Organizational Structure

POLICIES and PROCEDURES

Adopted April 07, 2005
Revised February 14, 2016
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Introduction

This manual is not intended to supersede information found in The University of Southern Mississippi Faculty Handbook (http://www.usm.edu/pubs/fachbook/2001_Faculty_Handbook_Word_Version_for_Web.pdf) or The University of Southern Mississippi Undergraduate or Graduate Bulletins. If a discrepancy occurs, The University of Southern Mississippi Faculty Handbook and Bulletins supersede the authority of this document.
The University of Southern Mississippi

Vision, Mission, Values & Plan

MISSION

The University of Southern Mississippi is a community of engaged citizens, operating as a public, student-centered, doctoral-granting research university serving Mississippi, the nation, and the world. The University is dedicated to scholarship and learning, integrating students at all levels in the creation and application of knowledge through excellence in teaching, research, creative activities, outreach, and service. The University nurtures student success by providing distinctive and competitive educational programs embedded in a welcoming environment, preparing a diverse student population to embark on meaningful life endeavors.

VISION

The University of Southern Mississippi aspires to be a model student-centered public research university that prepares students to thrive in a global society by providing high quality programs and transformative experiences in a community distinguished by inclusiveness.

VALUES

The mission of the institution is supported by the following values:

1. Research and instructional excellence focused on student success at all teaching sites and through campus-based and distance education
2. Student engagement that fosters personal growth, professional development, and a lifelong commitment to wellness
3. An inclusive community that embraces the diversity of people and ideas
4. Institutional governance that respects academic freedom and faculty inclusion
5. A campus culture characterized by warmth and mutually-supportive connections among students, faculty, staff, and alumni
6. An approach to academics, research, and personal conduct based on integrity and civility
7. An evolving curriculum that fosters lifelong curiosity and critical thinking
8. Community participation that promotes social responsibility and citizenship
INSTITUTIONAL STRATEGIC GOALS

1. Support student success to foster retention, progression and graduation
2. Promote teaching, research, and creative excellence
3. Strategically expand undergraduate and graduate enrollment
4. Strengthen economic and community partnerships
5. Invest in faculty and staff to maximize their potential
6. Promote a culture of inclusiveness of people and ideas
7. Enhance physical, technological, and financial infrastructure to support our mission, vision, and values
8. Improve efficiency and effectiveness of institutional processes and systems

Recommended by the Strategic Planning Committee
Approved by Executive Cabinet on June 2, 2015.
Approved the Board of Trustees on August 20, 2015.
Bylaws of the Faculty of The College of Arts and Letters

ARTICLE I

Name, Objective, and Authority

Section 1. Name. The name of this constituent faculty of the University shall be the faculty of the College of Arts and Letters, hereinafter designated as the “CoAL faculty” or the “College faculty.”

Section 2. Objectives. The College of Arts and Letters is committed to help improve the quality of life through excellence in the acquisition, dissemination, and application of knowledge. To this end, members of the college are committed to excellence in teaching at all levels, from the general education curriculum to advanced graduate studies; serving our communities and professions locally, regionally, nationally, and internationally; and, researching and performing as represented by the full spectrum of interests of social scientists, humanities scholars, and scholars in the fine and performing arts.

Section 3. Authority. The faculty of the College is authorized to establish and manage its own educational objectives, including matters of student admission and curriculum; and to participate in the selection of its Dean, unit administrators, and faculty members. As stated in the Faculty Handbook, the faculty through the Unit Personnel Committee shall participate in personnel decisions regarding performance reviews, tenure assessments, promotion proceedings; make recommendations to the Dean on promotions in academic rank, renewal or non-renewal of employment, dismissal, or termination of employment; and make recommendations to the Dean on applications from members of the unit faculty for academic leaves of absence and sabbaticals.

ARTICLE II

Membership

The Board of Trustees defines the faculty of Mississippi’s public universities as those employees holding appointment within the Corps of Instruction. The University Corps of Instruction shall consist only of full-time employees holding the ranks of Professor, Associate Professor, Assistant Professor, or Instructor, but the Board may approve other teaching personnel. Full-time extension and research personnel and certified Librarians may
be appointed by the President to a rank commensurate with appointment to the Corps of Instruction on the basis of comparable education and training. All University faculty who hold appointments in the College, or who retain academic rank in the College in accordance with the Faculty Handbook, are members of the College faculty.

ARTICLE III

ADMINISTRATION

Section 1. Officers. The administrative officers of the College are the Dean and such Associates and Assistants as shall be appointed by the Dean. The Dean of the College, or the Dean’s representative, shall serve as the presiding officer of the CoAL faculty. The duties and responsibilities of the Dean shall be as specified in the Faculty Handbook.

Section 2. Chairs/Directors of Units in the College. The word “chairs/directors” refers to those administrative officers of the units and departments who report directly to the Dean.

Section 3. College Administrative Council. The Chairs/Directors of the College shall comprise the College Administrative Council, to be presided over by the Dean, or in the Dean’s absence by the Associate Dean. In the absence of both, the council shall elect a temporary chair to preside.

ARTICLE IV

MEETINGS

Section 1. Call of Meetings. Meetings of the CoAL faculty may be called by the Dean or the Dean’s designated representative, or upon the written petition of fifty (50) percent of the College faculty.

Section 2. Quorum. A quorum shall consist of not less than 50% of the voting members of the CoAL faculty as defined in these by-laws, Article II. If less than a simple majority is present, actions are subject to reconsideration in accordance with Section 4 of Article IV.

Section 3. Agenda. The Dean of the College shall be responsible for and shall issue an agenda at least three working days prior to each meeting of the College faculty. The agenda
shall list all subjects to be voted on, although both the Dean and faculty shall reserve the right to bring forth and discuss such new business as they shall deem appropriate.

Section 4. Reconsideration. Actions taken at any meeting of the CoAL faculty at which less than a simple majority is present or recommendations made at a meeting at which a quorum is not present shall be subject to reconsideration in accordance with the following procedure. If the Dean receives a petition requesting reconsideration of a specifically designated action or recommendation taken at the meeting, the Dean shall distribute to all members of the CoAL faculty a mail ballot for such reconsideration. This petition must be received within one week after the meeting and bear the signatures of at least twenty members of the college faculty. A copy of the minutes of the meeting shall accompany the ballot. Decision in the mail ballot must be by majority of those voting on the question, providing that at least as many valid mail ballot are cast on the given question as were cast in the CoAL faculty meeting. If fewer valid mail ballots are cast on the question than were cast in the CoAL faculty meeting, the previous action or recommendation on said question shall stand.

Section 5. Secretary. A secretary will be appointed by the Dean of the College for the meetings.

ARTICLE V

COMMITTEES

Section 1. Standing Committees. Standing committees of the College of Arts and Letters are the College Advisory Committee, College Council, the College Staff Advisory Committee, the College Student Advisory Committee, the College Research/Creative Activity Committee, and the College Awards Committee.

Section 2. Special Committees. Special committees of the College may be created and dissolved by the Dean as needed to service the College.

Section 3. Membership. Names of members appointed to all committees within the College shall be made known to the CoAL faculty.

Section 4. Term of Office. Members of standing committees, except the College Advisory Committee, shall take office the third week of the fall semester and serve for twelve months. Standing committees, with the exception of the College Advisory Committee, and special committees will expire at the same time. Therefore, selection of committee members shall be
accomplished during the first two weeks of the semester with the exception of the College Advisory Committee.

**Section 5. Meetings.** All committees shall meet by call of the chair or Dean, or at the request of at least fifty (50) percent of their members.

**Section 6. Vacancies.** Vacancies, which occur during the academic year in standing committees, will be filled by unit elections of another representative to complete the term. Vacancies, which occur during the academic year in special committees, shall be filled by Dean.

**Section 7. The College Advisory Committee (CAC)**

1. **Membership.**
   a. The College Advisory Committee (CAC) will consist of one full-time tenured faculty member at the rank of associate professor or professor from each unit in the College of Arts and Letters. These representatives will be elected by secret ballot for a three-year term by the respective unit. The election will be held by April 15 with the term of service beginning in May. The terms of service will be staggered so that one-third of the CAC will change each academic year. The first year the rotation will be determined by draw in the CAC meeting developing these guidelines.

   b. While only full-time tenured associate professors or above may serve on the CAC, all full-time faculty of the respective unit may vote for the CAC representative.

   c. However, faculty members with titles such as “visiting,” or “special,” or “adjunct,” that imply impermanence are not eligible to vote. Individuals who are requesting tenure and/or promotion will not serve on the CAC during the year they are reviewed.

   d. University administrative officers serving as President, as Provost, vice presidents, or as departmental chairs within a college may neither vote in elections nor sit as members or ex officio members of the College Advisory Committee.

2. **Chair.** The Chair will be elected by the CAC in the May meeting and will work with candidates to obtain external references if the academic unit can not constitute the required committee.
3. **Rules regarding procedures.** Members of the CAC may participate in consideration of applications from their academic units; however, they are not permitted to vote on these applications.

   a. Strict policies of recusal also govern the deliberations of the CAC. These are:

      i. Members of the CAC who are related (as per Board and University Nepotism Policy) to parties being reviewed must recuse themselves from all personnel proceedings involving such parties. In no event shall they vote or offer advice, either directly or indirectly, to other committee members.

      ii. Members of the CAC reviewing any unit personnel evaluation or recommendation in which they participated in any manner at the unit level may not vote.

   b. Associate Professors sitting as members of the CAC must recuse themselves from all personnel proceedings in all cases involving the promotion of a party from the rank of Associate Professor to the rank of Professor.

4. **Duties of the College Advisory Committee**

   a. To review all departmental recommendations on promotion and tenure, ensuring that both the substantive and procedural policies of departments and the college have been followed.

   b. To review the merits of recommendations for promotion and tenure, and submit personnel recommendations to the Dean and to the University Advisory Committee.

   c. To advise academic Deans on appeals from academic staff members regarding departmental evaluations and personnel recommendations; and

   d. To perform such other duties within their authority as may be required in the Faculty Handbook.

5. **Meetings.** The Dean or chair of the CAC may convene the CoAL Advisory Committee.

   *(Note: For complete information regarding Tenure and Promotion procedures, refer to the Tenure and Promotion sections of the Faculty Handbook).*
Section 8. The College Council

1. Membership. The College Council will be composed of one faculty representative from each of the College units. These representatives should be able to address undergraduate or graduate curriculum issues. When the Council is reviewing graduate curricular issues or graduate programs, members of the Council who are not also regular members of the Graduate Faculty will be excused.

2. Chair. The chair of the College Council will, in most cases, be the Associate Dean.

3. Duties. The College Council advises the Dean, who reserves the right to consult with other interested parties such as the College Administrative Council, on undergraduate and graduate academic affairs. The College Council is authorized to:
   a. recommend improvements in all undergraduate and graduate programs of the College
   b. review and either endorse or reject proposed changes in the undergraduate and graduate curriculum
   c. report its decisions to the dean for transmittal to the Academic or Graduate Council. The dean will report both his/her and the committee's recommendations to the appropriate Council for all curricular matters.

4. Meetings. The chair of the committee will call the meetings after consulting the schedule of the membership. Meetings will normally be held monthly.

Section 9: The College Awards Committee

1. Membership. Each unit shall elect one faculty member to serve on the College Awards Committee.

2. Chair. The chair of the College Awards Committee shall be elected by the members of the Committee.

3. Duties. The College Awards Committee shall establish College Awards, solicit nominations and select the faculty/staff to be recognized.

4. Meetings. The Dean of the College will convene the Committee at the beginning of the Fall semester and the chair of the Committee will call meetings after he/she is elected.

Section 10: The College Staff Advisory Committee
1. **Membership.** The staff in each unit shall select one staff member to serve on the College Staff Advisory Committee.

2. **Chair.** The chair of the College Staff Advisory Committee shall be elected by the members of the Committee.

3. **Duties.** The College Staff Advisory Committee shall consider important matters affecting staff in the College and shall recommend action to the Dean.

4. **Meetings.** The Dean of the College will convene the Committee at the beginning of the Fall semester and the chair of the Committee will call meetings after he/she is elected.

**Section 11: The College Research/Creative Activity Committee**

1. **Membership.** Six members will be selected. Two of the members will be the College's representatives to the University Research Council, and four will be appointed by the Dean, with advice from the Unit Chairs/Directors, for three-year terms, staggered as to term. The two URC members will be selected according to the procedure outlined in that committee's bylaws.

2. **Chair.** The Chair will be elected by members of the Committee.

3. **Meetings.** This Committee will meet at least once each semester.

4. **Duties**
   
   a. Encourage and enhance the quality of scholarship and external funding performance in the College of Arts and Letters.
   
   b. Review, rank, and forward recommendations to the University Research Council for the College’s Summer Faculty Research Grants during each fall semester
   
   c. Communicate research concerns of the college to the University Research Council.
   
   d. Represent the college to the University Research Council and the Vice President for Research and Economic Development in matters relating to research and creative activities.

**Section 12: The College Student Advisory Committee**

1. **Membership.** The College's elected representatives to the Student Government Association shall comprise the Student Advisory Committee.
2. **Chair.** The Dean or Associate Dean will normally chair the meetings.

3. **Meetings.** This Committee will meet at least once each semester.

4. **Duties**
   
   a. Encourage and enhance the quality of all interactions between the faculty and staff and students in the College of Arts and Letters.

   b. Provide feedback and advise as requested on proposed changes in student policies and procedures in the College of Arts and Letters.

   c. The Committee may have other duties from time to time as assigned by the Dean.

**ARTICLE VI**

**UNITS* of the COLLEGE**

**Section 1. Operations.** Each faculty member of a unit has the right to "participate" in decision-making in unit business (except for matters delegated to Unit Personnel Committees and/or Tenure and Promotion Committees). "Participate" as used here means to be informed and to be heard. Faculty recommendations are subject to review by higher administrative authority. Nothing in this paragraph shall be so construed as to prevent faculty from forwarding their views to higher authorities.

**Section 2. Meetings.**

1. Each unit shall hold faculty meetings at least once each semester. Meetings may be convened by the chair/director or at the request of fifty (50) percent of the faculty.

2. A quorum shall consist of not less than one-half of the eligible faculty. Minutes of all meetings must be kept and distributed to the eligible members.

**Section 3. Title, Responsibility, Appointment, and Tenure of Executive Officers.**

1. **Title.** The specific title of the executive of each unit of the College shall be recommended to IHL by the Dean, provost and president.

2. **Responsibilities.** The unit chair/director is both a faculty member and an administrator, being an integral member of the administration. Reporting to the Dean, the unit
chair/director is the chief administrative officer of the unit, responsible for the general direction and supervision of the unit. The unit chair/director is also responsible for the preparation and administration of the unit budget and for making appropriate recommendations to the Dean regarding personnel needs. The unit chair/director leads the department in determining educational policy and implementing institutional policies. This includes establishing curricula, schedules, unit majors, and graduation requirements. The unit chair/director encourages excellence in teaching and engages the faculty in the evaluation of teaching. The unit chair/director is directly responsible for developing the unit faculty, encouraging research, establishing standards of instruction, evaluating instruction, and making recommendations to the Dean regarding salaries, promotions, tenure, and retention. Duties of the unit chair/director are described in the Faculty Handbook.

3. **Appointment**
   
   a. When an unforeseen vacancy occurs in the position of an executive either by retirement, resignation, or removal if necessary, the Dean of the College shall submit to the provost a nomination for acting executive.

   b. When seeking to replace an executive, the Dean and the unit shall decide whether the search will be limited to internal candidates or include external candidates. If either wishes to include external candidates, then such candidates will be included.

   c. Once the search parameters have been defined, the Dean of the College shall create a search committee comprised of members of the unit, and shall name a search committee chair from outside of the unit.

   d. A written report of the recommendation of the search committee and the results of a recommendation of the entire faculty of the unit shall be forwarded to the Dean of the College.

   e. The Dean of the College will forward the recommendation to the Provost and President along with his/her recommendation.

4. **Tenure.** Executive officers are eligible for tenure in the academic rank only under normal procedures outlined elsewhere in these Bylaws and in the Faculty Handbook.

**Section 4. Review of Executive Officers.**

1. **Review.** Executives shall be reviewed annually by the Dean. The Dean shall have the right and responsibility to initiate an earlier review when deemed necessary.
2. **Review Procedure.** The review will normally be conducted during the spring semester, and shall include consideration of the results of any evaluation conducted by the faculty of the unit. This will include a review of past performance and establishment of new goals and objectives for the upcoming year.

*Units refer to the academic divisions of the College such as department, school, etc.*

**ARTICLE VII**

**ELECTION of COLLEGE REPRESENTATIVES**

Election of representatives of the College to Faculty Senate, Council of Chairs, Staff Council, Academic Council, Graduate Council, Research Council, Human Subjects Protection Review Committee, Professional Education Council, Honors Council, Employee Mediation Program, etc. will be accomplished following the rules of the specific body.

**ARTICLE VIII**

**RULES of ORDER**

The College of Arts and Letters faculty or unit faculties, may adopt, by majority, rules of order. Points of order not so covered will be governed by Robert’s Rules of Order, latest edition, provided they are not in conflict with these by-laws or the University Faculty Handbook.

**ARTICLE IX**

**IMPLEMENTATION and AMENDMENT of BY-LAWS**

**Section 1. Implementation.** These By-Laws and any subsequent amendments shall become effective immediately after their adoption by a majority (50% plus 1) of the regular College faculty and approval of the Dean, Provost(s) and President. Ballots shall be distributed and voting at the college level shall be by secret ballot as regards establishment of these By-Laws.
Section 2. Amendment. These By-Laws can be amended or repealed, in part or whole, at any called meeting of the College by a two-thirds majority of those present and voting, provided that the amendment has been submitted in writing to each faculty member of the College at least two weeks in advance of the meeting or at the previous meeting.

Section 3. Subrogation to Faculty Handbook. In the event any provisions of these By-Laws should conflict or be inconsistent with the Faculty Handbook, or any other University policy or regulation, the Faculty Handbook and University policies or regulations shall be controlling.
School of Music (SoM)  
Policies and Procedures

Vision
The School of Music of The University of Southern Mississippi has a responsibility to the citizens of the state and nation to serve as a leader both in world-class music performance and teacher training. We believe that strong performers become even better through the profound understanding gained through teaching, and that the best teachers are informed by their own dedication to artistic excellence. We will impact the state, region and nation through our dedication to becoming a leader in the synthesis of artistic and teacher training at all levels.

Mission
The reputation of The School of Music rests upon the exceptional quality of its faculty and the achievements of its diverse students. Our mission to our students is to provide a rich, diverse, stimulating environment in which both undergraduate and graduate music majors can develop as music professionals in a culture of intellectual, educational and artistic excellence. We recognize and embrace the unique duality of our educational mission alongside our responsibility as the principal provider of musical cultural activities in the region.

Tenets
1. Superior Artistic Training
2. Exceptional Teacher Training
3. Innovative Research and Creative Activities
4. Comprehensive Programs
5. World-class Faculty
6. Educational and Community Outreach

Goals
1. The School of Music is committed to programs and curricula that provide students opportunities to study music according to their needs and interests. The curriculum is comprehensive in order to provide degree programs for those who wish to major or minor in music; it also offers a spectrum of musical experiences for all other students.
2. To meet these goals, the School of Music will:

   a. provide an educational program that is musically and academically sound. Quality academic advisement by faculty is essential to this goal.

   b. offer a variety of programs that accommodate the needs and interests of students.

   c. provide a social setting for students and faculty that is compatible with a humanistic philosophy.

   d. establish a curriculum that has a strong historical base, balanced by reflecting current trends in the arts.

   e. provide a strong music education program that will prepare music teachers to provide quality instruction in the schools of Mississippi, the nation and the world.

   f. provide that the performance of music is given major emphasis in the curriculum. Private lessons, chamber music ensembles and major ensembles (band, orchestra, and choir) are essential.

   g. provide nationally recognized advanced programs and degrees for those students who wish to pursue graduate studies.

   h. enrich the University community by providing artistic experiences and by being a center for creativity.

