Music Program
Faculty Handbook
School of Music, Theatre, and Dance

Submitted by the School Committee on Planning in conjunction with the Program Committee on Planning – Music and Unanimously Approved by the School

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INTRODUCTION TO THE EVALUATION PROCESS

The School of Music, Theatre, and Dance (hereafter referred to as “School”) recognizes that annual merit salary evaluations serve, among others, two primary purposes. First, they provide an opportunity to ensure faculty are actively pursuing goals congruent with the missions of the program, school, and university. Second, evaluations are a cogent means to provide formative feedback to faculty and to promote relevance and proficiency in their fields of expertise and habits of life-long learning.

Merit salary evaluations are most significant, however, when viewed in tandem with the process of promotion/tenure. Although the two processes are independent, the results of merit salary evaluations can provide valuable indicators of progress toward promotion. As a result, both the merit salary and promotion/tenure guidelines that follow should be considered for all evaluations.

MERIT SALARY EVALUATION

The school director, in consultation with the relevant program’s Merit Salary Committee and, if available, outside experts in the evaluated field will determine the relative merit of faculty members’ activities in the areas of Teaching, Research/Scholarship/Creative Activity (hereafter referred as “RSCA”), and Service. These assessments are based on the faculty members’ progress viewed relative to their one- and five-year goals, load report, and contribution to each listed activity.

Tenure-track faculty are encouraged to seek mentoring from associate and full professors within and outside the school for guidance and feedback related to merit evaluation and promotion/tenure. Guidance may include the review of annual portfolio materials, development of goals as they relate to the annual merit cycle and promotion/tenure, review of syllabi, and observation of teaching.

The unit head will recommend a salary adjustment for each person evaluated. The recommended percentage increases based on the annual evaluation for persons with higher levels of accomplishment shall exceed those for persons with lower levels of accomplishment. If merit salary categories are utilized, then the percentage recommended for persons in the first category will be higher than those for the second category, which in turn shall exceed those for level of accomplishment in the third category, etc. As a rough guide, average percentage increases in the highest category are expected to be about twice those in the lowest category; this ratio is expected to fluctuate both with the degree to which members of the unit differ in effectiveness and with the degree to which funds are available.¹

ANNUAL MERIT SALARY EVALUATION TIMELINE AND PROCEDURES

December:

Faculty members submit to the school director a portfolio summarizing their activities for the preceding calendar year. The file must include an annual summary of significant effort in the categories of Teaching, RSCA, and Service. All portfolio materials except TEVAL data from the current semester are due on the Friday of the week prior to final exams. (See Merit Salary Portfolio.)

December/January:

The Music Program shall retain a five-member Merit Salary Committee; the Theatre and Dance Programs shall combine to retain a three-member Merit Salary Committee. The members of each respective Merit Salary Committee (see description under “Committees”) and the school director read the portfolios and make individual assessments on each faculty. Before or during the first week of the spring semester, each committee meets with the school director and reports their assessments.

January/February:

After consulting with the Merit Salary Committee, the school director assigns numerical evaluations of faculty members in each of the three areas using a scale of 1-5, 5 being the highest.

Summary letters are submitted to the faculty. The letter includes a statement addressing the perception of whether the faculty member’s work has been

1. well below expectations
2. below expectations
3. at expectations
4. above expectations
5. well above expectations

(see expectations) in each of the three evaluation categories (Teaching, RSCA, Service).

Each faculty member meets individually with the school director during the second week of the spring semester to review the evaluation, negotiate load percentages, and discuss any adjustments to one- or five-year goals, if necessary. At that time, faculty members are asked to sign the evaluation indicating the meeting has taken place.

Faculty members may rebut the evaluation. Rebuttals must be submitted in writing directly to the school director. If rebuttals remain unresolved, faculty members may articulate their position in writing along with supporting documentation to the dean.

