below or borderline.
- c. Scholarships will be awarded in the form of tuition credit. The award will be applied in two equal amounts against fall and spring tuition assessment.
- d. Late season scholarships will be awarded according to the policy of each area. Each Area will have its own system of awarding scholarships after the end of the academic year so that one faculty member and the Director do not make a decision without Area approval, or without a policy from the Area.

- e. The amount of a scholarship awarded to a student currently holding a scholarship shall not be lowered when renewing the award for the following year unless the Area states in writing to the student that he/she is doing unsatisfactory work or failing to meet any of the “Conditions for Holding a SoM Scholarship” and that is the reason for decreasing the amount of the award.
- f. As detailed in the NASM Handbook, faculty shall not discuss scholarship consideration with a prospective transfer student until that student has secured a scholarship release from his/her current school.

7. Deadlines

- a. Areas will submit Area Scholarship Recommendation Forms to the Scholarship Coordinator after the last Scholarship and New Student Audition day by the deadline detailed in the area scholarship packet materials.
- b. Letters will be sent by the Director as soon as recommendations are received from the Area Chair.
- c. For the scholarship agreement to be binding, all signed contracts must be postmarked May 1st or later, or as specified by NASM.
- d. All scholarships will be awarded prior to the beginning of Fall Semester. The deadline for students to receive a scholarship for Fall in the form of a tuition credit is June 1st.
- e. Exceptions to these deadlines are for scholarships awarded to new students who begin their studies in Spring Semester.

8. Alternates

- a. Areas will submit a list of alternates in priority order. So that all scholarships within one area are kept in the same rank order, alternates will be awarded scholarships equal to or less than those awarded to students ranking above the alternate list. If prestigious scholarships are turned down by students, those funds may be carried over to the next year or awarded to alternates.
- b. Areas are advised to assign a dollar amount to alternates when the original scholarship list is submitted in order to maintain the same rank order as well as to facilitate the late season awarding of scholarships. New students who are designated as alternates will be awarded scholarships at the \$500 minimum.
- c. Until May 19th, alternates will not be awarded scholarships automatically; the Area Chair will instruct the Scholarship Coordinator when an alternate is to be awarded a scholarship.
- d. After May 19th, awards will be made by the Director to alternates when scholarship offers are turned down. If no alternates are listed, the funds will be re-distributed at the discretion of the Director to other Areas.

9. Other Considerations

a. Exceptions to these policies will require the approval of the Director of the School of Music. Areas are advised that making exceptions can cause problems later on so exceptions will not be allowed without substantial reasons.

b. Areas should attempt to maintain a balance of new students and returning students so that scholarship funds are turned over each year as seniors graduate. This will allow funds to be available each year to award to incoming students.

ADDENDUM E

Access to Student Files

To ensure confidentiality of student records as provided by the Family Educational Rights and Privacy Act of 1974, access to student files will be limited to the following persons:

Director of the School, Assistant Director (Undergraduate Advising), Advising Assistant, Administrative Assistant (Scholarships, Assistantships, Applied Music Registration), Graduate Advisor, and Coordinator of Intern Teaching.

ADDENDUM F

Curriculum Change in the School of Music

A. Prior to approval by the Advisory Council, a written proposal for curriculum change must be submitted which will include, but not be limited to:

1. Explanation of the change
2. Rationale for the change
3. Explanation of impact on other departments, colleges, or programs
4. Catalog copy for change (course number, title, and description; credits; prerequisites; program outline; etc.)
5. Specifications for the change (contacts per week; mode of instruction, i.e. lecture, lab, supervision; schedule for offering; etc.)

B. Prior to submission by the Director to the College Curriculum Committee a course syllabus will be placed on file in the Director's office for all proposed new courses and/or changes in content of current courses. The syllabus should include, but shall not be limited to:

1. Statements on how the course fits into the students' educational program.
2. Statements on course objectives. Where does the course lead, intellectually and practically.
3. Statements on knowledge/skills needed prior to entering the course.
4. Outline of topic in order of presentation. A rationale for this ordering of major segments in the course is usually helpful.
5. Statements on mode of instruction--lecture, laboratory, discussion, practicum, etc.
6. Statements on assignments to be made and their purpose.
7. Statements on examinations. Will they require memorization, logic, synthesis, application of knowledge to new contexts?
8. Prospective text/readings and a statement on why they have been selected.

C. Timetables

1. Minor Changes

- a. Curriculum Committee completes action and forwards a written proposal to the Advisory Council.
- b. Advisory Council will act upon each written proposal at the next scheduled meeting.
- c. Proposals approved by the Advisory Council will be acted upon by the Director within 10 days at which time all approved proposals will be forwarded immediately to the College Curriculum Committee.

2. Major Changes

- a. Curriculum Committee completes action and forwards a written proposal to the Advisory Council.
- b. Advisory Council will act upon each proposal at the next scheduled meeting.
- c. Proposals approved by the Advisory Council will be acted upon by the Director within 10 days.

ADDENDUM G

Collaborative Programs

The Director, in consultation with the appropriate faculty members, shall serve as liaison for the School of Music and other parties for curricular projects and for curricular collaborations.

ADDENDUM H

Scheduling Policies Regarding School of Music Performances

1. The last day for master classes, guest artists, and faculty recitals shall be the Friday before the last two weeks of the semester (including the last week of classes and the week of exams). In the Fall semester, this last day will be the Tuesday before Thanksgiving unless there are two weeks of classes after Thanksgiving.
2. The last three days of the last week of classes (Thursday-Saturday) through the completion of finals week will be free of all public events.

Exceptions:

Fall Semester

When the Thanksgiving holiday falls just before the last week of classes, there will be limited allowances for large ensemble performances such as the annual holiday concert, Choral Christmas, Brass Christmas, etc.

Spring Semester

When the Easter holiday falls on the weekend just before the last week of classes, there will be an allowance for the University Symphony Orchestra's "Concerto Concert."

3. On the third Monday after Labor Day, the Concerts Office will begin a two-week priority period of recital scheduling for degree* recitals presented during the academic year (both Fall and Spring semesters). After this priority period, non-degree** recital scheduling can begin.

The appropriate School of Music Advisor (undergraduate or graduate) will need to sign each Request for Scheduling Form to verify the degree/non-degree status before a student can seek a performance date from the Concerts Office.

4. No final exams or juries are to be scheduled during the last week of classes.
5. Exceptions are to be negotiated with the Director of the School of Music.

*A degree recital is defined as one required for the Bachelor of Music degree in Performance or Composition or Jazz Studies as listed in the University Catalogue; and for the Master of Music degree in Performance or Composition as listed in the University Catalogue.

**A non-degree recital is defined as any elective performance not listed in the University Catalogue.