3. Further, in meeting these goals, the School of Music will:

   a. sponsor special clinics, conferences, workshops, master classes and recitals. Such events are to be conducted by nationally and internationally known artists (e.g., performers, composers, teachers and lecturers).

   b. maintain a commitment to supporting a highly qualified faculty in all areas of expertise in music scholarship, performance and education.

   c. encourage and support faculty in revitalizing themselves by attending workshops and conventions. The sabbatical leave is an essential element in this revitalization process.

   d. continue to evaluate its processes, organization, plans and reasons for existence. The School will respond to and implement change as needs dictate.

   e. seek, find and sponsor outstanding talent; recruiting is critical.
f. insure the faculty will have ample opportunity for input regarding the business of the School of Music, particularly curricular decisions and all other decisions affecting the delivery of instruction, recruiting, admission policies and all matters related to performance.
School of Music Strategic Plan 2012-2017

Goal #1: Align local and statewide support for the funding of an appropriately spaced and equipped music facility that equals or exceeds facilities at peer music schools

Strategy #1: Through a Strategic Marketing Plan raise awareness of our programs and accomplishments of our students and faculty.

   a. Explore additional opportunities for public performances targeting high profile events for legislators, IHL Board, and administration

   b. Expand the PRISM Concert formula to represent the entire School of Music

   c. Increase student participation and results in state and regional competitions

   d. Increase SoM faculty participation in campus-wide activities, meetings, councils, committees, workshops, etc. – the SoM geographic location is a threat to our ability to interact with colleagues across campus. We need to be more visible to our colleagues and administration.

Strategy #2: Raise awareness of our dedication to Exceptional Teacher Training

   a. Create a Center for Excellence in Teacher Preparedness

   b. Apply to be a site for the National String Project Consortium.

   c. Host workshops and conferences dedicated to pedagogy and teacher development

   d. Create a marketing and publicity plan to extoll the virtues of a – c.

Strategy #3: Raise awareness of our Educational and Community Outreach Programs

   a. Increase awareness of existing educational outreach programs such as the Suzuki Program, the Southern Miss Piano Institute, and the Youth Orchestra

   b. Expand Brown Bag Series to a greater variety of venues

   c. Explore additional opportunities for public concerts specifically targeting administration, IHL Board members and legislators

   d. Explore expanding the PRISM concert formula to the entire School of Music
e. Become a site for the National String Project Consortium
f. Initiate an afternoon concert series designed for elderly and retired patrons
g. Continue to support FestivalSouth with in-kind and talent contributions.
h. Create a marketing and publicity plan to extoll the virtues of a – g.

**Strategy #4: Formulate a plan to influence legislators, IHL Board members, city and county officials, and the new President as to the value of a new music facility**

a. Contact supporters in various legislative districts to influence state legislators
b. Contact supporters around the state to influence IHL Board members
c. Contact local supporters to influence local city and county officials
d. Secure support of Alumni Association and Development office
e. Make presence and value of the School of Music evident to new President

**Goal #2: Become the leading teacher preparation program in the Gulf South**

**Strategy #1:** Create a Center for Excellence in Teacher Preparedness

**Strategy #2:** Pursue offering Certificates of Teaching and Pedagogy

**Strategy #3:** Apply to be a site for the National String Project Consortium

**Strategy #5:** Host workshops and conferences on pedagogy and teacher development.

**Strategy #6:** Infuse pedagogical theory and teaching opportunities into graduate programs

**Strategy #7:** Address the teaching loads of those involved in research activities.

**Goal #3: Raise undergraduate performance standards**

**Strategy #1:** Create entrance standards for the BM in Performance degree

**Strategy #2:** Institute a comprehensive chamber music program for instrumentalists

**Strategy #3:** Continue emphasis on Recruitment and Retention in Annual Reviews
Strategy #4: Pursuing a living-learning communities initiative for music majors

Strategy #5: Clarify and simplify the process of recruiting international students

Strategy #6: Establish scholarship funding for BM Performance majors

Strategy #7: Hire a composer with expertise in contemporary music

Goal #4: Support capacity with appropriate resources - The School of Music is at or near capacity in most of its programs. As capacity has been obtained, resources for support of some programs has not kept pace. In support of programs at capacity, the School of Music seeks to:

Strategy #1: Hire a musicologist to support graduate enrollment growth - the graduate program growth has stretched the resources in the Musicology area beyond its capabilities. Both musicologists are now teaching overloads on a regular basis, which is severely impacting their ability to continue their research agendas.

Strategy #2: Identify permanent funding for Professor of Practice in Music Education - enrollment in the BME program is at capacity at 206 students. This position covers all the student teacher responsibilities which allows our tenure track faculty to focus on research and the graduate programs instead of spending their valuable time on the road observing student teachers.

Strategy #3: Pursue a DMA in Collaborative Piano and update the MM in Piano Performance – Piano Accompanying to an MM in Collaborative Piano in support of all performance degrees - the growth in both the undergraduate and graduate programs has stretched our piano accompanying resources beyond their capacity. We have created two staff accompanying positions, but that has not completely solved the problem. This would allow us to recruit quality pianists into what has become the degree of choice for pianists, and provide additional accompanying resources for all our music majors.

Strategy #4: Hire a string education line in support of our application to be a NSPC site - String education in the state of Mississippi is extremely weak due to the fact that no college music program in the state focuses on this area. In order to improve the quality of string players we can recruit at home we must improve the quality of string education in the state.

Goal #5: Focus educational and community outreach activities in support of goal #1

Strategy #1: Continue our support of current outreach programs

Strategy #2: Initiate an afternoon concert series designed for elderly and retired patrons.
Strategy #3: Apply to be a site for the National String Project Consortium.

Strategy #4: Continue to support FestivalSouth with in-kind and talent contributions.

Strategy #5: Continue to develop videos for major concerts providing audiences insight into the performers and music-making process.
School of Music Governance and Structure
Instrument of Governance of the School of Music, The University of Southern Mississippi
Approved by the faculty of the School of Music, April 30, 2015

ARTICLE I
STATEMENT of AUTHORITY

Section 1: The Faculty. The Faculty of the School of Music hereinafter designated as the Faculty, accepts for its guidance this Instrument of Governance.

Section 2: The Director. The Director shall be the administrative head of the School of Music. The authority of the Director derives from responsibility delegated by the President of the University through the Provost and the Dean. The Director provides leadership in matters relating to program development, personnel, faculty workload, annual review, resource management, support services, public relations and external funding. The initiation of proposals for and evaluations of all policies and actions of the School are the responsibility of the Director in collaboration with the Executive Committee, including budget transparency and planning. Representation of the School at the administrative level of the University are additional responsibilities of the Director. The Director will engage in and oversee external funding efforts in collaboration with appropriate college and/or institutional development officers.

Although the Director may delegate duties to various administrative and faculty associates or to committees of the School and its divisions and while expected to consider the advice and recommendations of faculty in making decisions, the Director has the ultimate authority and responsibility for the actions of the School except where explicitly stated otherwise in University regulations.

Section 3: The Associate Director. The Associate Director typically provides leadership in matters relating to program development, scheduling, resource management, support services and other internal administrative and academic duties as assigned by the Director. With regard to budget, academic administration and resource management, the Associate Director may act as signature authority in the absence of the Director.

ARTICLE II
PURPOSE

The purpose of this Instrument of Governance shall be to codify the means by which the faculty is assured participation in the academic affairs of the School and in those administrative affairs affecting the academic mission of the School. This participation is undertaken within the appropriate administrative structure of the School and the overall philosophy of shared governance and de-centralization of administrative duties, as determined by the President and Board of Trustees for The University of Southern Mississippi.
ARTICLE III
BASIC STRUCTURE

Section 1: The Faculty. The Faculty shall be the main body for faculty governance.

Section 2: The Executive Committee. The Executive Committee, as well as the committees reporting to that body, shall serve as representative of the faculty.

Section 3: Committee Vacancies. The Executive Committee or any committee can still function that has positions that are not filled for any reason, conditional upon quorum requirements.

Section 4: Service. Service to the department and participation in the shared governance of the School shall be expected of all Faculty members.
ARTICLE IV
THE FACULTY

Section 1: Governance Body. The Faculty shall be the main body of faculty governance in the School of Music at The University of Southern Mississippi.

Section 2: Duties, Responsibilities, Authority. The duties, responsibilities, and authority of the faculty shall be:
1. To serve as the legislative body of the faculty;
2. To approve academic requirements for academic programs;
3. To act upon recommendations from the Executive Committee;
4. To advise the Director of the school upon matters that deem action and to act upon any appropriate matters presented to the faculty by the Director.
5. To provide service to the school in the administration of academic requirements.

Section 3: Membership. The voting membership of the faculty shall consist of those faculty members holding the rank of Professor, Associate Professor, and Assistant Professor (tenure track personnel). Non-tenure track faculty/staff are expected to attend and to contribute to faculty meetings and committees as non-voting members.

Section 4: Meetings and Procedures.
1. The Faculty shall hold no fewer than two regular general meetings each Fall and Spring semester. The Director shall determine the time, place, and the date of meetings.
2. The Director shall serve as chairman and presiding officer of the faculty. In the absence or incapacity of the Director or at the request of the Director, the Associate Director or any member of the Executive Committee designated by the Director shall preside.
3. Agenda for meetings of the Faculty shall be prepared by the Director in consultation with members of the Executive Committee, The Administrative Council, and/or appropriate faculty, and shall be distributed not less than three (3) calendar days prior to the scheduled meeting. In the absence of such distribution, issues in question may be discussed, but cannot be brought to the faculty for action.
4. At all general faculty meetings, a quorum shall consist of the majority of the members of the faculty. Absentee or proxy voting may be accepted, if appropriate, unless prohibited by faculty mandate or university regulations.
5. Special meetings may be called at the discretion of the Director.
6. Faculty and standing committee meetings shall follow *Roberts Rules of Order*.

**ARTICLE V**

**COMMITTEES**

To carry out faculty responsibilities and commitments, the two types of committees formulated from the membership of the Faculty shall be Standing and *ad hoc* Committees. Committees shall be called upon to regularly report their activities. Annual reports of committees shall be submitted to the Director upon request. Committee reports calling for action by the faculty shall be distributed to all members of the faculty with the agenda for the meeting at which such action will be considered.

**Section 1: Standing Committees.** Standing Committees of the Faculty facilitate the work of the School and ensure the shared governance of the school. Upon recommendation of the Executive Committee, Standing Committees are created or dissolved by action of the Director.

**Section 2: ad hoc Committees.** *ad hoc* Committees may be created, membership elected, and/or membership appointed at the discretion of the Director. The establishment of *ad hoc* committees must specify the charge, number of members, term of office, and convener.

**Section 3: Gallery privileges.** All standing committees have gallery privileges.

**ARTICLE VI**

**ARTICLE ADOPTON OF THIS INSTRUMENT**

1. This Instrument of Governance shall become effective upon its adoption by a majority vote of the faculty of the School of Music.

**ARTICLE VII**

**AMENDMENTS**

**Section 1: Amendments.**

1. Any Faculty member can request the Executive Committee to consider amendments. Amendments to the Instrument of Governance shall be submitted to the Faculty by the Executive Committee. The Executive Committee shall review all proposed amendments, and can make such recommendations to the Faculty as it deems necessary and appropriate.

2. The Faculty can act on amendments at the Faculty meeting in which they are introduced, provided that all members of the Faculty shall have electronically received the amendment at least 15 days prior to the faculty meeting. Amendments must receive the approval of two-thirds of the Faculty members present and voting.
3. The Executive Committee may review the provisions of the Instrument of Governance and may on its own initiative submit to the Faculty any proposed amendments that the Executive Committee deems necessary or appropriate. Amendments shall become effective at the beginning of the next academic year unless specified otherwise.

Section 2: Suspension. This Instrument of Governance can be suspended at any regular meeting of the Faculty for a procedural modification by a simple majority vote of members present.

ARTICLE VIII
ORGANIZATIONAL STRUCTURE of the SCHOOL

1. The administration of the school shall be the responsibility of the Director, the Associate Director, the Director of Bands, Director of Choral Activities, Director of Orchestral Activities. The responsibilities of the above are delineated below in Article IX, Section 2.

2. The Administrative Officers of the School, other than the Director, shall have duties and responsibilities determined by the Director. These duties and responsibilities shall be consistent with the School's Instrument of Governance and the rights and obligations of the Faculty.

3. The School of Music consists of six divisions:
   a. Theory, History
   b. Music Education
   c. Band, Wind, Brass, Percussion and Jazz
   d. Orchestra and Strings
   e. Choral, Opera, Voice and Piano
   f. Conducting

4. Each division will hold annual elections within the first week of school to elect a Division Chair whereby the Division Chair shall serve as the elected representative on the Executive Committee. Terms will be annual. The Divisions are charged with oversight and implementation of curricular standards at the division/area level, content and delivery for the academic degree programs contained within the division. Divisions are also responsible for participating in the design and implementation of recruitment and marketing strategies for the academic degree programs contained within the division.

5. Divisions are required to hold monthly meetings. Additional meetings may be scheduled as needed. Division Chairs are charged with scheduling meeting times and dates. Attendance and minutes will be copied to the Director. Division Chairs will be expected to bring agenda items to the meetings of the Executive Committee.
6. The Director of Bands, Director of Choral Activities, and Director of Orchestral Activities cannot chair the divisions in which they reside, except for the conducting division. Director of Bands, Director of Choral Activities, and Director of Orchestral Activities can serve as elected representatives to standing committees.

7. In addition, there are various other agencies in existence in the school, such as academic programs and areas within divisions, specialized administrative offices, professional organizations and/or guest organizations which are either not part of the formal organization of the school or formal units which are not organized at the school level. Within each division, there are areas that sub-convene as needed to address local level concerns. Examples of these concerns may include, but are not limited to: juries; MM, DMA, or Ph.D committee membership; recruitment; departmental recital class; admission auditions and sophomore proficiency requirements. Division members are voting members in each division in which they reside. Areas within the divisions are these:
   A. Theory/History
   B. Music Education
   C. Band, Wind, Brass, Percussion, and Jazz
      a. Winds
      b. Brass/Percussion/Jazz
   D. Orchestra and Strings
      a. Strings
   E. Choral, Opera, Voice, and Piano
      a. Voice
      b. Piano
   F. Conducting
      a. Bands
      b. Orchestras
      c. Choral

**Article IX**

**COMMITTEE STRUCTURE OF THE SCHOOL**

**Section I: Executive Committee**

1. Charge:

   a. Serve as the main deliberative body to advise the Director about School of Music policies and procedures and their implementation.

   b. Accept and present policy and procedure recommendations from the Faculty for committee consideration.
c. Initiate discussion with and advise the faculty about subjects reserved for faculty action, and make recommendations to the Director, the faculty, and other school committees.

d. Review and maintain the accuracy of the content of the School of Music Policies and Procedures document.  
http://www.usm.edu/sites/default/files/groups/school-music/pdf/som_policies_procedures_edited_20140521.pdf  
A periodic review of School of Music Policies and Procedures will occur every three (3) years starting with the Fall, 2015 semester.

2. Membership:
   a. Director, Associate Director, Division Chairs.
   
   b. Representatives are elected annually. The elected Chair of each Division serves as the representative to the Executive Committee.

3. Meeting and Procedures: The administration of Executive committee meetings shall be determined by the following requirements:

   a. The Director shall determine a regular schedule for its meetings with the time, place and dates determined by the Director. The Executive Committee shall meet at least twice each fall and spring semester.

   b. The Director shall be the Chair, presiding officer, and a voting member of the Executive Committee. In the Director’s absence, the Director may appoint any committee member to serve as presiding officer.

   c. The Director can call special meetings of the Executive Committee.

   d. The Director shall call a special meeting of the Executive committee upon a written petition of a majority of the voting members of the Executive committee or any ten (10) members of the Faculty.

   e. A quorum shall consist of a majority of the voting members of the Executive Committee.

   f. In a member’s absence, an Executive Committee member can appoint any Executive Committee member to serve as a proxy for that meeting.

4. Gallery Privileges. Gallery privileges at Executive Committee meetings shall be regulated by the following provisions:
1. Gallery and speaking privileges may be requested by any member of the Faculty. Those who wish to be heard may submit a request to be put on the agenda in advance of the next regularly scheduled meeting.

2. The Executive Committee can, either by majority vote of the members present and voting or at the discretion of the presiding officer, go into executive session at any meeting. Only members of the Executive Committee may be present when in executive session.

Section 2: Administrative Council
1. Charge:
   a. To work with the Director in administrative matters of the School, including, but not limited to: budget, personnel, events, calendar, operations and facilities issues, recruitment, fund raising, public relations and marketing.
   b. To task ad hoc committees as needed to address certain issues in the school, including, but not limited to: recruitment and retention, including:
      i. Design and implement recruitment and marketing strategies for School degree programs including, but not limited to: Conference attendance, on and off-campus recruitment events, on-campus recruitment activities and PR and marketing.
      ii. Plan and execute School audition days.
      iii. Design and implement recruiting workshop activities.
      iv. Design and implement retention strategies in relation to college and institutional plans.

2. Membership:
   a. Director, Associate Director, Director of Bands, Director of Choral Activities, Director of Orchestral Activities.

3. Meetings: Biweekly or as called by any committee member.

4. Gallery Privileges. Gallery privileges at Administrative Council meetings shall be regulated by the following provisions:
   a. Gallery and speaking privileges may be requested by any member of the Faculty. Those who wish to be heard may submit a request to be put on the agenda in advance of the next regularly scheduled meeting.
   b. The Administrative Council can, either by majority vote of the members present and voting or at the discretion of the presiding officer, go into executive session at any meeting. Only members of the Administrative Council may be present when in executive session.
Section 3: Curriculum Committee

1. Charge:

   c. Consider new undergraduate and graduate degree, course and curricula proposals in relation to school mission and objectives.

   d. Monitor course offerings.

   e. Oversee course additions, deletions, modifications and description changes sent before College Council, the Professional Education Council, Academic Council and Graduate Council.

   f. Maintain accuracy and consistency of Undergraduate and Graduate Bulletin information in print and online

   g. Recommend addition/deletion of undergraduate and graduate degrees/programs to School of Music faculty and Executive Committee.

   h. Adjudicate academic student issues and appeals at the undergraduate and graduate levels.

   i. Address issues of academic standards, policies and procedures.

   j. Form ad hoc sub-committees as needed to address immediate curricular issues.

   k. Maintain school-level coordination of course rotations and offerings.

   l. Communicate with and engage standing committees and faculty in all decision making processes.

2. Membership:

   a. Undergraduate Coordinator (Co-Chair).

   b. Director, Associate Director, ex-officio.

   c. Graduate Coordinator (Co-Chair)
d. Elected representative from each division (six members), an additional representative from the piano area (one member), an additional representative from the band, woodwinds, brass, percussion and jazz division (one member). Multiple members from any given division cannot be from the same area. It is expected that elected representatives have a proclivity for work in this area. Elected representatives are elected from the voting members of each division.

e. Exceptions to membership must be approved by a majority vote of the Executive Committee.

f. Committee membership will be reviewed by the Co-Chairs to assure that all degree types are represented on the committee.

3. Term of office: Two year, staggered terms.

4. Quorum: Simple majority.

5. Meetings: Monthly, prior to submissions deadlines for College Council. Meetings can be called by the Curriculum committee chair, the Director, Undergraduate or Graduate Coordinator.

6. Gallery Privileges. Gallery privileges at the Curriculum Committee meetings shall be regulated by the following provisions:

1. Gallery and speaking privileges may be requested by any member of the Faculty. Those who wish to be heard may submit a request to be put on the agenda in advance of the next regularly scheduled meeting.

2. The Curriculum Committee can, either by majority vote of the members present and voting or at the discretion of the presiding officer, go into executive session at any meeting. Only members of the Curriculum Committee may be present when in executive session.