Faculty members receive their original evaluations and photocopies. At their evaluation conferences with the school director, they sign the originals and return it to the school director. Original documents are submitted to the dean and copies of the evaluations are kept in the school personnel file.
MERIT SALARY PORTFOLIO

PRESENTATION AND CONTENT OUTLINE

Materials should be presented in a three-ring binder with dividers/tabs or digitally with bookmarks/links. Materials organized as shown below, emphasizing thoroughness and brevity, will have the most impact upon the Evaluation Committee.

- Current Curriculum Vitae
- Load Reports from the year evaluated
- Goals from the year evaluated
- Goals for the upcoming year and for the next five years
- Reflective Statement summarizing the achievements from the previous year in:
  - Teaching
  - Research/Scholarship/Creative Activity
  - Service

- **Required** Portfolio Documents
  - Teaching
    - One-page Teaching Cover Sheet listing the achievements such as, but not limited to:
      - On-campus courses/studio/ensemble/shop teaching activities
      - Division of Continuing Education Courses
      - Guest lectures or presentations
      - Advised graduate/senior thesis projects
      - Teaching enhancement activities or innovative teaching methods
    For each course, the following materials must be included:
      - A current syllabus including policies, schedule, and reading lists (if any)
      - TEVALS and other university sanctioned evaluative measures
  - Research, Scholarship, and Creative Activity (RSCA)
    - One-page RSCA Cover Sheet listing the achievements such as, but not limited to:
      - Publications
      - Scholarship activities (differentiate between sought and awarded)
      - On and off campus creative activities
  - Service
    - One-page Service Cover Sheet listing the achievements such as, but not limited to:
      - Directed Service
      - Non-Directed Service

- **Supplementary Materials** – Encouraged, but not required
  - Teaching - to maximize their impact, these documents may benefit from additional discussion in the faculty member’s Reflective Statement. (For further guidance, see “Teaching Content and Format” below.)
    - Best examples of assessment materials² and student learning that demonstrate:
      - Student learning beyond memorization
      - Multiple means of assessment (exams, projects, papers)
      - Clear instructions
      - Effective strategies of teaching students of differing levels of achievement
      - Connection to SLOs

REAPPOINTMENT, PROMOTION, AND TENURE

REAPPOINTMENT TIMELINE AND PROCEDURE

Faculty on a tenure-track appointment must go through the reappointment process until they are granted tenure. Until they are granted tenure, tenure-track faculty are considered probationary.

Notice of non-reappointment will be given in writing in accordance with the standards found in the University Handbook, Appendix A: Standards for Notice of Non-Reappointment.

December:

Probationary faculty members submit annual merit salary evaluation materials. Select merit salary documents requested by the school director often serve as the foundation for reappointment materials.

March:

Tenured faculty members review the probationary faculty reappointment materials. Recommendation letters are requested from all full-time faculty members. The tenured faculty members then meet to discuss and vote on reappointment. If faculty members cannot be present at meetings set aside for discussion and voting, they should still cast their ballot with the appropriate administrator and provide narrative justifying their vote as appropriate. The school director then reports the findings and the vote in a narrative letter to the dean. Based on the outcome of the vote, school director's narrative, and supporting materials, the dean determines the status of reappointment.

May-July:

Contracts for faculty appointment are distributed. Revised salary amounts, if any, are determined once monetary amounts are allocated to the university by the state government in the spring.
MID-TENURE REVIEW PROCEDURES AND TIMELINE

Tenure-track faculty members participate in a formal review approximately mid-way through the probationary period of employment. Unless stated otherwise in their contract, the mid-tenure review shall take place during the third year of appointment.\(^3\)

Mid-tenure review procedures shall follow the same procedures and timeline as the tenure review process with the exception of the required solicitation of outside evaluators. The candidate, however, may choose to solicit letters on their own behalf from students or colleagues.

Further information on mid-tenure review may be found in the University Handbook, section C92-3.

PROMOTION AND TENURE PROCEDURES AND TIMELINE

The school follows the eligibility requirements for promotion and tenure as outlined in the University Handbook. Although tenure consideration is determined by contractual agreement, it is expected that faculty members will initiate a request for consideration for promotion with the school director at such time as they feel that the necessary criteria have been met.