7. Agenda and Minutes: Electronically distributed to School of Music faculty.

Section 4: Graduate Admissions Committee

1. Charge:

   a. Adjudicate graduate applications for admission, under the following process:
      i. The Graduate Coordinator first notifies the major professor/area of candidates for application in their areas. (Major professors reside in studios; major areas are those that include more than one faculty in same area, specifically piano, voice, music education, history/theory).
ii. The major professor/area bases their recommendation on a comprehensive review of the entire application (GPA, GRE scores, recommendation letters, writing sample, transcripts, and audition). This recommendation is made against established criteria for acceptance as defined by the area and the school. It is acknowledged that there will be some variation across areas in how they administer the initial, comprehensive review.

iii. The committee will: 1.) vote to endorse a positive recommendation for admission from major professor/area, or 2.) provide rationales for non-admission for students not recommended by major professor/area or not endorsed by the Graduate Admissions Committee, or 3.) take deliberative action on and recommend conditional admission.

iv. Recommendations for admission, non-admission or conditional admission will be determined by a majority vote of the Graduate Admissions Committee and forwarded to the Director, College of Arts and Letters Dean and Graduate School.

2. Membership:
   a. Graduate Coordinator (Chair).
   b. Director, Associate Director, ex-officio.
   c. Elected representative from each division (eight members). The Band, Wind, Brass, Percussion, and Jazz division will elect one representative from the Wind area and one from the Brass/Percussion/Jazz area. The Choral, Opera, Voice, and Piano division will elect one representative from the Voice area and one from the Piano area.
   d. Exceptions to membership criteria must be approved by a majority vote of the Executive Committee.

3. Term of office: Annual.

4. Quorum: Simple majority.

5. Meetings: As needed, minimum of twice a semester.

6. Gallery Privileges. Gallery privileges at the Curriculum Committee meetings shall be regulated by the following provisions:
1. Gallery and speaking privileges may be requested by any member of the Faculty. Those who wish to be heard may submit a request to be put on the agenda in advance of the next regularly scheduled meeting.

2. The Graduate Admissions Committee can, either by majority vote of the members present and voting or at the discretion of the presiding officer, go into executive session at any meeting. Only members of the Graduate Admissions Committee may be present when in executive session.

**Section 5: Recruitment and Retention Committee**

1. Charge:

   a. Design and implement recruitment and marketing strategies for School degree programs including, but not limited to: Conference attendance, off-campus activity attendance, faculty and student ensemble tours, on-and off-campus recruitment activities and enrichment programs, print materials, Web site, record keeping procedures, communication protocols, in-service activities for educators, journal advertising.

   b. Plan and execute School audition days.

   c. Design and implement recruiting workshop activities.

   d. Design and implement retention strategies at the school level.

   e. Respond to college and university level recruitment and retention initiatives.

   f. Work with School of Music Director and Marketing and PR coordinator in an advisory capacity on matters of School publicity and marketing.

2. Membership:

   a. Chair: Elected by Director.

   b. PR/Marketing Coordinator.

   c. Admissions Coordinator.

   d. One elected representative from each division.

4. Meeting: Monthly or as called by the Chair.

5. Agenda and Minutes: Taken by the Admissions Coordinator, approved by the Retention and Recruitment committee and distributed to School of Music Faculty.

Section 6: ad hoc – Faculty Search Committees

1. Charge:
   a. Compile list of potential candidates.
   b. Reference, adjudicate, and rank qualified candidates.
   c. Recommend final list of potential candidates to Director.
   d. Conduct interviews/hold auditions with final list of candidates.
   e. Rank and make final recommendations to Director.

2. Membership: Appointed by Director in consultation with Executive Committee

3. Meetings: As needed.

Section 7: ad hoc – General

1. Charge: Determined by the Director in consultation with the Executive Committee and/or Administrative Council

2. Membership: Appointed by Director in consultation with Executive Committee and/or Administrative Council or elected from divisions as prescribed by Director.

3. Meetings: As needed.
ARTICLE X
FACULTY RESPONSIBILITIES and COMMITMENTS

Section 1: Faculty Service. Faculty service carries with it the responsibility to participate in the governance of the School of Music. Such participation shall include committee service and regular attendance at faculty meetings.

Section 2: Advising/Office Hours. Faculty shall have regular weekly office hours (three hour/week minimum) and participate in academic advising, either as a student advisor or as a member of an assigned advising or examining committee. The University Handbook states that office hours must be posted.

Section 3: Classes. Faculty members are expected to meet classes as scheduled. Any change in schedule must be approved by the Associate Director of the School of Music in writing by email. Final exams must be given as scheduled unless 100% of the students vote to change the final exam date and time.

Section 4: Absence from Campus. Members of the instructional staff who must miss assigned instructional obligations because of outside employment, consulting, professional activities, or who must otherwise be absent from campus while the University is in regular session, are expected to complete a "Notification of Expected Faculty Absence" form, which can be obtained from the Music Office.

Section 5: Grant and Fund Raising Activity. Faculty members who participate in grant and fund raising activities shall keep the Director informed of grant proposals (submitted for internal or external funding) and all other fund raising activities.
Article XI – Faculty Evaluations

ARTICLE XI

FACULTY EVALUATIONS

Approved by the School of Music faculty, March 31, 2015
Approved for implementation for 2015 annual evaluations by the School of Music faculty,
March 31, 2015

Section 1: Preamble
As faculty members in the School of Music, we share a commitment to providing musical experiences and opportunities to our students. We are obliged to our art: Music. We teach to preserve our art form and our field. We teach to transform students into informed and skilled musical artists, citizens, and educators capable of leaving a mark in the field. We do this through a broad scope of performance, studio and classroom activities. We embrace a diversity of instructional strategies in the school. While we share a mutual respect, knowledge, and passion for the art, individual faculty members are convicted in ways that reflect their unique artistic and professional values in the field. Our faculty want to benefit from a cooperative and collaborative environment, one in which we celebrate individuality, lend support when needed, and offer to each other the utmost collegiality.

We believe in student-centered instruction. We care about helping students gain their independence from us through our instruction. We teach from the standpoint that music is intrinsically important—culturally and socially. This guides our instruction and informs our expectations for excellence.

Based on the above premise, we define the following as teaching activities within the School of Music:
1. Teaching courses (lecture, applied, or ensemble)
2. Curriculum development (lecture, applied, or ensemble)
3. Refining and augmenting professional skills and knowledge
4. Graduate committee work
5. Recruitment
6. Teaching overload
7. Other defensible teaching activities

Section 2a: School of Music Teaching Criteria. The following criteria are considered for evaluation of teaching for School of Music faculty.

1. Teaching courses. Instructing assigned courses that reflect a full teaching load as defined by the SoM Workload Guidelines.

2. Curriculum development. Faculty engagement in curricular development in their areas of expertise. This includes the development of new courses or the redesign of existing courses,
including updating instructional strategies/pedagogical practices, content, assessment processes and/or instruments, technology integration, and/or service learning. New courses and course redesigns should be undertaken in relationship to larger curricular aims, should directly meet the needs of undergraduate and graduate students, and should be premised on enhancing student learning.

3. **Refining and augmenting professional skills and knowledge.** Faculty engagement in augmenting and sharing/disseminating their professional and/or artistic expertise through a variety of teaching experiences and opportunities that are beyond the scope of their assigned faculty teaching loads and the regular academic year. Such opportunities are based on the artistic/professional reputation of the faculty member, are considered teaching in the SoM, and are recognized as a component of being a faculty member in the SoM. Such opportunities are sometimes invited and at other times determined by the initiative of the faculty member. Such teaching opportunities occur on and off campus and include the following: pre and in-service workshops for teachers and teacher candidates; summer workshops, camps, and applied lessons; clinics and master classes; workshops/presentations; compensated accompaniment and conducting, etc.

4. **Graduate committee work.** Faculty engagement in graduate and undergraduate committee work. Faculty members can serve as a Chair or a member of committee, depending on the student and circumstance. This activity is considered teaching. Committee memberships are these:
   a. MM, MME Level (area member, theory or history member, plus Chair)
   b. DMA Level (area member #1, area member #2, theory member, history member, plus Chair)
   c. PhD Level (area member #1, area member #2, cognate member, 4th member, plus Chair)

All graduate (MM, MME, DMA, PhD) committee members take part in the following:
   a. Shaping and grading the comprehensive exam(s)
   b. grading the dissertation and/or required documents
   c. grading the defense
   d. grading degree recital

All MM and MME committee Chairs take part in the following:
   a. Advise on thesis or recital preparation. The expectation is that the Chair fully reviews the document in advance of committee participation.

All DMA and PhD committee Chairs take part in the following:
   a. Advise on dissertation. The expectation is that the Chair fully reviews the document in advance of committee participation, although members are often consulted at an early stage in areas of their expertise.
   b. Grade degree recitals (DMA, three)
Faculty engagement in undergraduate committee work can take the form of advising Honor’s Theses, McNair Scholars, etc.

5. **Recruitment.** In the SoM the teaching area includes recruitment. Recruitment takes many forms in the SoM, including performances, clinics, master classes, touring, and attending formal recruiting events. Further, recruiting varies across the different areas of the school.

For instance, in the **applied areas**, including ensemble directors, recruitment can take to following forms:
- Performing at other educational institutions and/or public concert halls
- Giving master classes at other educational institutions
- Giving workshops/clinics at other educational institutions
- Developing and maintaining an online presence to increase artistic and professional profile/reputation (Facebook, personal website, YouTube, Skype lessons, etc.)
- Broadcasting professional achievements, highlighting current and/or former student success, and/or sharing professional recordings and/or videos with recruitment base
- Attending formal recruitment events (SICC, Black and Gold Day, Honors Day, off-campus events)

In the **education area**, recruitment can take the following forms:
- Identifying undergraduate students who demonstrate a propensity and talent for music education
- Interacting/recruiting Pk-12 public school teachers as potential graduate students and their students via student teaching observations, guest workshops, clinics, and conducting, music performance adjudication and/or attending formal recruitment events including conferences
- Developing and maintaining our Southern Miss Music Ed website
- Recruiting graduate students (which sometimes overlaps with research activities) including:
  - Publishing in trade/research journals
  - Presenting at state, regional, national, and international conferences

In the **history/theory area**, recruitment is less targeted and less crucial to the school. For this reason, faculty in the theory area engage in internal identification of students with aptitude for study in this area as well as seeking students from other undergraduate programs. Strong professional profiles of these (and all) faculty members help enhance the reputation of the University, and thus aid in the recruiting of strong students in all majors.

Some recruitment events are centralized at the school level and others function at a local level (ensemble, division, studio, etc.). It is expected that all SoM faculty members are active and engaged in recruiting in ways germane to their areas and/or functions within the school. Further, we acknowledge that some recruitment activities overlap with the areas of research; however,
we view recruitment as an essential component of teaching on our School.

6. **Teaching overload.** The SoM Workload Guidelines are the guiding document in determining faculty instructional load.

7. **Other defensible teaching activities.** The scope of teaching in the School of Music necessitates that there will be teaching activities and efforts that do not fall in to the above categories. In these cases, individual faculty members can claim such work as teaching if they explain/defend it as such in their annual submission.

**Section 2b: School of Music– Measuring Teaching activity.**

Faculty engagement and activity in the above seven categories determines an annual evaluation score. It is not expected that all faculty will engage in all seven areas. The Department Personnel Committee will evaluate the depth of faculty activity in addition to the breath, as it is indicated in the annual submission. Each faculty member should be active to the following extent in order to meet expectations and earn an annual evaluation score of a three (3):

1. Instruct a full load.
2. Engage in two (2) of the remaining six (6) areas of teaching in ways that are documentable and significant.
   - curriculum development
   - augmenting professional skills and knowledge
   - committee work
   - recruitment
   - teaching overload
   - other defensible teaching activities

If a faculty member engages in teaching a full load, plus three (3) additional teaching activities, they exceed expectations and their annual evaluation score will be a four (4).

In addition to engaging in all activities required for earning a 4, an annual evaluation score of a five (5) is reserved for significant achievement, including externally reviewed, peer reviewed and/or adjudicated recognition of teaching activities. Faculty members who earn a five (5) far exceed expectations.

Faculty not meeting expectations will receive annual evaluation scores in the following manner:

- Teaching a full load plus one (1) additional teaching activity falls short of meeting expectations and earns a score of two (2);
- Teaching a full load plus no additional teaching activity does not meet expectations and earns a score of one (1)

Faculty document their activity in teaching via the annual evaluation submission. As stated above, the Department Personnel Committee evaluates, through the faculty member’s submission, the depth/significance/impact of the activity.
Section 3a: School of Music Evaluation Criteria for Scholarly and Creative Research.

Faculty are expected to demonstrate activity in their defined research areas. SoM faculty are diverse and their research takes many forms, including creative and performance-based to traditional and scholarly. In the SoM, research can overlap with recruiting, especially in the applied areas. Further, the research of some faculty members bridges the applied and the traditional areas.

The product of research activity in a given evaluation period can take the following forms: work-in-progress or work realized. Work in progress is work that is either in preparation, in review, or pending publication or production. Thorough documentation of the activity, including representative work (outlines, drafts, excerpts, descriptions, and proposals) as well as a projected timeline for the work will provide evidence of progress toward completion. Work realized is documented through the annual evaluation submission.

Scholarly and creative research includes, but is not limited to:

1. Arrangement or recording, as documented by published document, published recording, or live recording.
2. Paid or unpaid performance of off-campus solo, chamber, ensemble, concerto, lecture recital, or lecture documented by invitation, program, recordings, and/or review. In providing documentation, the faculty member should categorize performances by type and location (“Solo performance in the state” or “Orchestral performance in the region” etc.). Note: Some faculty members will have multiple listings in this area that reflect multiple artistic endeavors. The breadth and depth of a faculty member’s activity will be considered by the Department Personnel Committee in the annual evaluation process.
3. Activity as a guest clinician or conductor.
4. Performance by a student ensemble in significant off-campus venues. Faculty can claim student performances as research/creative activity or teaching but not both.
5. Commissioning new works.
6. Premiering new works as a soloist or a conductor.
7. Serving in the capacity of adjudicator/juror in discipline for activities at state, regional, and/or international level.
8. Internal and external grants, research awards, and/or fellowships, applied for and/or received.
9. Interdisciplinary and/or collaborative research.
10. Electronic publication (include venue and review, if available).
11. Published authored, co-authored or edited book, article, monograph, arrangement, chapter, edition, or recording.
12. Translation of scholarly works.
13. Participation in or invitation to a professional conference as a speaker, presenter, panelist, performer or evaluator.
14. Conference attendance and/or professional development in area of research.
15. Post publication activities, specifically as applied to major works of scholarship.
16. Work-in-Progress: Progress of research/creative activity that is either in preparation, in review, or pending publication may be included as evidence of ongoing study and professional development. Thorough documentation of the activity, including representative work (outlines, drafts, excerpts, descriptions, and proposals) as well as a projected timeline for the work will provide important evidence of progress toward completion.

Section 3b: School of Music—Measuring Scholarly and Creative Research Activity.

To meet expectations for research activity and earn a three (3), a faculty member will document activity in at least one area annually.

If a faculty member engages in additional research activity in one or more categories, they exceed expectations and their annual evaluation score will be a four (4).

In the SoM, an annual evaluation score of a five (5) is reserved for significant achievement, including, but not limited to: receiving an award or recognition by the university or a professional organization; receiving a national award for research or creative activity; being selected for performance by peer review or through refereed process, publishing a book (or other substantial research) in a peer-reviewed, or refereed context; acquiring a recording contract for which the faculty member is compensated; recording on a major recording label, i.e. NAXOS, that is internationally distributed. Faculty members who earn a five (5) far exceed expectations.

Faculty not meeting expectations will receive annual evaluation scores in the following manner:

- Not engaging in any research activity falls short of meeting expectations and earns a score of two (2);
- A second consecutive evaluation period of no research activity does not meet expectations and earns a score of one (1)

Faculty members will thoroughly document the significance of their research activity to assist the Department Personnel Committee in making an informed evaluation of contributions. (Documentation should be available upon request). Significance of works will be determined by, but are not limited to, the following:

1. The prestige and/or visibility of the publication, recording, presentation, or performance.
2. The forum (local, regional, national, international) of the publication, recording, presentation, or performance.
3. The selection process for the publication, recording, presentation, or performance (peer review, invited, blind review, etc.).
4. Evidence of ongoing peer recognition either within or outside the SOM as a performer or scholar (such as repeated invitations to perform or present, evidence of publication, or distribution of compositions / arrangements).
Regional or national significance is not strictly defined by proximity to Hattiesburg, but rather by the prominence of the activity within the area of expertise and the geographic scope of participants. The SoM values international level performances and endeavors by faculty and sees that such activity builds the professional profile of a faculty member and also increases the visibility/reputation of the university and the SoM. “International” level activity can be defined by the scope and size of the participants in the applied areas. A festival, conference, etc. labelled as “international” will be reviewed by the Department Personnel Committee in terms of this criteria. In the non-applied areas, “international” can also be defined in terms of the scope of the governing board/review board. In the annual evaluation process, the SoM is concerned with the impact and significance of such activity.

Section 4: School of Music Evaluation Criteria - Service.
As part of the responsibilities of full-time faculty membership, all individuals are expected to demonstrate service contributions to the school, the university, the profession and the community. All faculty members are expected to participate in the shared governance of the unit/institution. Service activities include non-paid contributions made to the school, college, university, profession and/or community. Activity that receives remuneration is not considered service; sometimes such activities are considered teaching and at other times research. Service activities are typically non-credit and/or educational in nature and are within the faculty member's professional expertise. Service activities are always those in which the faculty member is called upon for their professional expertise.

Service to the institution (at the school, college or university level) is necessary work that provides for the advancement and maintenance of the institution for which the faculty receive no load credit. Service is participating in the shared governance of the institution.

Service to the profession is invited activity with professional organizations that represent the scope of the field. These organizations can be local to international.

Service to the community is invited activity in which faculty use the knowledge and skill of their discipline – without compensation – to help a community organization.

Service to the school includes, but is not limited to:
- Academic advising and mentoring.
- Serving as a member or chair of a school standing of ad hoc committee, including Executive committee, Curriculum committee, Graduate Admissions committee, search committees, tenure and promotion committees, third year review committees, department personnel committee, ad hoc committees, etc.
- Coordinating guest artist residencies and hosting master classes/clinics, including grant writing and overseeing on-site activities.
- Advising student organizations, professional associations, honorary organizations, and other student organizations related to the discipline
- Mentoring new colleagues.
Providing uncompensated administrative and/or curricular services, including coordinating theory instruction, placement exams, etc.

Serving as textbook liaison.

Coordinating Audition Days, Summer Preview/orientation days, or other significant recruitment events

Serving as library liaison.

Coordinating Alumni events, and other such events that are not included in the load of a faculty member.

Service to the college includes, but is not limited to:

- Serving as a member or chair of a college committee (College Council, College Advisory committee, College Research and Awards committee, College ad hoc committees, etc.).
- Serving as Department Chair search committee member or chair.
- Coordinating free performances to the college that are beyond the scope of a faculty member’s teaching responsibilities.

Service to the university includes, but is not limited to:

- Serving as a member or chair of a university committee (Faculty Senate, Academic Council, Graduate Council, University Strategic Planning committee, Dean Search committee, Professional Education Council, University Assessment Committee, Space Planning committee, ad hoc university committees, etc.)
- Serving on NCATE, SACS, or other accreditation committees.
- Serving as Presidential scholar interviewer.
- Coordinating free performances to the university that are beyond the scope of a faculty member’s teaching responsibilities.

Service to the profession includes, but is not limited to:

- Holding office, including board membership, in a local, state, regional, national, or international professional organization.
  - Example organizations include: NAFME, College Music Society, Jazz Educators Network, Society for Music Theory, ACDDA, MBA, ABA, MMEA, LMEA, NATS, NASPAAM, PASIC, CMBR.
- Serving on accrediting, licensure and governing boards for a discipline (NCATE, NASM, etc.).
- Serving as visiting evaluator of the National Association of Schools of Music.
- Organizing/hosting a conference or festival for a professional organization.
- Lending professional skill to agencies that advocate for a discipline, including school districts.
- Performing external peer reviews of research and/or for tenure and promotion.
• Serving in the capacity of adjudicator/juror in the discipline for activities at local, state, regional, and/or national levels without receiving payment.
• Writing state standards for education, e.g., Mississippi Framework
• Consulting for the state Departments of Education.
• Undertaking Mississippi Arts Commission peer panel reviews.
• Service as a clinician, guest conductor, consultant, or adjudicator on campus (dependent upon content and intended audience, on-campus performances may be considered as either research/creative activities or teaching)

Documentation of service includes, but is not required in annual evaluation submissions:
(Documentation should be available upon request).
• Letters of appointment
• Letters of appreciation for service activities
• Awards recognizing excellence in service
• Documentation of the outcome/product of committee activity.
• Outline of student organization activities advised and evidence of impact on the campus or community
• Programs from events in which service was rendered.

In documenting service, faculty members should state if positions are elected, appointed or otherwise undertaken. Faculty members should seek increasing service assignments at the college and university level as appropriate to time of service and rank. The Department Personnel Committee should consider quality of performance when possible in assessing service activities.

The guidelines below and examples above represent neither an exhaustive nor definitive list of activities for exceeding or far exceeding expectations for service; rather, they intend to provide context for what is meant by service in the SoM. Activities listed are further intended to clarify for junior faculty what is meant by service. If faculty members engage in service other than what is listed below, they should share that information in their annual evaluation submission.

To meet expectations for service and earn a three (3), a faculty member should:
1. Regularly attend school meetings.
2. Engage in student advising/mentoring.
3. Serve on all departmental and divisional committees of the whole.
4. Serve on school committees for which the faculty member is eligible. (Examples are: pre-tenure review committees, tenure and promotion committees. This does not include SoM standing committees to which faculty members are elected/appointed, including: Graduate Admissions committee, Curriculum committee, and search committees).

If a faculty member engages in additional service activity, they exceed expectations and their annual evaluation score will be a four (4). If a faculty member serves in a distinguished and
elected or appointed leadership position in a college or university committee (e.g., Chair of Academic Council, President of Faculty Senate, Chair of College Council, Chair of College Advisory Council, etc.) or of a professional organization, or if they are externally awarded/commended for their service, then they will far exceed expectations and earn a score of a five (5).

The Department Personnel Committee will consider not only amount of service activity, but the impact and/or quality of service as communicated by the faculty member in their annual evaluation submission.

**Section 5: Adjunct Instructor Evaluations**

1. All adjunct instructors who are teachers of record will be evaluated each semester. Evaluations will be conducted by either:
   a. The chair of the division or area in which the adjunct instructor is teaching
   b. The Associate Director of the School of Music

2. The evaluation process will be a prescribed process for all faculty in the School of Music. The Associate Director will track evaluations and notify area faculty of the need to conduct evaluations.

3. The evaluation process is intended to be a formative process with the goal of improving the teaching skills and methodologies of our adjunct instructors. To that end the process will provide written and aural feedback to the adjuncts twice each semester following observations of their teaching. The first observation will take place early in the semester and should provide a critical assessment of the teaching methodologies along with suggestions for improvement and growth. The second evaluation will take place late in the semester and should track growth based on the suggestions provided in the first observation along with additional suggestions for improvement. The evaluation form provided should be used along with additional comments from the observing faculty member. It is imperative that the supervisor’s suggestions for improvement are clearly delineated on the evaluation form in order to track the student’s growth in subsequent observations. As this is intended to be a formative process positive feedback is as important as negative feedback.
4. Procedures

a. The first observation is to take place prior to the end of the fourth full week of classes in each semester. In this observation the supervisor should only observe the teaching, not interact with the instructors or the students in the class during the observation.

b. The observation will be followed by a meeting between the observing faculty member and the instructor. This meeting should take no later than one week following the observation. At this meeting the supervisor will provide the student with a copy of the written evaluation form and will discuss the comments on the form along with any other issues pertinent to the assistant’s teaching techniques.

c. It is imperative to clearly delineate suggestions for improvement on the written evaluation form. The observing faculty member will keep a copy of the written evaluation form. The original will be forwarded to the Associate Director and be kept in the instructor’s personnel file. These forms should be referenced at all future observations in order to track improvement.

d. The second evaluation is to take place in the 12th or 13th week of classes. This provides the instructor with a minimum of eight weeks to implement the suggestions for improvement provided in the first evaluation.

e. As with the first observation this observation will also be followed by a meeting in which the instructor will be provided a copy of the written evaluation and the evaluation will be discussed. Particular attention should be paid to the improvement of the instructor’s teaching and the level of success in implementing the suggestions provided in the previous observation.

f. The observing faculty member will keep a copy of the written evaluation form. The original will be forwarded to the Associate Director and be kept in the instructor’s personnel file.

Section 6: Graduate Assistant Teaching Evaluations

1. All Graduate Assistants who are teachers of record will be evaluated each semester. Supervisors of graduate students will be responsible for conducting the evaluations, and the evaluation process will be a prescribed process for all supervising faculty in the School of Music. The Associate Director will track evaluations and notify supervisors of the need to conduct evaluations.
2. The evaluation process is intended to be a formative process with the goal of improving the teaching skills and methodologies of our teaching assistants. To that end the process will provide written and aural feedback to the students twice each semester following observations of their teaching. The first observation will take place early in the semester and should provide a critical assessment of the teaching assistant’s methodologies along with suggestions for improvement and growth. The second evaluation will take place late in the semester and should track growth based on the suggestions provided in the first observation along with additional suggestions for improvement. The evaluation form provided should be used along with additional comments from the supervisor. It is imperative that the supervisor’s suggestions for improvement are clearly delineated on the evaluation form in order to track the student’s growth in subsequent observations. As this is intended to be a formative process positive feedback is as important as negative feedback.

3. Procedures

   a. The first observation is to take place prior to the end of the fourth full week of classes in each semester. In this observation the supervisor should only observe the teaching, not interact with the teaching assistant or the students in the class during the observation.

   b. The observation will be followed by a meeting between the supervisor and the teaching assistant. This meeting should take place no later than one week following the observation. At this meeting the supervisor will provide the student with a copy of the written evaluation form and will discuss the comments on the form along with any other issues pertinent to the assistant’s teaching techniques.

   c. It is imperative that the supervisor clearly delineate suggestions for improvement on the written evaluation form. A copy of the form will be retained by the supervisor for reference in the subsequent observation. The original of the evaluation form will be forwarded to the Associate Director no later than the end of the fifth week of classes. The written forms will be kept as part of the student’s graduate file in the Admissions Coordinator’s office.

   d. The second evaluation is to take place in the 12th or 13th week of classes. This provides the teaching assistant with a minimum of eight weeks to implement the suggestions for improvement provided in the first evaluation.

   e. As with the first observation this observation will also be followed by a meeting in which the teaching assistant will be provided a copy of the written evaluation and the evaluation will be discussed. Particular attention should be
paid to the improvement of the assistant’s teaching and the level of success in implementing the suggestions provided in the previous observation.

f. A copy of the written evaluation form will be retained by the supervisor for future observations. The original will be forwarded to the Associate Director no later than the end of the 13th week of classes. The written forms will be kept as part of the student’s graduate file in the Admission Coordinator’s office.

Section 7: Graduate Assistant non-Teaching Evaluations

1. **WHO:** All graduate assistants will be evaluated each semester. Evaluations will be conducted by the supervising faculty or staff member.

2. **WHAT:** The evaluation process is intended to be a formative process with the goal of improving the contribution of our graduate assistants. The evaluation process will be a prescribed process for all graduate assistants in the School of Music. The Associate Director will track evaluations and notify faculty and staff of the need to conduct evaluations by sending a link to the evaluation tool. The online evaluation form provided should be used along with additional comments from the observing faculty or staff member.
   
a. Evaluation results will be sent electronically to the Associate Director and added to the GAs file each semester.

3. **WHEN:** The process will provide written feedback to the GAs once each semester following observations of their assigned responsibilities. The observation will take place during the last week of classes each semester, prior to exams. The evaluation should provide an assessment of the students’ work along with suggestions for improvement and growth.
   
a. As this is intended to be a formative process positive feedback is as important as negative feedback.

4. **WHERE:** https://forms.usm.edu/music/machform/view.php?id=13
Section 8: Rubric

NAME ________________________________________________________________

HOURS PER WEEK ________________

SUPERVISOR __________________________________________________________

PRINCIPAL ACTIVITIES PERFORMED:

a. 

b. 

c. 

d. 

WHAT SKILLS DOES THE GA NEED TO DEVELOP FURTHER?

On a scale of 1 to 5 with 1 being very poor, 2 being poor, 3 being average, 4 being good and 5 being excellent, circle the number that best describes your intern’s knowledge and abilities regarding:

<table>
<thead>
<tr>
<th>Skill</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promptness/Timeliness</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Following instructions</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Ability to complete the duties assigned</td>
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<td></td>
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</tr>
<tr>
<td>Competency in the primary technologies</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Initiative – self-starter</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall, how would you rate your intern’s performance:</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Comments on the above ratings:

Describe any steps that could be taken by you or the School of Music to make GA placements more successful.

End
<table>
<thead>
<tr>
<th><strong>GRADUATE ASSISTANT AND ADJUNCT TEACHING EVALUATION (LECTURE)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Must be assessed over time and outside the classroom</strong></td>
</tr>
<tr>
<td><strong>Musical Content Knowledge and Pedagogy</strong></td>
</tr>
<tr>
<td>Presents accurate musical information</td>
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<tr>
<td>- Unacceptable: Information is inaccurate, and content is shallow and/or confusing.</td>
</tr>
<tr>
<td>- Marginal: Information is shallow and/or confusing.</td>
</tr>
<tr>
<td>- Mastery: Information is accurate.</td>
</tr>
<tr>
<td>- Exemplary: Information is clear, concise, accurate, sufficient, and interesting.</td>
</tr>
<tr>
<td><strong>Instructional Delivery/Intensity</strong></td>
</tr>
<tr>
<td>Varies proximity when necessary</td>
</tr>
<tr>
<td>- Unacceptable: No variation in proximity to students</td>
</tr>
<tr>
<td>- Marginal: Some variation in proximity, but it is awkward and ineffective.</td>
</tr>
<tr>
<td>- Mastery: Appropriate changes in proximity to students</td>
</tr>
<tr>
<td>- Exemplary: Appropriate changes in proximity to students, leading to greater student attention.</td>
</tr>
<tr>
<td><strong>Engaging presentation: High enthusiasm and intensity</strong></td>
</tr>
<tr>
<td>- Unacceptable: Low intensity and enthusiasm as evidenced by limited eye contact, little to no vocal variety, and overall low magnitude and engagement.</td>
</tr>
<tr>
<td>- Marginal: Low intensity and enthusiasm; some eye contact, vocal variety, and a somewhat engaging presentation.</td>
</tr>
<tr>
<td>- Mastery: Exhibits enthusiasm for teaching and learning most of the time; sustains eye contact most of the time; vocal variety and an engaging presentation.</td>
</tr>
<tr>
<td>- Exemplary: Exhibits and sustains enthusiasm for teaching and learning. Eye contact is sustained and natural; extensive vocal variety and an engaging presentation.</td>
</tr>
<tr>
<td><strong>Instructional Technique and Assessment</strong></td>
</tr>
</tbody>
</table>

College of Arts and Letters – School of Music
Organizational Structure – Policies & Procedures
Governance and Structure
Adopted April 07, 2005; Revised February 14, 2016
<table>
<thead>
<tr>
<th>Activates prior knowledge</th>
<th>No attempts to relate current material to prior knowledge/skills</th>
<th>Some attempt to relate current material to prior knowledge/skills, with limited success</th>
<th>Multiple attempts to relate current material to prior knowledge/skills - mostly successful</th>
<th>Current material is related to previous material in logical and successful ways</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facilitates transfer and application</td>
<td>No attempts to illustrate relevance of material and relation to other related material</td>
<td>Some attempts to illustrate relevance; evidence of inaccurate transfer</td>
<td>Multiple attempts to illustrate relevance; accurate relationships/transfer</td>
<td>Attempts to illustrate transfer are accurate and are also elicited from the students</td>
</tr>
<tr>
<td>Presents material logically and sequentially</td>
<td>Sequencing is inappropriate or confusing</td>
<td>Sequencing is slightly out of order</td>
<td>Sequencing of topic/procedures is appropriate</td>
<td>In addition to mastery, procedures in the lesson include student involvement and contributions</td>
</tr>
<tr>
<td>Paces instruction appropriately</td>
<td>Substantial instructional times is spent in non-instructional activities and/or time is wasted during transitions</td>
<td>Unnecessary delays, undesirable digressions from topic, and/or ineffective transitions between activities</td>
<td>Activities are appropriate and varied, though pacing may be somewhat off, and/or involvement may be below expectations.</td>
<td>Pacing is appropriate, transitions are smooth, and students are on task.</td>
</tr>
<tr>
<td>Checks for student understanding/comprehension and feedback</td>
<td>No checks for understanding but no instructional adjustment/review nor feedback</td>
<td>Some checks for instruction are infused throughout the class with some feedback, though it lacks specificity</td>
<td>Checks for instruction are infused throughout the class in addition to specific feedback</td>
<td>Checks for instruction are infused throughout the class</td>
</tr>
</tbody>
</table>
Using questioning and discussion techniques to encourage higher order thinking skills

<table>
<thead>
<tr>
<th>Uses questions, coaching, and feedback that elicit limited student participation and lead to recitation of information rather than discussion</th>
<th>Uses questions, coaching, and feedback that elicit good participation and discussion, but most questions require only lower order thinking skills and are not timed appropriately</th>
<th>Uses questions, coaching, and feedback that elicit good participation and discussion; questions require higher order thinking skills, but are not timed appropriately</th>
<th>Uses questions, coaching, and feedback that elicit extensive participation and discussion; questions require higher order thinking and are timed appropriately throughout the lesson</th>
</tr>
</thead>
</table>

Assessment and Evaluation: demonstrates appropriate evaluation and record-keeping methodology

<table>
<thead>
<tr>
<th>Assessment and evaluation methodologies were not used, and no records were kept</th>
<th>Assessment and evaluation methodologies were inappropriate, and minimal record-keeping took place</th>
<th>Assessment and evaluation methodologies were appropriate, but record-keeping lacked efficiency and accuracy</th>
<th>Assessment and evaluation methodologies were appropriate, and record-keeping was exemplary</th>
</tr>
</thead>
</table>

Reviews assignments and goals for next class period

<table>
<thead>
<tr>
<th>No goals were set, and no review took place</th>
<th>Goals were set, but no review took place</th>
<th>Goals were set but minimally reviewed</th>
<th>Goals were clarified and reviewed at the end of the class</th>
</tr>
</thead>
</table>

Professionalism/Potential for growth

<table>
<thead>
<tr>
<th>Abundant errors in oral and/or written communication are evident</th>
<th>Frequent errors in oral and/or written communication are evident</th>
<th>Occasional errors in oral and/or written communication are evident</th>
<th>Proficiency in oral and written communication</th>
</tr>
</thead>
</table>

Punctuality

<table>
<thead>
<tr>
<th>Consistently arrives late and ends the class early</th>
<th>Occasionally arrives late and/or ends the class early</th>
<th>Either starts late or ends the class early only once in a while</th>
<th>Starts on time and teaches until the specified class ending time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initiative: works well without constant supervision, problem-solves independently</td>
<td>Shows little initiative; must be constantly supervised</td>
<td>Shows some initiative but minimal ability to problem-solve independently</td>
<td>Works mostly without supervision and problem-solves with minimal assistance</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>Maintains a professional appearance</strong></td>
<td>Attire, grooming, and overall general appearance while functioning as a teacher is consistently inappropriate and unprofessional</td>
<td>Frequent poor decisions regarding attire, grooming, and overall general appearance while functioning as a teacher</td>
<td>Occasional poor decisions regarding attire, grooming, and overall general appearance while functioning as a teacher</td>
</tr>
<tr>
<td><strong>Receptive to criticism</strong></td>
<td>Defensive and not receptive to constructive criticism and feedback; no modifications made</td>
<td>Moderately defensive and not receptive to constructive criticism and feedback; very few modifications made</td>
<td>Mostly receptive constructive criticism and feedback and rarely defensive; several important modifications made</td>
</tr>
<tr>
<td><strong>Personal insights/self-evaluation</strong></td>
<td>Little to no ability/willingness to identify areas of teaching that need improvement</td>
<td>Some ability/willingness to identify areas of teaching that need improvement</td>
<td>Extensive ability/willingness to identify areas of teaching that need improvement</td>
</tr>
</tbody>
</table>
** Must be assessed over time and outside the classroom

<table>
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<tr>
<th><strong>Musical Content Knowledge and Pedagogy</strong></th>
<th>Unacceptable</th>
<th>Marginal</th>
<th>Mastery</th>
<th>Exemplary</th>
<th>COMMENTS</th>
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</thead>
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<tr>
<td>Presents accurate musical information</td>
<td>Information is inaccurate, and content is shallow and/or confusing.</td>
<td>Information is shallow and/or confusing</td>
<td>Information is accurate</td>
<td>Information is clear, concise, accurate, sufficient, and interesting</td>
<td></td>
</tr>
<tr>
<td>Provides appropriate musical modeling</td>
<td>Modeling/instruction is dominated by talk; little to no actual modeling</td>
<td>Modeling is inconsistent and inaccurate</td>
<td>Infrequent issues with modeling accuracy and consistency</td>
<td>Modeling is dominated by accurate and consistent performance</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Instructional Delivery/Intensity</strong></th>
<th>Unacceptable</th>
<th>Marginal</th>
<th>Mastery</th>
<th>Exemplary</th>
<th>COMMENTS</th>
</tr>
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<tbody>
<tr>
<td>Engaging presentation: High enthusiasm and intensity</td>
<td>Low intensity and enthusiasm as evidenced by limited eye contact, little to no vocal variety, and overall low magnitude and engagement</td>
<td>Low intensity and enthusiasm; some eye contact, vocal variety, and a somewhat engaging presentation</td>
<td>Exhibits enthusiasm for teaching and learning most of the time; sustains eye contact most of the time; vocal variety and an engaging presentation</td>
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<tr>
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<th>Mastery</th>
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<tr>
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<td>Some attempt to relate current material to prior knowledge/skills, with limited success</td>
<td>Multiple attempts to relate current material to prior knowledge/skills - mostly successful</td>
<td>Current material is related to previous material in logical and successful ways</td>
<td></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>---------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>Diagnoses and prescribes accurately</strong></td>
<td>Most if not all student performance errors are not identified</td>
<td>Some errors are diagnosed with some appropriate prescriptions for improvement</td>
<td>Most errors are diagnosed and given proper prescriptions</td>
<td>Errors are diagnosed and given proper prescriptions; pervasive insistence of correct performance of fundamental techniques</td>
<td></td>
</tr>
<tr>
<td><strong>Repetition of corrected trials</strong></td>
<td>Little to no repetition of corrected trials once corrected</td>
<td>Some areas are repeated once corrected</td>
<td>Most corrected areas are repeated</td>
<td>Repeating corrected material dominates rehearsal/lesson</td>
<td></td>
</tr>
<tr>
<td><strong>Facilitates transfer and application</strong></td>
<td>No attempts to illustrate relevance of material and relation to other related material</td>
<td>Some attempts to illustrate relevance; evidence of inaccurate transfer</td>
<td>Multiple attempts to illustrate relevance; accurate relationships/transfer</td>
<td>Attempts to illustrate transfer are accurate and are also elicited from the students</td>
<td></td>
</tr>
<tr>
<td><strong>Repertoire and technique assignments are appropriate according to student’s capabilities and grade level</strong></td>
<td>Assignments are made with no consideration of the student’s capabilities</td>
<td>Assignments are made with some consideration of the student’s capabilities but are inappropriate for the grade level (or vice versa)</td>
<td>Assignments are made considering grade level and capabilities, but are either too ambitious or not ambitious enough</td>
<td>Assignments are on grade level and within the student’s capabilities to prepare for the next lesson</td>
<td></td>
</tr>
<tr>
<td>Presents material logically and sequentially</td>
<td>Sequencing is inappropriate or confusing</td>
<td>Sequencing is slightly out of order</td>
<td>Sequencing of topic/procedures is appropriate</td>
<td>In addition, procedures in the lesson include student involvement and contributions</td>
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<tr>
<td>Practice methodology is communicated frequently throughout the lesson</td>
<td>Practice methodology was never mentioned</td>
<td>The student was reminded of practice, but practice methodology was not communicated</td>
<td>Practice methodology was communicated several times throughout the lesson</td>
<td>Practice methodology was clearly communicated and modeled throughout the lesson</td>
<td></td>
</tr>
<tr>
<td>Reviews assignments and goals for next class period</td>
<td>No goals were set, and no review took place</td>
<td>Goals were set, but no review took place</td>
<td>Goals were set but minimally reviewed</td>
<td>Goals were clarified and reviewed at the end of the class</td>
<td></td>
</tr>
<tr>
<td>Paces instruction appropriately</td>
<td>Substantial instructional times is spent in non-instructional activities and/or time is wasted during transitions</td>
<td>Unnecessary delays, undesirable digressions from topic, and/or ineffective transitions between activities</td>
<td>Activities are appropriate and varied, though pacing may be somewhat off, and/or involvement may be below expectations.</td>
<td>Pacing is appropriate, transitions are smooth, and students are on task.</td>
<td></td>
</tr>
<tr>
<td>Checks for student understanding/comprehension and feedback</td>
<td>No checks for understanding nor feedback</td>
<td>Some checks for understanding but no instructional adjustment/review nor feedback</td>
<td>Checks for instruction are infused throughout the class with some feedback, though it lacks specificity</td>
<td>Checks for instruction are infused throughout the class in addition to specific feedback</td>
<td></td>
</tr>
<tr>
<td>Professionalism/ Potential for growth</td>
<td></td>
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<td>--------------------------------------</td>
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<tr>
<td>Demonstrates proficiency in oral and written communication</td>
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<tr>
<td>Abundant errors in oral and/or written communication are evident</td>
<td>Frequent errors in oral and/or written communication are evident</td>
<td>Occasional errors in oral and/or written communication are evident</td>
<td>Proficiency in oral and written communication</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Punctuality</td>
<td></td>
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<tr>
<td>Consistently arrives late and ends the class early</td>
<td>Occasionally arrives late and/or ends the class early</td>
<td>Either starts late or ends the class early only once in a while</td>
<td>Starts on time and teaches until the specified class ending time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Initiative: works well without constant supervision, problem-solves independently</td>
<td>Shows little initiative; must be constantly supervised</td>
<td>Shows some initiative but minimal ability to problem-solve independently</td>
<td>Works mostly without supervision and problem-solves with minimal assistance</td>
<td>Requires no supervision and is a creative, independent problem solver</td>
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</tr>
<tr>
<td><strong>Maintains a professional appearance</strong></td>
<td>Attire, grooming, and overall general appearance while functioning as a teacher is consistently inappropriate and unprofessional</td>
<td>Frequent poor decisions regarding attire, grooming, and overall general appearance while functioning as a teacher</td>
<td>Occasional poor decisions regarding attire, grooming, and overall general appearance while functioning as a teacher</td>
<td>At all times, attire, grooming, and overall general appearance is professional and appropriate</td>
<td></td>
</tr>
<tr>
<td><strong>Receptive to criticism</strong></td>
<td>Defensive and not receptive to constructive criticism and feedback; no modifications made</td>
<td>Moderately defensive and not receptive to constructive criticism and feedback; very few modifications made</td>
<td>Mostly receptive constructive criticism and feedback and rarely defensive; several important modifications made</td>
<td>Receptive constructive criticism and feedback and accepts responsibility for professional growth; several important modifications made</td>
<td></td>
</tr>
<tr>
<td><strong>Personal insights/self-evaluation</strong></td>
<td>Little to no ability/willingness to identify areas of teaching that need improvement</td>
<td>Some ability/willingness to identify areas of teaching that need improvement</td>
<td>Extensive ability/willingness to identify areas of teaching that need improvement</td>
<td>Extensive ability/willingness to identify areas of teaching that need improvement demonstrated by adjustments noted and made by the student</td>
<td></td>
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</tbody>
</table>
ARTICLE XII

Faculty Mentoring Program

Updated March 2012

Section 1: Faculty Mentoring Program.

1. Faculty mentoring is a process through which a new, untenured faculty member receives guidance and support for successful career enhancement and professional advancement by sharing known resources, expertise, values, skills, perspectives, attitudes and proficiencies. New faculty also may wish to seek mentors who can provide guidance of a more personal and social nature, but that lies beyond the scope of this university-endorsed effort. The School of Music’s mentoring effort is open to all faculty who wish to participate, although it is our intention that all non-tenured, tenure-track faculty members participate in a mentoring effort.

2. The primary purpose of a mentoring system is to provide the new faculty member with optimum opportunity for career success, but there are additional benefits. A mentoring effort benefits the faculty member, the mentor, and the university.

3. The primary goals of the Mentoring Program are to:
   a. Provide a systematic method of encouragement, nurturing, support and growth for junior faculty
   b. Foster professionalism in research, teaching, service and collegiality that enhances each Protégé’s chances for career advancement
   c. Allow junior faculty access to the wealth of information and experience contained within the School of Music
   d. Strengthen the music faculty from the bottom up
   e. Foster a culture of formative faculty development within the School of Music

4. Additional benefits include:
   a. (for the Protégé)
i. Assistance in understanding the structure and culture of the School of Music and developing a professional network

ii. Individual recognition and encouragement

iii. Honest criticism and feedback

iv. Advice on responsibilities and professional priorities

v. Long-range career planning

vi. Support and advocacy from colleagues

vii. Opportunities for collaborative projects and research.

b. (for the Mentor)

i. The satisfaction of helping with the professional growth and development of faculty member

ii. Collaboration, feedback and interaction with a junior faculty member

iii. A network of former Protégés

iv. Expanded networks of colleagues and collaborators

v. The satisfaction of contributing to the overall health and quality of the School of Music

vi. Exposure to new ideas and attitudes that come with new faculty

c. (for the School of Music)

i. Increased productivity and commitment among the faculty

ii. Decreased attrition among faculty

iii. Increased collaboration among colleagues

iv. Increased understanding and respect among faculty
v. The encouragement of an environment that promotes collegiality

vi. Increased effectiveness in the classroom and university community

5. The Mentoring Program

a. Appointing the Mentor

i. Early in the spring semester of the faculty member’s first year of service in a tenure track position, the Director will meet with the new faculty member to appoint a faculty mentor. It is important that this appointment take place with the input of the junior faculty member and after the faculty member has had time to get to know his/her colleagues well enough to provide input as to the choice of the mentor. It is recommended that the members of the Search Committee that recommended hiring the faculty member be considered first among the available faculty.

ii. Faculty members will have the opportunity to accept or decline the appointment as a faculty mentor, although this activity will be reflected positively in the service category of the mentor’s Annual Performance Review.

b. Mentorship

i. Upon accepting the appointment as a Faculty Mentor, it is the responsibility of the Mentor to contact the Protégé for an initial meeting. The Mentor is encouraged to interact frequently with the Protégé in a variety of settings (professional, social, collegial) in order to guide the Protégé in their formative years as a faculty member. The Protégé is also encouraged to seek the advice of the Mentor whenever he/she feels advice may be beneficial. All aspects of being a faculty member and community member should be topics of discussion. The mentor is encouraged to provide not only guidance and criticism, but also encouragement and support. We believe that mentoring should be a confidential relationship between Mentor and Protégé such that the Protégé always feels interaction with the mentor provides a “safe haven” where any and all topics can be discussed without fear of dissemination or prosecution.

ii. The School of Music and College of Arts and Letters will seek mentoring workshop opportunities for faculty mentors.
c. **Relationship to the Annual Performance Review**

i. The first formal meeting of the Mentor and Protégé shall follow the Annual Review process, although the mentor should also provide guidance in submitting the Annual Biographical Review. Following the Annual Performance Review, the Mentor will meet with the Protégé to discuss the Annual Performance Review and the Goals established in the Review. The Mentor should provide advice to the Protégé concerning the methodology for fulfilling the goals established in the Annual Performance Review and assist the Protégé in setting forth a path for successful goal completion. The Mentor will document the discussion and retain that documentation in his/her personal files only to be referenced for future meetings with the Protégé. It is advisable that the Director or Personnel Committee seek input from the Mentor in establishing the Goals in the Annual Review process, and the Mentor is encouraged to discuss the Goals with the Director and/or Chair of the Personnel Committee following the Review process.

ii. The second formal meeting of the Mentor and Protégé shall come in the fall semester of the academic year following the Annual Performance Review. At this meeting the Protégé and Mentor will take stock of the progress the Protégé is making towards the goals established in the Annual Performance Review, and further guidance to the Protégé will be provided. The Mentor will document the discussion and progress, and again retain those records for reference at future meetings.

iii. These two meetings will provide the only mandatory formalized documentation of meetings. Additional information concerning the activities and progress of the Protégé may be provided in this documentation as warranted and advised by the Mentor. It is expected that the Mentor and Protégé will meet regularly at the request of either party not only to discuss progress towards goals established in the Annual Review, but also to discuss the myriad of other issues facing junior faculty.

d. **Relationship to Pre-Tenure Review and Promotion and Tenure:** While intended to have a positive impact on the Promotion and Tenure process, the Faculty Mentoring Program is designed to be a formative developmental process for the junior faculty member, and therefore shall have no formal role in the Annual Review or Promotion and Tenure process. Documentation of meetings between mentors and protégés may be used to assist in developing
goals in the Annual Performance Review process for junior faculty, but they will not be considered in the summative evaluation process of faculty.

e. **Length of Commitment:** It is expected that the Mentor/Protégé relationship will be sustained through the Promotion and Tenure process. The Director will maintain the right to end the Mentor/Protégé relationship at his/her discretion. Both the Mentor and Protégé will have the opportunity to provide input to the Director as to the status of the relationship at any time.

**ARTICLE XIII**

**PROVISIONAL School of Music Tenure and Promotion Policies**

*Revised for faculty review, February 15, 2016
Full faculty vote to approve scheduled for March 24, 2016*

**Section I: Criteria for Appointment to Faculty Rank**

A. **Faculty holding the rank of Full Professor** are expected:

- To hold a terminal degree in the field or equivalent professional experiences/credentials in the discipline.
- To be effective in teaching as demonstrated by student success and achievement and/or ability to attract students to our institution. At the rank of Full Professor, it is expected that the faculty member continues to deepen and broaden their teaching skills, and that they are engaged in continual and critical self-evaluation as educators.
- To have sustained effort and activity in focused creative and/or scholarly research agenda that indicates a distinguished career and a substantial reputation in the profession and among peers for outstanding quality and quantity of sustained and substantive endeavors in the field. It is expected at the rank of Full Professor that the faculty member demonstrate a significant depth and/or scope of their creative and/or scholarly research and that they can demonstrate the significant impact they have made on the field.
- To be engaged in shared governance and to have a record of service to the school of music, college, university, profession and the broader community.

B. **Faculty holding the rank of Associate Professors** are expected:

- To hold a terminal degree in the field or equivalent professional experiences/credentials in the discipline.
o To be effective in teaching as demonstrated by student success and achievement and/or ability to attract students to our institution.
o To have a sustained effort and activity in focused creative and/or scholarly research agenda that indicates the beginning of a distinguished career paired with a developing reputation in the profession and among peers for outstanding quality and quantity of sustained endeavors in the particular field of competence.
o To be engaged in shared governance and to have a developing record of service to the school of music, college, university, profession and the broader community.

C. Faculty holding the rank of Assistant Professors are expected:

o To hold a terminal degree in the field or equivalent professional experiences/credentials in the discipline.
o To show promise in being effective in teaching as demonstrated by student success and achievement and/or ability to attract students to our institution.
o To show promise of a focused creative and/or scholarly research agenda and to show promise of a distinguished career.
o To show promise of engagement in shared governance and of an ability to develop a record of service to the school of music, college, university, profession and the broader community.

D. Instructors/Visiting Guest Artists are expected:

o To hold at least a master’s degree in the field or equivalent professional experiences/credentials in the discipline.
o To be effective in teaching as demonstrated by student success and achievement.

Section II: Requirements for Promotion

A: University Standards for Promotion

The Faculty Handbook section 9.4.2 outlines IHL policy, specifying that a candidate for promotion in academic rank must display evidence of:

o Professional training and experience
o Effectiveness in teaching or librarianship
o Effectiveness in interpersonal relationships, including professional ethics, cooperativeness, resourcefulness, and responsibility
o Professional growth, such as research, publications, and creative activities;
o Service, such as economic development and non-teaching activities that further university goals or reflect favorably on the university

The Faculty Handbook also states that “promotion in academic rank requires demonstrable merit,
on a continuing basis, in the categories of evaluation” (9.4.2).

The Faculty Handbook defines eligibility for Promotion in section (9.4.3): “In cases involving promotions from assistant professor to associate professor and from associate professor to Full professor, candidates must serve a minimum of five (5) years in the lower rank, thereby making a recommendation for promotion permissible during the fifth year of service in the lower rank and an approved promotion effective at the beginning of the following academic year.”

In addition, in accordance with the Faculty Handbook Section XI – 12.5 three external referees will be used in the evaluation process of promotion to Professor. At least one of these referees must have the opportunity to view a candidate’s work in live performance.

**B: Departmental Standards for Promotion**

Promotion means assignment to a higher professional rank. Such advancement signifies recognition of accumulated past achievement. It implies an increasing measure of professional status. Promotions constitute one of the principal elements of rewards and commendation in the University.

Promotion in rank is based on performance, rather than on a specified number of years in service. However since performance that merits promotion must be exhibited on a continuing basis, a reasonable period of time must elapse to enable the individual faculty member to demonstrate competency and have it confirmed by periodic evaluations. (See Faculty Handbook Section 9.4.3).

1. **Promotion from Assistant Professor to Associate Professor**

   Satisfies all requirements for appointment to Assistant Professor (See section on Criteria for Appointment to Rank)

   Record of effectiveness in teaching as demonstrated by student success and achievement and/or ability to attract students to our institution. A pursuit of excellence and effectiveness in teaching will be demonstrated by engagement in components of teaching as defined by the School of Music, including teaching and curriculum development, refining and augmenting professional skills and knowledge, graduate committee work, and/or recruitment. (Refer to SoM Annual Evaluation document).

   Record of sustained effort and activity in a focused creative and/or scholarly research agenda that indicates the beginning of a distinguished career paired with a developing reputation in the profession and among peers for outstanding quality and quantity of sustained endeavors in the area of competence.

   Record of engagement in shared governance and a developing record of service to the school of music, college, university, profession and the broader community.

2. **Promotion from Associate Professor to Full Professor**
Satisfies all requirements for appointment to Associate Professor (See section on Criteria for Appointment to Rank)

Record of effectiveness in teaching as demonstrated by student success and achievement and/or ability to attract students to our institution. A pursuit of excellence and effectiveness in teaching will be demonstrated by engagement in the components of teaching as defined by the School of Music, including teaching and curriculum development, refining and augmenting professional skills and knowledge, graduate committee work, and/or recruitment. (Refer to SoM Annual Evaluation document). At the rank of Full Professor, it is expected that the faculty member is both deepening and broadening their teaching skills, and that they are engaged in continual and critical self-evaluation as educators.

Record of sustained effort and activity in a focused creative and/or scholarly research agenda that indicates a distinguished career and a substantial reputation in the profession and among peers for outstanding quality and quantity of sustained and substantive endeavors in the field. It is expected at the rank of Full Professor that the faculty member demonstrate a significant scope of their creative and/or scholarly research and that they can demonstrate the significant impact they have made on the field.

Record of engagement in shared governance and a record of service to the school of music, college, university, profession and the broader community.

C: External Evaluations for Promotion to Full Professor

University guidelines for promotion to full professor are detailed in the Faculty Handbook in Chapter 9. At this level of promotion, in addition to the documented evidence specified in the individual college/school document, each candidate for promotion from Associate to Full Professor must undergo an external evaluation consisting of at least three confidential letters from qualified referees from outside the University who can provide an objective evaluation. The candidate shall select such referees jointly with the recommending body within the candidate’s promotion unit, and the letters shall be solicited by and directed to the chair of said recommending body.

At all levels of review, faculty in the School of Music often include letters of support from colleagues, both internal and external to the institution. A document of best practices for doing this is attached at the end of this document in Appendix A. This document explains why one might solicit and include such letters as well as how to do so.

Section III: School of Music Teaching Criteria.

The following criteria are considered for evaluation of teaching for School of Music faculty. These criteria are abbreviated from the School of Music Annual Evaluation document, but are included here for ease of reference. It is expected that for promotion a faculty member engages in the activities below over a sustained period of time in a manner that yields student success.
The following criteria are considered for evaluation of teaching for School of Music faculty. These criteria are abbreviated from the School of Music Annual Evaluation document, but are included here for ease of reference. It is expected that for promotion a faculty member engages in the activities below over a sustained period of time in a manner that yields student success.

6. **Teaching courses.** Instructing assigned courses that reflect a full teaching load as defined by the SoM Workload Guidelines.

7. **Curriculum development.** Faculty engagement in curricular development in their areas of expertise. This includes the development of new courses or the redesign of existing courses, including updating instructional strategies/pedagogical practices, content, assessment processes and/or instruments, technology integration, and/or service learning. New courses and course redesigns should be undertaken in relationship to larger curricular aims, should directly meet the needs of undergraduate and graduate students, and should be premised on enhancing student learning.

8. **Refining and augmenting professional skills and knowledge.** Faculty engagement in augmenting and sharing/disseminating their professional and/or artistic expertise through a variety of teaching experiences and opportunities that are beyond the scope of their assigned faculty teaching loads and the regular academic year. Such opportunities are based on the artistic/professional reputation of the faculty member, are considered teaching in the SoM, and are recognized as a component of being a faculty member in the SoM. Such opportunities are sometimes invited and at other times determined by the initiative of the faculty member. Such teaching opportunities occur on and off campus and include the following: pre and in-service workshops for teachers and teacher candidates; summer workshops, camps, and applied lessons; clinics and master classes; workshops/presentations; compensated accompaniment and conducting, etc.

9. **Graduate committee work.** Faculty engagement in graduate and undergraduate committee work. Faculty members can serve as a Chair or a member of committee, depending on the student and circumstance. This activity is considered teaching. Committee memberships are these:
   a. MM, MME Level (area member, theory or history member, plus Chair)
   b. DMA Level (area member #1, area member #2, theory member, history member, plus Chair)
   c. PhD Level (area member #1, area member #2, cognate member, 4th member, plus Chair)

   All graduate (MM, MME, DMA, PhD) committee members take part in the following:
   e. Shaping and grading the comprehensive exam(s)
   f. Grading the dissertation and/or required documents
   g. Grading the defense
   h. Grading degree recital
All MM and MME committee Chairs take part in the following:
   b. Advise on thesis or recital preparation. The expectation is that the Chair fully reviews the document in advance of committee participation.

All DMA and PhD committee Chairs take part in the following:
   c. Advise on dissertation. The expectation is that the Chair fully reviews the document in advance of committee participation, although members are often consulted at an early stage in areas of their expertise.
   d. Grade degree recitals (DMA, three)

Faculty engagement in undergraduate committee work can take the form of advising Honor’s Theses, McNair Scholars, etc.

10. Recruitment. In the SoM the teaching area includes recruitment. Recruitment takes many forms in the SoM, including performances, clinics, master classes, touring, and attending formal recruiting events. Further, recruiting varies across the different areas of the school. Refer to the School of Music Annual Evaluation document, Section 2b, for full description of recruitment activities in the different areas of the SoM (applied, education, history/theory).

Some recruitment events are centralized at the school level and others function at a local level (ensemble, division, studio, etc.). It is expected that all SoM faculty members are active and engaged in recruiting in ways germane to their areas and/or functions within the school. Further, we acknowledge that some recruitment activities overlap with the areas of research; however, we view recruitment as an essential component of teaching on our School.

Section IV: Evaluating teaching effectiveness for over a sustained period of time for the purpose of promotion

For purposes of promotion, teaching effectiveness is considered over a period of time. The SoM Annual Evaluation document articulates unit level expectations in teaching over a 12-month period and the Report of Annual Evaluation qualitatively and quantitatively articulates the Department Personnel Committee’s evaluation of a faculty member’s teaching in the review period. The aggregate achievements of a faculty member are contained in multiple years of Reports of Annual Evaluation.

Section V: School of Music Evaluation Criteria for Creative and Scholarly Research

The following criteria are considered creative and scholarly research in the School of Music. These activities are abbreviated from the School of Music Annual Evaluation document, but are included here for ease of reference. It is expected that for promotion a faculty member engage in the activities below over a sustained period of time in a manner that yields increasing significance, reputation and a sustained level of high quality.

Scholarly and creative research—listed in alphabetical order—includes, but is not limited to:
1. Activity as a guest clinician or conductor.
2. Commissioning new works.
3. Conference attendance and/or professional development in area of research.
4. Electronic publication (include venue and review, if available).
5. Interdisciplinary and/or collaborative research.
6. Internal and external grants, research awards, and/or fellowships, applied for and/or received.
7. Paid or unpaid performance of off-campus solo, chamber, ensemble, concerto, lecture recital, or lecture documented by invitation, program, recordings, and/or review. In providing documentation, the faculty member should categorize performances by type and location (“Solo performance in the state” or “Orchestral performance in the region” etc.). Note: Some faculty members will have multiple listings in this area that reflect multiple artistic endeavors. The breadth and depth of a faculty member’s activity will be considered by the Department Personnel Committee in the annual evaluation process.
8. Participation in or invitation to a professional conference as a speaker, presenter, panelist, performer or evaluator.
9. Performance by a student ensemble in significant off-campus venues. Faculty can claim student performances as research/creative activity or teaching but not both.
10. Post publication activities, specifically as applied to major works of scholarship.
11. Premiering new works as a soloist or a conductor.
12. Published authored, co-authored or edited book, article, monograph, arrangement (performed or published), chapter, edition, or recording (live or studio). The School of Music recognizes the scope of recordings ranges from self-published to contracted.
13. Serving in the capacity of adjudicator/juror in discipline for activities at state, regional, and/or international level.
14. Translation of scholarly works.
15. Work-in-Progress: Progress of research/creative activity that is either in preparation, in review, or pending publication may be included as evidence of ongoing study and professional development. Thorough documentation of the activity, including representative work (outlines, drafts, excerpts, descriptions, and proposals) as well as a projected timeline for the work will provide important evidence of progress toward completion.

The School of Music articulates how faculty engagement in the above research activities correlates to annual evaluation scores in the Annual Evaluation document, Section 3b, “Measuring Scholarly and Creative Research Activity,” which is excerpted here:

To meet expectations for research activity and earn a three (3), a faculty member will document activity in at least one area annually.

If a faculty member engages in additional research activity in one or more categories, they exceed expectations and their annual evaluation score will be a four (4).
In the SoM, an annual evaluation score of a five (5) is reserved for significant achievement, including, but not limited to: receiving an award or recognition by the university or a professional organization; receiving a national award for research or creative activity; being selected for performance by peer review or through refereed process, publishing a book (or other substantial research) in a peer-reviewed, or refereed context; acquiring a recording contract for which the faculty member is compensated; recording on a major recording label, i.e. NAXOS, that is internationally distributed. Faculty members who earn a five (5) far exceed expectations.

Faculty not meeting expectations will receive annual evaluation scores in the following manner:

- Not engaging in any research activity falls short of meeting expectations and earns a score of two (2);
- A second consecutive evaluation period of no research activity does not meet expectations and earns a score of one (1)

Further, the School of Music Annual Evaluation document explains how faculty members present for evaluation the significance of their research. This is also from Section 2b:

Faculty members will thoroughly document the significance of their research activity to assist the Department Personnel Committee in making an informed evaluation of contributions. (Documentation should be available upon request). Significance of works will be determined by, but are not limited to, the following:

1. The prestige and/or visibility of the publication, recording, presentation, or performance.
2. The forum (local, regional, national, international) of the publication, recording, presentation, or performance.
3. The selection process for the publication, recording, presentation, or performance (peer review, invited, blind review, etc.).
4. Evidence of ongoing peer recognition either within or outside the SOM as a performer or scholar (such as repeated invitations to perform or present, evidence of publication, or distribution of compositions / arrangements).

Regional or national significance is not strictly defined by proximity to Hattiesburg, but rather by the prominence of the activity within the area of expertise and the geographic scope of participants. The SoM values international level performances and endeavors by faculty and sees that such activity builds the professional profile of a faculty member and also increases the visibility/reputation of the university and the SoM. “International” level activity can be defined by the scope and size of the participants in the applied areas. A festival, conference, etc. labelled as “international” will be reviewed by the Department Personnel Committee in terms of this criteria. In the non-applied areas, “international” can also be defined in terms of the scope of the governing board/review board. In the annual evaluation process, the SoM is concerned with the impact and significance of such
activity.

Section VI: Evaluating creative and scholarly research over a sustained period of time for the purpose of promotion

For purposes of promotion, creative and/or scholarly research is considered over a period of time. The SoM Annual Evaluation document articulates unit level expectations in research over a 12-month period and the Report of Annual Evaluation qualitatively and quantitatively articulates the Department Personnel Committee’s evaluation of a faculty member’s research in the review period. The aggregate achievements of a faculty member are contained in multiple years of Reports of Annual Evaluation.

For promotion, a consideration is made for the definition, development and growth of one’s research agenda. A professional evaluation is made at the unit level as to the refinement of one’s artistic voice and/or scholarly inquiry. Unit level committees are looking for substantive evidence of excellence and for how a faculty member’s research agenda (creative and/or scholarly) serves the mission and meets the needs of the School of Music.

At the point of Pre-tenure review, the faculty member should demonstrate the promise of a focused creative and/or scholarly research agenda as well as promise of a distinguished career.

For promotion to Associate Professor the faculty member should demonstrate sustained and focused effort and activity in creative and/or scholarly research agenda that indicates the beginning of a distinguished career. This is paired with a developing reputation in the profession and among peers.

For promotion to Full Professor the faculty member should demonstrate a significant scope and/or depth of their creative and/or scholarly research and that they have made an impact on the field. Sustained and substantive efforts and activity in creative and/or scholarly research is expected.

The unit will review the two external letters provided by the faculty member in order to better and more thoroughly assess that faculty member’s establishment in the field.

Section VII: School of Music Evaluation Criteria for Service

Service activities below are abbreviated from the School of Music Annual Evaluation document, but are included here for ease of reference. It is expected that for promotion a faculty member engages in professional service activities listed below over a sustained period of time in a manner that yields increasing significance and impact and that demonstrates a commitment to sharing one’s professional knowledge with the field.
All faculty members are expected to participate in the shared governance of the unit/institution. Service activities include non-paid contributions made to the school, college, university, profession and/or community. Activity that receives remuneration is not considered service; sometimes such activities are considered teaching and at other times research. Service activities are typically non-credit and/or educational in nature and are within the faculty member's professional expertise. Service activities are always those in which the faculty member is called upon for their professional expertise.

Service to the school is necessary work that reflects a commitment to shared governance at the most local level. Service at the school level also demonstrates a respect for collegiality and working with peers.

Service to the institution (at the school, college or university level) is necessary work that provides for the advancement and maintenance of the institution for which the faculty receive no load credit. Service is participating in the shared governance of the institution.

Service to the profession is invited activity with professional organizations that represent the scope of the field. These organizations can be local to international.

Service to the community is invited activity in which faculty use the knowledge and skill of their discipline – without compensation – to help a community organization.

Service to the school, college and institution takes many forms and an extensive listing of service activities can be found in the SoM Annual Evaluation document. Evaluating service over an extended period for the purpose of tenure and/or promotion is closely linked to collegiality. (See Section VIII. C below).

Section VIII: Definition of Tenure

A. University Standards for Tenure

The Faculty Handbook in section 9.6.8 defines the Standard of Evaluation for tenure as this: “The award of academic tenure is a privilege. Tenure is awarded after a thorough review that culminates in the University acknowledging the faculty member’s professional excellence and the likelihood that excellence will contribute substantially over a considerable period of time to the mission and anticipated needs of the University. Professional excellence is reflected in the faculty member’s teaching, research, and service, including the faculty member’s ability to interact appropriately with colleagues and students. A faculty member might meet the criteria for a given promotion in rank, and achieve promotion, but fail to merit the privilege of tenure. Promotion in academic rank does not necessarily imply that one merits academic tenure.”

In section 9.6.2 of the Faculty Handbook, tenure is defined as requiring “excellence in performance and the promise of continued excellence in teaching, research and service.”

The School of Music will formally evaluate progress toward tenure during the third year of
University employment as a full-time, tenure-track faculty member. Faculty members will undergo tenure review in the sixth year of full-time employment. If awarded, tenure is granted at the beginning of the seventh year of employment.

B. Departmental Standards for Tenure

Tenure is awarded after a probationary period and careful consideration of the candidate’s commitment to the university, college, and departmental mission and goals. It recognizes that a person has demonstrated the promise of a continued commitment and long-term dedication to teaching, creative/scholarly research and service to the school and profession. It further recognizes the possibility of faculty members achieving a high level of recognition in their chosen area in the future. Thus, the standard for tenure is one of demonstrated achievement and success in the areas of teaching, research, and service that supports the likelihood of significant and continuing contributions in the future.

Tenure carries with it the qualified expectation of continuing employment (Faculty Handbook, p. 84). Tenure does not release senior faculty members from the responsibility to be productive in the evaluative categories. In fact, it is expected that they be leaders in these areas. (See D. below, Post Tenure Review.)

The relationship between Departmental annual evaluations and Departmental standards for tenure and promotion that they are inextricable. The criteria and standards the School of Music has set articulated for annual evaluation are the same as those required for tenure and promotion.

C. Collegiality in the School of Music

The School of Music is concerned with collegiality when it reviews a faculty member for tenure. In the School of Music, collegiality is the ability of a faculty member to cooperate with students and colleagues, to treat students and colleagues with respect and to exercise critical self-discipline. It is through the lens of collegiality that service is considered when a faculty member is under review. Collegiality is further demonstrated through civility and civil engagement, and full and active participation in the governance of the School of Music.

Section IX: Relation of this Document to other Pertinent Documents

The Faculty Handbook, Chapter Nine, serves as the umbrella governing document in matters of tenure and promotion for the entire University. Everyone involved in any way in these processes should consult the Handbook and become familiar with its provisions. In the unlikely case of any apparent conflict between the SoM document and the Faculty Handbook (Handbook), the Handbook will prevail.
The Handbook mandates that the details of guidelines, policies, or criteria governing tenure or promotion in rank within an academic unit must be developed by that same academic unit. In the College of Arts and Letters, the “academic unit” is understood to mean the department or school in which the faculty member holds his or her appointment. The Handbook provides a baseline for evaluations; the written standards developed by departments and schools can, and often will, extend beyond the minimum standards articulated in it.

Section X: School of Music Procedures

All tenured members of the School of Music (SoM) faculty are to participate in each appropriate promotion and tenure review, as well as third year reviews. The SoM Promotion and Tenure Committee is a committee of the whole with voting members being at or above the rank being sought. The following schedule outlines the events in these parallel processes:

1. Each spring, before April 15, the director will post a notice asking for all faculty members wishing to be considered for promotion to the associate level plus tenure, or for promotion to full professor to schedule individual appointments with the director. At those meetings, the director will give the candidates the written instructions for preparing their dossiers. This process takes place early each fall semester for those undergoing pre-tenure reviews. All other procedures for pre-tenure reviews are as detailed in the Faculty Handbook.

2. By the end of the third week of the following fall semester the director shall call a meeting of the Promotion and Tenure Committee as that committee is defined in the Faculty Handbook. At this meeting the director shall announce the names of the candidates for promotion and for tenure. The Promotion and Tenure Committee shall then elect a chair from among its membership. The chair of the Promotion and Tenure Committee will lead the remainder of the meeting and all subsequent meetings of the committee. The faculty shall also elect subsidiary chairs who will prepare the faculty summary report for assigned candidates. The subsidiary chair not only prepares the letter, but also should provide input to the faculty undergoing review about any errors to their dossier. The subsidiary chair may opt to seek input from non-tenured faculty members, especially in cases where there is no tenured representation in the Tenure and Promotion Committee. (In such cases, the dossier, remains the main document of a faculty member’s work.) Each of these subsidiary chairs will characteristically be a senior member from the division to which a candidate belongs. If there is not a senior member of the appropriate division on the Tenure and Promotion Committee, an alternative chair may be selected from within the membership. All tenured faculty shall participate in the process of promotion to associate professor and tenure. Only full professors may vote on candidates applying for full professor rank.

3. Candidates for promotion and tenure shall prepare dossiers for consideration by the Promotion and Tenure Committee according to departmental and college guidelines. The dossiers will be made available to committee members for review. Dossiers will be due no
later than two weeks prior to the scheduled meeting of the Promotion and Tenure Committee.

4. Upon reviewing the dossiers of candidates, members of the Promotion and Tenure Committee will provide comments for each candidate. These comments will be submitted electronically to the subsidiary chair. The comment forms are compiled by the SoM Administrative Assistant, then forwarded to the appropriate subsidiary chair. Subsidiary chairs will compile a summary of the comments. The Promotion and Tenure Committee will then reconvene to discuss each candidate. During this meeting the summaries of each candidate are to be shared with the committee, and committee members will have the opportunity to openly discuss the candidates and the final summary. Such discussions must be directed exclusively towards specific criteria for promotion and tenure. The Director of the SoM may be present for the discussion, unless the assembled faculty votes otherwise. The participating faculty will vote on the approval of the candidate’s final summary, with edits. After the discussion and summary vote, ballots will be distributed, and a confidential vote recommending for or against promotion and/or tenure of each candidate will take place. In such meetings a quorum shall consist of a simple majority of the tenured faculty (or, in the case of votes for promotion, a simple majority of the tenured full professors).

5. Chairs for each candidate will then write summary reports in which the votes of the participating faculty and their consensus opinions are reported. These summaries will be presented to the director. The director will then write his/her own evaluation and recommendation. The director’s recommendation and the summary from the chair for each candidate will be shared with the candidate and submitted as part of the dossier to the College Council. Individual faculty comments remain confidential and will be archived in the SoM.

Appendix A: Guidelines for soliciting and submitting letters of support in the dossier.

This process of submitting letters of support at the point of promotion from Assistant to Associate Professor and at the point of Pre tenure review is intended to:

1. Include the faculty member undergoing review in an active manner through seeking out letter writers
2. Provide feedback to the faculty member under review in terms of their professional development
3. Assist in developing the professional network of individual untenured faculty members.
4. Provide formative feedback at the pre-tenure, and promotion to Associate level.
5. Provide school, college and university committees with additional information that will aid in their evaluation of the promotion dossier. This process is intended to inform promotion deliberations, not tenure. Tenure is best decided by the faculty with whom the candidate works.

A School of Music process for external evaluations at the point of pre-tenure review and promotion to Associate Professor is this:
1. The faculty member under review seeks out reviewers (internal or external) who will write a letter of support after reviewing the promotion or pre-tenure dossier. The focus of the letter may or may not be suggested by the faculty member.
2. The external reviewers may be given the SoM Tenure & Promotion document to provide context.
3. The letter should state the professional relationship between the faculty member and the letter writer.
4. The faculty member under review can opt to contextualize their external review and solicit feedback/evaluation on specific areas, to include but not limited to teaching, research, service, instructional strategies, recruitment efforts, research scope, research agenda development, etc.
5. This external review happens prior to the dossier being submitted to the school.
6. Each external reviewer completes their review and their resulting letter of evaluation is provided to the faculty member under review. Letters are included in the dossier.

This process is not intended, in any way, to dilute the review at the local through university levels.

ARTICLE XIV

SCHOOL of MUSIC LOAD FORMULA

Approved by School of Music Executive Committee November 18, 2015

Section 1: Load credit for lecture and applied instruction.
The USM Faculty Handbook in section 4.4 defines the expected faculty teaching load during a regular semester as four courses or 12 credit hours per semester. The following credit-weighting system is utilized to assist with determining faculty loads in the School of Music, where instruction takes many forms, including applied lessons.

Faculty in the School of music who are research intensive are reassigned .25 of their load for creative/scholarly research. With this, a 100 percent teaching load (1.0) might comprise four 3-credit hour courses for classroom instruction, or eighteen contact hours for applied teaching. As is prescribed by the National Association of Schools of Music, six one-contact-hour per week private lessons are given the same teaching load credit (0.25) as one (1) traditional lecture course. Some faculty hold administrative position that are factored in to their load.

Due to available resources and school needs, sometimes loads are figured across semesters with one semester being in uncompensated overload and the other being under full load. While this will remain the intended policy, circumstances may, from time to time, prevent strict adherence to the policy. In fact, at the present time, most faculty members are engaged in
teaching, research, and/or service that places them at above a full time (1.0) load.

The department adheres not only to the workload guidelines set forth in the *Faculty Handbook* but also to the entirety of Section 4.4 which explains the discretionary role of the Chair in determining workload for individual faculty members.

**Section 2: Load credit for School of Music courses.** As do all comprehensive music schools, the School of Music offers a wide variety of different types of courses necessary for supporting the diverse experiences involved in preparing students in a broad array of degree programs. Quantifying workload credit for teaching can be challenging for courses with varying credit and/or contact hours and differing preparation/grading requirements. In consideration of this divergence, the School of Music calculates workload for teaching in consideration of:

1. the diverse kinds of music courses offered,
2. the diverse instructional modes necessary for effective instruction, and,
3. the broad range of time commitments inherent in teaching music courses.

To this end, load credit for courses is determined according to formulae prescribed in the below listed Course Load Guidelines.

**Section 3: Course Load Guidelines**

*CH = contact hours per week*

**Lecture, Technique, Methods and Laboratory Courses**

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**Applied Instruction, including Recitals, Music Ed Recitals, Chamber music, Jazz/Studio Study, and Jazz Combo**

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<td>.5</td>
<td>.0275 per student</td>
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78
Section 3: Course Load Guidelines

CH = contact hours per week

Lecture, Technique, Methods and Laboratory Courses

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Applied Instruction, including Recitals, Music Ed Recitals, Chamber music, Jazz/Studio Study, and Jazz Combo

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<td>0.055 per student in applied lesson; 0.055 per chamber group</td>
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<tr>
<td>0.5 CH</td>
<td>0.0275 per student</td>
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Student Teaching

Student teachers = 4 students = 0.25 load

This translates as:

- Local placement - 0.0625 per student
- Long-distance placement - 0.09375 per student

A complete listing of load weightings for specific music courses is contained in the School of Music Course Load Weighting List that is below.

In cases where courses that are instructed as combined sections instructional load credit is given for the instruction of one course.

Credit for thesis and dissertation instruction is not included in workload. It is accounted for in the Annual Evaluation narrative submission.
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**Section 4: Ensemble weightings**

*Ensemble weightings approved by SoM Executive Committee 10/30/15*

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</tr>
<tr>
<td>MUP 482/682</td>
<td>Concert Band (Spring)</td>
</tr>
<tr>
<td>MUP 483/683</td>
<td>Men &amp; Women's choir</td>
</tr>
<tr>
<td>MUP 474/674</td>
<td>Percussion Ensemble</td>
</tr>
<tr>
<td>MUP 482/682</td>
<td>Symphonic Winds (Fall)</td>
</tr>
</tbody>
</table>

**Non-curricular ensembles (instructed on voluntary overload)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUP 474</td>
<td>Sax Chamber Orchestra</td>
<td>0.25</td>
</tr>
<tr>
<td>MUP 483/683</td>
<td>Spirit of Southern/Belle Tones</td>
<td>0.25</td>
</tr>
<tr>
<td>MUP 477/677</td>
<td>Steel Pan Ensemble</td>
<td>0.25</td>
</tr>
<tr>
<td>MUP 483/683</td>
<td>Chamber Singers</td>
<td>0.18</td>
</tr>
<tr>
<td>MUP 474/674</td>
<td>Clarinet Choir</td>
<td>0.18</td>
</tr>
<tr>
<td>MUP 483/683</td>
<td>Gulf Coast Civic Chorale</td>
<td>0.18</td>
</tr>
<tr>
<td>MUP 483/683</td>
<td>Hattiesburg Choral Union</td>
<td>0.18</td>
</tr>
<tr>
<td>MUP 482/682</td>
<td>Pep Band (Fall)</td>
<td>0.18</td>
</tr>
<tr>
<td>MUP 482/682</td>
<td>Pep Band (Spring)</td>
<td>0.18</td>
</tr>
<tr>
<td>MUP 474</td>
<td>Trombone Choir</td>
<td>0.18</td>
</tr>
<tr>
<td>MUP 474</td>
<td>Tuba/Euphonium Ensemble</td>
<td>0.18</td>
</tr>
</tbody>
</table>
Section 5: Other administrative assignments
The School of Music is dependent on the administrative capacities of several individuals who receive reassigned time for their responsibilities. They include, but are not limited to: Accompanying Program Coordinator (.25); Undergraduate Coordinator (.25); Graduate Coordinator (.25); General Recital Class supervisor (.18); Connoisseurs Series coordinator (.18); Suzuki program director (.18).
Appendix 1:

SCHOOL of MUSIC

ADDITIONAL POLICY and PROCEDURES

Section 1: Absence Policy

1. Faculty absences fall into one of three categories:
   a. University Absence. Student teacher observations, off campus teaching assignments, or music administration activities are typical of these types of absences. An absence from campus resulting from administrative or academic responsibilities does not require notification to the director as long as the activity does not conflict with regularly scheduled instructional obligations.
   b. Professional Absence. Workshops, meetings and conferences, adjudication, and guest performances are typical of these types of absences. An absence from campus resulting from engaging in professional activities requires advance notification to the Director.
   c. Personal Absence. Personal business or engaging in professional activities that do not meet university guidelines for research/creative and/or service is typical of these types of absences. An absence from campus resulting from these type of activities requires advance notification to the Director.

2. Faculty/staff who must miss assigned instructional obligations because of outside employment, consulting, professional activities, or who must otherwise be absent from campus while the University is in regular session, are expected to complete a "Notification of Expected Faculty Absence" form, which may be obtained from the Music Office. Applied lessons must be made up at a mutually convenient time for the student and instructor during regular class hours (M-F, 8 a.m. to 9:30 p.m.).

3. This requirement is not intended to limit the freedom of the faculty member to engage in professional activities, or to impede one's personal responsibilities. Rather, this supplies a record of the coverage of instructional assignments, and gives information to address inquiries that may arise in a faculty member's absence.

4. In the case of unexpected absences due to illness, faculty should contact the School of Music office (266-6308) as early as possible.
Section 2: Absences: Students

School of Music Sanctioned Student Absences: Revised process
Endorsed by the SoM Executive Committee, November 18, 2015

For the Spring 2016 semester, the School of Music will implement a pilot process regarding sanctioned student absences. This is a result of a general concern amongst the faculty that too many students are absent from campus too often. This is also reflective of a concern that deliberations about student absences should happen between faculty members, and that individual students are not put in the position to seek approval from faculty members.

1. There are two types of student absences:
   a. Large scale ensembles and/or off campus events. “Known” events.
      i. These absences will be shared with the faculty very early in the semester, if not before the semester (or year) starts. Ensemble Directors are responsible for communicating such absences to the faculty.
      ii. The official “Sanctioned Student Absence” form should be submitted to the Director.
      iii. The Director’s Office maintains an internal spreadsheet of music majors and their absences are recorded as they are approved. *See below for allowable student absences.
      iv. These events will be listed in AdAstra so that faculty know of student absences in scheduling other events.
   b. Smaller groups and/or on campus events. “Last/later minute” events.
      i. These events sometimes emerge later in the semester.
      ii. The faculty member should check AdAstra to see that there are no conflicts. The Director will ensure that this has happened before approving Sanctioned Student absences.
      iii. The closer to an event and/or the later in the semester that a student absence is requested reduces the possibility that it will be approved by the Director.

2. The history/theory faculty should start entering significant student academic events into AdAstra (major exams, comprehensive exams, etc.). This will help in determining to approval of a student absence request.

*Allowable student absences: The Executive Committee recommends a three absence limit per semester. Tracked student absences that go beyond three are approved on a case-by-case basis by the Director.

Section 3: Benevolence Fund

The Benevolence Fund supports the costs of flowers, cards, and/or small gifts when members of the School of Music Faculty family are experiencing periods of recuperation or grief. It is asked that faculty support the Benevolence fund at a level of $20 per person per year. The
School of Music Accountant administers this fund, accepts the money, and arranges for its use.

**Section 4: Academic Honesty**

1. The School of Music will deal with alleged academic honesty violations in the following manner:
   a. If a faculty member suspects that a student is guilty of academic dishonesty, such an allegation should be brought to the Director of School Music or Associate Director of the School of Music.
   b. The faculty member shall review the evidence with the Director or Associate Director of the School of Music, and if in the Director's opinion there is evidence to merit a charge, the Director shall convene an *ad hoc* committee of faculty to investigate the charge.
   c. The student shall be informed of the charge, and the *ad hoc* committee shall make an investigation. The committee shall be convened and shall review the allegation with the faculty member. The student shall then be invited to meet with the committee.
   d. After deliberation, the committee shall give its recommendation to the Director, who shall convey the committee decision to the student and to the faculty member.
   e. Either party may appeal the committee decision to the Dean of the College of Arts and Letters, who will review the case.

2. Whenever an accused student contests an accusation of academic dishonesty or a grade given by a faculty member, the student has recourse for mediation of the dispute. Processes for mediation, resolution, and/or an investigation may be requested by the student or the Director. In incidents where a campus wide sanction has been imposed, the student can request a hearing with the appropriate Committee on Academic Honesty which will be convened by the Office of either the Dean of Students or the Director of Graduate Studies, depending on the status of the accused student.


Section 5: Academic Leave

1. Parameters

   a. Members of the academic staff can qualify for academic leaves of absence. Academic leaves of absence include leave for graduate or postdoctoral study, enhancing academic credentials, professional leave, and sabbatical.

   b. Academic leaves of absence are separate and distinct from those to which University employees are entitled under the terms of contracted employment, i.e., annual leave, medical leave, etc. Educational, professional, and sabbatical leaves of absence are not entitlements but privileges conferred by the Board of Trustees upon the recommendation of the University President, and each classification of leave is subject to terms and conditions mandated by the provisions of state law and Board policy.

2. Leave for Graduate or Postdoctoral Study. Leaves of absence without pay for graduate or postdoctoral study may be granted for an academic year, a semester, or (occasionally under unique circumstances) for part of a semester.

3. Leave for Enhancing Academic Credentials. Incumbent instructional staff members may be extended educational leave with or without pay for purposes of upgrading qualifications for promotions in rank and/or appointment to new positions.

4. Professional Leave

   a. Professional leave is uncompensated absence from regular University employment for the purpose of external employment directly related to normal professional functions at The University of Southern Mississippi.

   b. Exemption from University service for a period of professional leave not exceeding two (2) academic years during any ten- (10) year period of University employment can be provided if.

      i. Leave is for the purpose of full-time employment with a state or federal agency for a period of time equivalent to the period of professional leave granted;

      ii. Leave accrues to the professional benefit of the faculty member and promotes the institutional interests of the University;

      iii. The faculty member granted leave pays to the state retirement system the actuarial cost as determined by the actuary for each year of professional leave; and
iv. The faculty member serves the University on a full-time basis for a period of time equivalent to the professional leave period granted immediately following the termination of said leave period.

c. The Board of Trustees reserves the authority to adopt other rules and regulations for professional leaves on a case-by-case basis.

5. Sabbatical Leave

a. Sabbatical leave periods normally coincide with fall semesters, spring semesters, or both, exceptions allowable only in exceptional circumstances. In no case may sabbatical leave periods extend to summer semesters. Sabbatical leaves are not to be regarded as rest periods, as vacations, or as earned leaves with partial pay; they are granted for the sole purpose of professional improvement. Nor are sabbatical leaves necessarily earned by the required duration of University employment. Advised by responsible institutional administrative officers and faculty bodies, the University President recommends, and the Board of Trustees approves, all applications for sabbatical leave. While the Board of Trustees normally approves sabbatical leaves recommended by the University President, the Board reserves the authority to disapprove applications at its discretion and specifies that no more than four (4) percent of the University's full-time regular faculty may be approved for sabbatical leave during any one semester.

b. At the completion of six (6) or more regular semesters of continuous, full-time University employment, faculty are eligible for one (1) semester of sabbatical leave (4 1/2 months). At the completion of twelve (12) regular semesters of continuous, full-time University employment (sabbatical not being taken within said time frame), faculty are eligible for two (2) semesters of sabbatical leave (9 months). Under no circumstances may sabbatical leaves of more than nine (9) months' duration be granted.

c. During the contracted sabbatical leave period, all responsibilities and benefits of University employment (retirement, insurance, longevity of service, etc.) are applicable.
d. Faculty qualifying for one (1) semester of sabbatical leave are compensated at the rate of twenty-five (25) percent of annual contracted salary (50 percent of salary for the semester of leave). Faculty qualifying for two (2) semesters of sabbatical leave are compensated at the rate of fifty (50) percent of annual contracted salary (100 percent of salary in the event that only one semester of leave is taken). Salaries are paid via regular monthly payroll.

e. Explicit in all sabbatical leave contracts is agreement by faculty members:

   i. To engage in professional development as specified in an approved application for leave,

   ii. Not to enter into a written or implied obligation of employment violating the contract for full service to USM, and

   iii. To return to full-time employment at USM for a period at least equal to the term of leave.

f. The Board of Trustees may terminate the sabbatical leave of any person found to be in violation of the terms specified in the approved application for leave.

g. Parties granted sabbatical leave are required to submit to responsible deans at the midpoint of the leave a brief interim report describing progress toward sabbatical goals and a formal final report to the Provost within sixty (60) days of the conclusion of the leave.

h. Parties failing to return to full-time employment at The University of Southern Mississippi for the period pledged in the leave contract are required to repay a prorated percentage of salaries received while on leave, with the amount repaid to equal the amount of pledged but unfulfilled University service.

6. (Source: Faculty Handbook, 6.1-6.2)
Section 6: Academic Leave Application Process
In all cases, application for academic leave is made through departmental chairs or, at the option of academic departments, through departmental personnel committees and departmental chairs to deans of colleges or the University Librarian. Deans or the University Librarian concur or dissent in writing with departmental recommendations and transmit all application materials to the Provost. In all cases, the Provost appoints a University-wide committee consisting of senior members of the faculty, charging its members with responsibility for evaluating all requests for academic leaves of absence. The principles of evaluation employed and the recommendations of the committee are transmitted to the Provost, who submits recommendations to the University President. After review, the University President submits recommendations for academic leaves of absence to the Board of Trustees. Thereafter, the decisions of the Board are conveyed to the University President, and applicants are informed in writing by the deans of pertinent colleges or the University Librarian. Unsuccessful applicants may appeal via Faculty Appeals Proceedings (XII, 2).
Further information on application procedures may be obtained through departmental chairs, directors of schools and divisions, the University Librarian, and the deans of degree-granting colleges.

(Source: Faculty Handbook, 6.3)

Section 7: Advising

1. Faculty are expected to hold regular weekly office hours and participate in academic advising either as a student advisor or as a member of an advising or examining committee (as assigned). Duties for undergraduate advising include but are not limited to:

   a. Being available for advisement during university assigned advisement times each fall and spring semesters.

   b. Tracking student academic careers via SOAR as well as keeping a written hard copy record of advisement sheets and all pertinent paperwork.

   c. Advising students as to the sequence of a particular degree plan.

   d. Tracking student proficiency and education requirements in some degree plans.

2. University distributed advisement sheets should be signed only after the student has discussed his or her class choices each term. Although the ultimate responsibility falls to the student as stated in the undergraduate bulletin, advisors guide students through the proper sequence of classes to ensure the timely completion of required course work as presented in each degree plan.
Section 8: Auditions/Recruiting
Faculty members are expected to participate, in whatever way possible, in the recruitment of talented prospective music majors whether or not such prospects’ abilities and interests coincide with the specialty of that particular faculty member. Further, each applied faculty member, through their division, will provide yearly recruiting plans that outline goals, and methods that will shape recruiting activities and will align with the goals set by the Director in consultation with the each division.

Section 9: Bulletin Board: Faculty Information

1. Use of Bulletin Boards. It is not always feasible to deliver every piece of information to each faculty member via a personalized memo, although the use of e-mail has made it easier to disperse information. Nevertheless, bulletin boards immediately outside the Music Office (MPAC) and in the faculty lounge (FAB) are used as a backup for most routine announcements. The administration will assume that notices will be read and acted upon accordingly.

2. Posting Materials on Walls or Doors. Posting any materials on the walls or doors in Mannoni Performing Arts Center and The Marsh Fine Arts Building is not permitted. Bulletin boards are provided in each building for announcements. Please report violations of this policy to the Music Office.

3. Electronic Bulletin Board. An electronic bulletin board is also available for all faculty announcements, so that faculty may stay apprised of important announcements. The WWW address is http://www.usm.edu/music/facultyinfo/.

Section 10: Calendar & Accompaniment Scheduling policies

This document was developed in Spring-Summer 2015 by an ad hoc PR committee consisting of Reischman Fletcher, Jason Bergman/Nick Ciraldo, Mike Lopinto, Ellen Elder, MaryAnn Kyle and Ben McIlwain. It will be submitted to the SoM Executive Committee for review in September, 2015.

The intent of the committee is to:

- centralize scheduling efforts in the main SoM office.
- clarify how/when events get on the SoM calendar. Determine tiers for SoM submissions.
- clarify event scheduling process
- clarify recital scheduling process
- clarify what faculty can expect in the publicizing of their events
- clarify the Intermezzo scheduling policy
- clarify “tiers” (see below) and determine Events of the Week
I. **SoM CALENDAR**

**Timeline for submitting events for the SoM Master calendar**

**Tier 1:** This tier includes ensembles of large size as well as ensembles that are produced in MPAC and Bennett and ensembles that share equipment, including: (Nov.-Feb.) *This process begins in a called meeting of all persons representing the events below. Through discussion and collaboration, a hard copy of the calendar is generated. Events are entered in to Ad Astra subsequently.*

- Wind Ensemble, Symphonic Bands, Concert Band
- MUP 481-484 in Choral, including Chorale, Concert Choir, Chamber Singers, Hattiesburg Choral Union.
- Orchestra
- Opera
- Jazz
- Percussion
- Grant-funded guest artists, including Connoisseur series.
- This Tier also includes large scale, school-level recruitment events (SICC, AllSouth, NATS, Audition Days) as well as school-level collaborative events, including festivals and summer events.
  - This Tier includes Dance Department fall and spring concert dates.

**Tier 2:** All other ensembles, that are conducted by faculty and that include multiple members, including, but not limited to: (starts in February) *The start date varies depending on finalization on the University master calendar.*

- Faculty ensembles
- Choral: Spirit of Southern, BelleTones
- All studio ensembles, including but not limited to:
  - SCO
  - Tuba/Euphonium
  - Trombone choir
  - Clarinet choir
  - Opera workshops
- String Chamber recitals
- Recital Class

**Tier 3:** Faculty/Studio events, including solo faculty recitals, studio-generated festivals, chamber groups (MUP 471), etc (starts in March)

**Tier 4:** Student recitals (starts in August). Dates open at the same time for all students, however, in the case of conflict, priority is given by level (DMA, Masters, undergraduate).

II. **FACULTY EVENT SCHEDULING**
The process for scheduling an event is:
1. Faculty member reviews master calendar in Ad Astra to pick date.
2. Faculty member complete online reservation process.
3. Reservation request is sent simultaneously to Associate Director and Office GA overseeing scheduling.
4. Mike Lopinto also reviews requests for PAC to determine no conflicts with outside rentals.

III. RECITAL SCHEDULING PROCESS

The process for scheduling a recital is:
1. Student reviews master calendar to pick date. Master calendar will be electronic and housed at the Student Services desk. (This can happen as early as August for the entire academic year). Date should be selected with concern for major professor/committee availability.
2. Once date is selected, student completes online request.
3. Request is electronically forwarded to major professor.
4. Major professor forwards request to Associate Director. (Request is also sent simultaneously to office GA who oversees scheduling and to Accompaniment coordinator). Accompaniment Coordinator replies to Associate Director and office GA that proposed recital date is confirmed or notifies all parties if there are conflicts and works for resolution.
5. Recitals are added to calendar by SoM Office GAs (under the direction and training of Associate Director). This can happen at a certain time each week, i.e., a week’s worth of requests are scheduled every Thursday.
6. Accompaniment is provided to events once they are on the calendar. *Recitals scheduled within 30 days of their performance will not be provided accompaniment. Students giving recitals should submit the Accompanying Request Form and all recital music to the Accompanying Coordinator at the beginning of the semester. They should also keep in mind that their pianist from the fall semester might have to change for the spring, depending on their needs and repertoire.

Final confirmation of recital dates and accompaniment will be provided to the person requesting accompaniment within 14 days of the initial request.
7. The recital coordinator, Danilo Mezzadri, (or his GA workers) assigns recital attendance workers as events are scheduled. Recital attendance worker will not be assigned if recital is scheduled with less than 30 days notice.

IV. PUBLICITY FOR FACULTY EVENTS

Faculty members can expect from the SoM the following:
- Designed poster by Mike Lopinto. Color printing paid for out of studio fees.
- Programs through Student Services office.
• Listing on SoM webpage.
• Listing in Monday Music Minute.

To further publicize events, faculty members can:
• Submit images of their events to Mike Lopinto to be posted in social media.
• Maintain their own social media presence.
• Link social media sites to the Monday Music Minute.

V. SCHEDULING THE INTERMEZZO

The Intermezzo at the Woods Gallery is a self-service space is available to be scheduled by School of Music faculty for recitals and events. The process to reserve the Intermezzo begins with completing the online reservations form, which is then forwarded to the School of Music office for final approval. The Intermezzo is not available to non-school of music persons without approval of the Director of the School of Music. A $75 fee will be charged to non-SoM persons if a student worker is needed.

Section 11: Collaborative Piano policy
Approved by Executive Committee, 12 February 2016

The Collaborative Piano Program provides the following services:

3. Degree recitals*
4. Juries (a maximum of ten minutes of music, regardless of number of movements and/or pieces [instrumentalists] or a maximum of 8 songs [vocalists])
5. Sophomore Proficiency exams
6. School of Music sponsored competitions—orchestra concerto competition and band concerto competition
7. Studio recitals**
8. School of Music sponsored master classes**
9. Studio class performances, departmental recital class, or general recital class**
10. Rehearsals and lessons**

*The Collaborative Piano Coordinator will assign pianists for degree recitals. Because of the extra work and difficulty of preparing for a recital, the pianist should be paid a fee in addition to their collaborative piano fee/services allotment. The payment will be negotiated between pianist and student. A student’s allotted services can be used in preparation for the recital, but an additional fee is still required.

**Repertoire must be the same as that of the jury, Sophomore Proficiency exam, or school-sponsored competition.
The School of Music *Collaborative Piano* Program will be unable to provide *collaborative piano* services for the following projects***

1. Non-degree recitals
2. Any outside competitions, even if the competition is being hosted by USM
3. Any outside auditions
4. Personal recording projects

***The *Collaborative Piano* Coordinator will not assign pianists for these “extra” events. For these events outlined above, you may ask your assigned pianist to play with you, but they have the right to refuse. These will be at the students’ expense, and must be negotiated between pianist and student. Therefore, the student is responsible for securing their own pianist for these events and negotiating any fees.

**Section 12: Confidentiality**

1. Search Committees.
   a. All search committee business and deliberation and any other business determined to be confidential by the Director must remain confidential.

   b. Search committee members, office staff members, and others engaged in the personnel business of the School will be required to sign a confidentiality agreement as a prerequisite to appointment. The Faculty Handbook states:

   i. “The deliberations, records, and recommendations of departmental chairs and departmental entities formed for the purpose of hiring, evaluating, reviewing, and recommending personnel actions are strictly confidential. The disclosure of such information is permissible only for use by the appropriate authorities and then only for use in:

   1. Administrative reviews;
   2. Annual Performance Reviews;
   3. Promotion and tenure deliberations;
   4. Faculty appeals;
   5. Review by the Board of Trustees; or
   6. Complying with applicable law or pursuant to a court order.
c. Neither the Board of Trustees nor the University accepts responsibility for unauthorized disclosure of confidential information by University employees.”

(Faculty Handbook, 8.4.8)

2. Confidentiality Violations. Violation of the confidentiality of a search committee will be interpreted as “contumacious behavior” as described in the Faculty Handbook.

Section 13  Computers
Computers issued through The University of Southern Mississippi School of Music are to be used for university business or university related business only.

Section 14: Contractual Period
Nine-month faculty are normally under contract from August through May and are expected to be available during contracted dates, usually beginning the week prior to classes in the fall and ending after finals in the spring.

Section 15: Course Information

1. Scheduling of Courses. The scheduling of courses and rehearsals is the responsibility of the Director and Associate Director of the School of Music. The Associate Director of the School of Music makes recommendations to the Director regarding scheduling, and the Associate Director must resolve any conflicts in desired times and/or rooms.

2. Scheduled Classes and Lessons. Faculty members are expected to meet classes and lessons as scheduled. Any change in schedule or rooms must be approved by the Associate Director of the School of Music in writing or by email. Rehearsals outside of the regular class schedule must be announced in the syllabus distributed at the beginning of the term.

3. Unscheduled Rehearsals, Classes, Exams. Faculty may not require attendance for extra rehearsals, class tutorials, exams, or make-up lessons when conflicting with regularly scheduled classes or activities. Exceptions to this policy, though rare, must be approved by the Executive Committee.

4. Syllabus. Faculty must pass out a syllabus in every class and submit a copy for the School of Music Office files per SACS mandates. Be as specific as possible in explaining expectations and grading policies. Every syllabus must include expected learning outcomes, grading and attendance policies, course requirements and expectations, office hours, academic honest policy, and the following statement:

   a. “If a student has a disability that qualifies under the Americans with
Disabilities Act and requires accommodations, he/she should contact Samantha Burdette, Coordinator of the Office for Disability Accommodations (ODA), for information on appropriate policies and procedures. Contact information: Hardy Hall Room 214, Voice/TTY 214-3232, Fax 865-4587.”

5. Teaching Loads. The Dean of The College of Arts and Letters determines teaching loads but normally delegates that responsibility to the Director of the School of Music. In determining teaching assignments, the Director will balance faculty interests and expertise against the instructional needs of the School of Music and each department. (See Appendix V of governance section.)

**Section 16: Ethical Instructor: Student Relationship**

As per The University of Southern Mississippi Faculty Handbook, The University is dedicated to principles of equity and fairness in fulfilling its instructional mission. Under no circumstances, therefore, can members of the School of Music instructional staff allow any consideration to a student for an academic standard deviating from that established for other students in the same academic setting. This policy expressly proscribes not only faculty-student relationships, as defined by the University's Ethics Policy (Faculty Handbook, 7.7), but also business relationships and other unduly contiguous instructor-student relationships, said relationships being violations of professional ethics subject to institutional disciplinary action.

**Section 17: Facsimile Transmissions (Fax)**

1. The School of Music Fax number is (601) 266-6427. Faculty should send faxes for University business only. If a fax is long distance, a telephone long distance code will be needed from that division or faculty budget string.

2. Faculty should receive faxes for University business only.

**Section 18: General Faculty Meetings**

Faculty meetings normally will be held during the noon hour on the first Thursday of each month in The Mannoni Performing Arts Center, Room 105. The third Thursday of each month should be reserved for extra faculty meetings, if necessary. Full-time faculty are required to attend faculty meetings. Part-time and adjunct faculty are invited, but it is understood that their attendance is not always possible. Notify the School of Music office in writing if you will be unable to attend a general faculty meeting. Minutes will be taken by the School of Music administrative assistant and will be distributed to all faculty members.

**Section 19: Grades: Change of Grade (retroactive)**

In order to process a grade change for classes from a previous semester, the instructor of record must submit a memo to the Dean of the College.
Section 20: Grades: Reporting
Faculty/instructors must post grades on SOAR for classes in which they are listed as
instructor of record. A printed copy of the final grades (printed from internet browser) must
be submitted to the music office by the closing date and time for grade processing each
semester.

Section 21: Grants and External Funding
Faculty members who participate in grant and fund raising activities shall keep the Director
informed of grant proposals (submitted for internal or external funding) and all other fund
raising activities.

Section 22: Hiring Procedures/Faculty Searches

1. The University of Southern Mississippi adheres to all AA/EOE/ADA policies in all
aspects of employment, including advertisement, recruitment, interviewing, and
selection. A national search is conducted for all tenure-track appointments. With rare
exception, a terminal degree is required for a candidate to be appointed to a tenure-track
position in the School of Music.

2. When the School of Music receives permission to conduct a national search, the Director
of the School of Music, in consultation with appropriate faculty and division heads, will
appoint a faculty search committee. The Director, in consultation with the search
committee, will develop a position description to be used for advertising the position to
be searched. Advertising will be done nationally and follow all affirmative action
directives.

3. All search committee members will be given a guidebook that will include an explanation
of all search procedures and policies, deadlines, and copies of all necessary materials
needed in order to complete the work of the committee. The Director will appoint one
member of each search committee to serve as chair. Normally, search committee chairs
will be named from the division in which the search is being conducted.

4. With regard to the hiring of recent Southern Miss graduates the Faculty Handbook states
the following:

“As a comprehensive university with extensive national and international ties, USM
seeks to broaden the intellectual perspectives of its students and to promote the public
interest by employing and retaining a cosmopolitan, culturally diverse faculty. In this
endeavor, academic inbreeding is eschewed, and the University, while recognizing the
merits of many of its own graduates, follows a general rule of not employing persons who
have earned their terminal degrees from USM in the full-time, tenure-track instructional
ranks of Assistant, Associate or Full Professor and in full-time University Librarian.”
(Faculty Handbook, 3.8.4)
Section 23: Inventory - School of Music State Property Accounting Procedure

**Important Read Carefully!**

1. Failure to comply could result in personal financial liability!

2. You may have to pay up to the full purchase price for lost state property that is assigned to you if proper documentation does not exist regarding its loss.

3. **Document Summary**
   a. Procedure for items that are moved from their designated location
   b. State law requires that an inventory audit be conducted annually
   c. Procedure for required internal inventory
   d. Procedure for items sent off-campus for repair
   e. Procedure for items on loan to students
   f. School of Music property contact persons

4. **Section 2: Stolen or Lost Property Liability**
   a. Any state property that cannot be physically verified by sight, when required of the Property Accounting Liaison will be considered stolen. Examples of liability would be the following: School of Music equipment that is checked out to you is stolen from your vehicle and no police report is filed; School of Music equipment is beyond repair and left at i-Tech and no documentation exist to transfer the item from School of Music inventory; any item that is state property and in your care that malfunctions and is thrown into the trash without proper disposal through return to surplus; property is given to a colleague without notification to the property accounting department contact and then cannot be found; an item that is sent away from USM for repair without removal from inventory by property accounting and is then replaced by a new unit under warranty could be considered as a loss if undocumented and unaccredited.

   b. Any known missing item should be reported to the Police Department and the SoM department contact person for investigation as soon as possible when loss is discovered. Items are then registered on a national database through the police report. If, at a traffic stop or through other police investigation, an item is found in someone’s possession, they will then be arrested and
prosecuted.

5. **Internal Departmental Transfer.** Any item that is transferred to another colleague within the School of Music can simply be accomplished, even if on a temporary basis, by sending an e-mail to the Property Accounting Liaison providing the USM asset number and item description, to whom the item will be transferred, and how long the transfer will be in effect. The faculty member will receive a reply verifying the information was received. The departmental property contact person currently has the authority to change the person responsible for the item and the location of the item via the InCircuit web-based computer system as well as complete interdepartmental transfers. An interdepartmental transfer will need to be completed if the item is moving to a different School of Music account area such as choir, orchestra, band, or opera theatre. The same interdepartmental transfer method is required to transfer to other departments campus-wide as well as transfer to surplus for disposal of obsolete property, with the addition of a work order for Physical Plant transportation.
6. **Annual Internal Inventory Audit.** State law dictates that all property assets are accounted for on an annual basis. The School of Music will follow the procedures as described. During the final week of the spring semester the faculty, staff, and students will be required to bring all portable equipment into the office on a predetermined date for accounting with the Property Accounting Liaison. At this time a property loan receipt will also need to be completed. Anyone leaving the employment of the university will be required to turn in all portable equipment before your final payroll check is issued. The week following the final week of the spring semester, an inventory of the non-portable assets will be completed by the property accounting department contact. All items that are personally owned should be clearly marked as “property of your name” so as to not be confused with university property. All university property should be available in its known location at this time. Any exceptions should be sent by e-mail to the Property Accounting Liaison. A list of missing items will be published to all School of Music faculty and staff for all to share equal responsibility in finding missing items. All equipment should be found or otherwise accounted for by June 1.

7. **State Property Sent Off-Campus for Repair.** Any item requiring repair from an off-campus facility must be processed by Property Accounting through the School of Music Property Accounting Liaison. Do not send an item back to a vendor or to an off-campus repair facility without contacting the department property contact for proper documentation and procedures.

8. **Section 6: Items Loaned to Students**

   a. The School of Music provides a method whereby students can “check out” instruments for class instruction. Any item checked out to a student must be documented with required contact information. This information must be updated for each term, including visual inspection of the item to ensure it is in good working order and still in possession of the student. Individual studios are responsible for working with the different offices listed below for procedures and recordkeeping.

   b. Required contact information includes: student’s name; local and home address; local, home and cell phone numbers; drivers license or state identification information; and parent, spouse, or guardian contact information.

9. **School of Music Property Accounting Contacts**

   **University Bands**
   Budget 330012
   Linda Gandy
   Linda.Kelly@usm.edu
Section 24: Mail

1. Please restrict all mailing to School of Music business. The School of Music is charged for every piece of mail. Packages, unless approved by the Director, will be shipped by book- or fourth-class rate. The Director should approve any mass mailings in advance. The mail goes out once a day (mid-morning), but campus mail may be dropped in the box in the School of Music Office. All faculty mailboxes are located in the School of Music Office.

2. Faculty Mailbox Access Policy:

   a. Access to the faculty mailboxes in the School of Music administration office will be limited to faculty, staff, and assigned graduate assistants. No other students will be allowed access to the mailbox area, which includes the copy machine. Confidentially issues exist under current policies, and we will make this change to protect both the students and the faculty.
b. If professors need to collect papers from students and are used to using your mailbox for these purposes, we will be happy to provide mailboxes for everyone’s office/studio door. If you are in the habit of providing students with confidential information through your faculty mailbox, I encourage you to find another method of collection or distribution. We must all constantly be aware of the FERPA laws dealing with student’s personal and academic privacy issues.

Section 25: Media Equipment

1. The School of Music has a limited inventory of electronic media equipment. While a portion of it is located in permanent installations located throughout the Mannoni Performing Arts Building and The Marsh Fine Arts Building, a number of pieces are available for short-term usage. An equipment pool has been established and is maintained in the School of Music office.

2. Guidelines for use of School of Music equipment:

   a. No equipment is to be removed from permanent installations without written permission of the Director of the School of Music or the faculty members responsible for said installations. The faculty member will take full responsibility for supervising the reinstallment of moved equipment.

   b. Faculty members or students will sign out equipment with specific written permission from the appropriate office (i.e. band, orchestra, music).

   c. After-hour access and return must be arranged 48 hours in advance with the School of Music Office.

   d. No equipment will leave either the FAB or PAC without the Director's permission (including chairs, stands, musical instruments, risers, props, sound shells, lights, and any other equipment maintained by the School of Music).

   e. Media equipment must never be left out of storage rooms overnight.

   f. Provision should be made for security of equipment that is left set up for an extended period of time.

   g. Students should have a written permission from a faculty member giving permission to use equipment. It should list the type and the amount of equipment needed. It should also specify where the equipment is to be used.

   h. Equipment security is the user’s responsibility.
i. The person signing for the equipment is financially responsible for lost, stolen or damaged equipment.

j. Equipment must not be left in a classroom unattended. It must be stored in a secure area such as your office. If found unattended it will be returned to the storage area and signed out to the next person requesting that equipment.

k. Equipment can be signed out for no more than seven (7) days; although it can be renewed for another seven (7) days if there has not been any new request for that equipment.

l. All equipment and cables being returned to the storage area must be cleaned. Cables should be sorted.

m. THIS EQUIPMENT MUST NOT BE LOANED TO ANYONE.

n. Problems experienced with the equipment or cables should be reported to iTech or the School of Music office. The faulty item(s) should be clearly marked.

Section 26: Office Hours
Faculty are expected to hold regular weekly office hours (minimum three hours/week) and participate in academic advising whether as a student advisor or as a member of an advising or examining committee. Faculty members who teach must maintain regular office hours or provide other means to promote student-faculty consultation. These office hours must be included in course syllabi and publicly posted each academic term. Office hours must be set at times convenient to students and during regular business hours. (See Appendix III.2 under governance.)

Section 27: Parking: Campus Guests.
The School of Music receives no special consideration or parking privileges for guests. Daily parking permits shall be obtained from the University Transportation Office. Any tickets received for improper parking cannot be “fixed.” Please make arrangements in advance for parking.

Section 28: Photocopying.

1. Photocopy machines in the School of Music are limited to copying of materials for administrative, instructional and research purposes only. They are intended for the exclusive use of faculty, staff, teaching assistants, graduate assistants, and student assistants under the direction of faculty. The School of Music does not maintain a student copy center. Faculty are requested not to send students with instructions to copy materials.
2. Copyrighted materials may be photocopied only according to the guidelines issued by the Music Publishers Association.

3. The copy centers in the School of Music are not high volume copy centers and are not intended as such. In instances requiring a high volume of photocopying, faculty should meet with the Administrative Assistant to the Director of the School of Music to determine the feasibility of using the services of the University Print Center.

Section 29: Rehearsals: Called
Faculty may not require attendance for extra rehearsals, class tutorials, exams, or make-up lessons when conflicting with regularly scheduled classes or activities. Exceptions to this policy, though rare, must be approved by the Executive Committee.

Section 30: Scheduling: Courses/Rehearsals
The scheduling of courses and rehearsals shall be the responsibility of the Director and Associate Director of the School of Music. The Associate Director of the School of Music makes recommendations to the Director regarding scheduling, and the Associate Director must resolve any conflicts in desired times and/or rooms.

Section 31: Service
Faculty service carries with it the responsibility to participate in the governance of the School of Music. Such participation may include committee service and regular attendance at faculty meetings.

Section 32: Sexual Harassment

1. Policy on Sexual Harassment. It is the policy of The University of Southern Mississippi School of Music that no male or female member of the University community -- students, faculty, administrators or staff -- may sexually harass any other member of the community. Sexual advances, requests for sexual favors and other verbal or physical conduct of a sexual nature constitute harassment when:

   a. Submission to such conduct is made or threatened to be made either explicitly or implicitly a term or condition of an individual's employment or education;

   b. Submission to or rejection of such conduct by an individual is used or threatened to be used as the basis for academic or employment decisions affecting that individual; or

   c. Such conduct has the purpose or effect of substantially interfering with an individual's academic or professional performance or creating what a reasonable person would sense as an intimidating, hostile or offensive employment, educational or living environment.
2. Policy on Discrimination and Coercion. The University of Southern Mississippi School of Music is committed to the maintenance of an environment free of discrimination and all forms of coercion that impede the academic freedom or diminish the dignity of any member of the University community. The University reaffirms this policy specifically as it pertains to prevention of sexual harassment and to the obligations of male and female students, faculty, administrators and staff in their capacities as teachers and colleagues in this regard.

3. Processing Claims

   a. A member of the University community who believes that he or she has been the victim of sexual harassment or who becomes aware of an incident of sexual harassment as defined above should bring any such matter to the attention of either the Director of the School of Music, or the Associate Director of the School of Music, as he or she prefers. A fellow student, staff member, or faculty member may accompany an individual who wishes to make a complaint if the complainant desires.

   b. The School of Music will take appropriate steps to ensure that a person who in good faith brings forth a complaint of sexual harassment will not be subject to retaliation. The School of Music also will take appropriate steps to ensure that a person against whom such a complaint is brought is treated fairly, has adequate opportunity to respond to such accusations, and that findings, if any, are supported by clear and persuasive evidence. Complaints of sexual harassment shall be handled confidentially, with the facts made available only to those who need to know in order to investigate and resolve the matter.
c. The complainant and the person complained against will be notified of the final disposition of the complaint.

d. If a complaint of sexual harassment is found to be substantiated, appropriate corrective action will follow, up to and including the separation of the offending party from the University, consistent with University procedures.

e. If the suggested procedures outlined above do not result in a satisfactory resolution of a complaint, members of the University community retain the right to file formal complaints in cases of alleged sexual harassment.
Section 33: Special problems and Independent Study and Research Courses
Special Problems in Music (MUS 492/692/792) and Independent Study and Research (MUS 697/797) are intended for subjects of special interest to the student and should not be used to substitute courses offered in the regular schedule. Exceptions to this policy, though rare, must be approved by the Undergraduate or Graduate Committee. Graduate Special Problems in Music and Independent Study and Research courses must be approved by the student's graduate advisory committee when used to fulfill degree requirements.

Section 34: Statement of Non-discrimination
It is the policy of The University of Southern Mississippi School of Music not to discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, marital status, age, disability or veteran status in matters of admissions, employment, or services, or in the educational programs or activities it operates, in accordance with civil rights legislation and University commitment. Any alleged violations of this policy or questions regarding the law with respect to nondiscrimination should be directed to the Director of the School of Music for appropriate action.

Section 35: Student Evaluations

1. The University of Southern Mississippi mandates that all classes, ensembles, and studio teaching must be evaluated during the fall semester of each academic year. It is extremely important that every student complete every form, as those evaluations are used (in part) to evaluate faculty for merit raises, tenure, and promotion. Evaluations can also provide invaluable information for designing and improving courses.

2. If at all possible, all evaluations should take place during a regular class meeting. Exceptions may be necessary for studio teachers. Comments from the student evaluations will be returned to faculty after the evaluation process has been completed.

Section 36: Student Rights to Access and Privacy

1. The Buckley Amendment to the Family Educational Rights and Privacy Act of 1974 mandates that:
a. Individual students must be given access to every educational record pertaining to them kept by the University;

b. The University must establish a policy for the implementation of the student right to access to personal records, said policy to include procedures governing access to specific records;

c. The University must obtain written permission of students before disclosing any personally identifiable record to any party other than institutional personnel for whom access to records is required in the performance of contracted duties.

2. Faculty are advised that the posting of grades, jury sheets, or any other records pertaining to students where the identity of the student is made evident might constitute violations of federal law. (Reference: Faculty Handbook, 4.7)

**Section 37: Summer Addresses**

Nine-month faculty who are not hired for summer employment should leave summer or vacation addresses and telephone numbers with the Music Office before leaving campus. Activities and planning takes place in the summer, and may require input.

**Section 38: Syllabi**

Faculty must pass out a syllabus in every class and submit a copy for the School of Music Office files per SACS mandates. Be as specific as possible in explaining expectations and grading policies. Every syllabus must include expected learning outcomes, grading and attendance policies, course requirements and expectations, office hours, academic honesty policy, and the following statement:

“If a student has a disability that qualifies under the Americans with Disabilities Act and requires accommodations, he/she should contact Samantha Burdette, Coordinator of the Office for Disability Accommodations (ODA), for information on appropriate policies and procedures. Contact information: Hardy Hall Room 214, Voice/TTY 214-3232, Fax 865-4587.”

**Section 39: Telephone Service**

1. Telephones are provided for faculty, and these telephones have voice mail and long distance capability; however, a long distance code is necessary for placing these calls. Long distance calling codes are available to faculty for university business. Contact the Accountant to request a long distance code.

2. Voice mail is provided to ensure accurate and timely receipt of telephone messages. As a general rule, the School of Music Office staff will transfer calls to voice mail and not take written messages.
Section 40: Tobacco and Alcohol

1. **Tobacco.** The Mannoni Performing Arts Center, The Marsh Fine Arts Building, and all university campus buildings are smoke-free workplaces. Smoking is prohibited throughout the facilities. Please move to an outside area to smoke.

2. **Alcohol.** The consumption of alcohol immediately prior to or during any activity or performance in which you are representing The University of Southern Mississippi, College of Arts and Letters and The School of Music is strictly prohibited.