Beginning with appointment to the rank of full-time instructor or a higher rank, the probationary period should not exceed seven years, including within this period full-time service in all institutions of higher education; but subject to the provision that when, after a term of probationary service of more than three years in one or more institutions, a person is to be appointed as a faculty member at Kansas State University, it may be agreed in writing that his/her new appointment is for a probationary period of not more than four years, even though thereby the person’s total probationary period in the academic profession is extended beyond the normal maximum of seven years; except, when the interest of both parties may best be served by mutual agreement at the time of the initial employment, Kansas State University may agree to allow for more than four years of probationary service provided the probationary period at Kansas State University does not exceed seven years. Notices should be given at least one year prior to the expiration of the probationary period, if the teacher is not to be continued in service after the expiration of that period.\(^4\)

Faculty members on probationary appointments who have met the criteria and standards for tenure prior to the above maximum times may be granted early tenure. Because candidates may be considered for tenure at any time during their probationary period, no time credit shall be granted for service prior to employment at Kansas State University.\(^5\)

Forms pertaining to promotion and tenure can be accessed via the provost’s Office website: (http://www.k-state.edu/academicpersonnel/depthead/manual/promotion/promoti.html).

The following approximate timeline refers to the academic year the promotion process is initiated:

July:

The candidate should provide the school director with names, titles, contact information, and short biographies of five people to be considered as external evaluators for his/her promotion/tenure materials. The promotion/tenure process requires three external evaluators; the additional names may be called upon if

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\(^5\) Ibid., C82.4.
others cannot participate. Generally, the candidate and the school director each select at least one of the external evaluators.\(^6\)

External evaluators should be prominent in the candidate’s field(s) and tenured at the promoted rank sought by the candidate. In addition, they should be affiliated with institutions similar to Kansas State University in size, scope, and mission. Faculty members of highly-distinguished programs are looked upon favorably as well.

**August:**

The candidate should have their materials prepared for the external evaluators. Materials should be presented in a form that most effectively communicates his/her work (hard copy, CD/DVD, multimedia, etc.). Only materials representing work since the appointment to his/her current rank at Kansas State University may be considered. Finally, materials should emphasize the quality of the work rather than quantity so they may be reviewed in no more than two hours.

The candidate should assemble three copies of their promotion/tenure materials and provide them to the school’s administrative officer to send to the external evaluators on the school director’s behalf. The faculty member should not contact the external evaluator.

An additional copy of the promotion materials should be provided to the school's administrative officer for review by the tenured faculty at the promoted rank or higher sought by the candidate. This copy may include supplemental details not included in the materials sent to the external evaluators.

**September:**

If not done so already, the candidate submits promotion/tenure materials to the school director.\(^7\) Letters are solicited from external evaluators by the school director.\(^8\)

**October:**

If not available already, the candidate’s promotion/tenure materials are made available for review by tenured faculty at the promoted rank or higher sought by the candidate.\(^9\)

At least fourteen days after the candidate’s promotion/tenure materials are made available; eligible faculty members from the candidate’s program meet to discuss promotion/tenure. This group may ask to meet with the candidate. At the conclusion of the meeting, the faculty members submit their recommendations to the school director.\(^10\)

**November or earlier:**

The school director submits the recommendation and promotion/tenure materials for the dean. The dean forwards the materials and recommendations to the college committee on promotion and tenure. The candidate is forwarded the school director’s recommendation.\(^11\)

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\(^6\) Ibid., 112.2.
\(^8\) Ibid., C112.2, C152.2.
\(^9\) Ibid., C112.1, C152.2.
\(^10\) Ibid., C112.3-4, C152.3-4.
\(^11\) Ibid., C112.5, C152.5.
December or earlier:
The recommendation of the college committee is forwarded to the dean. The recommendations of the dean and the college committee are forwarded to the candidate. After receiving the recommendations, the candidate may withdraw from the promotion/tenure process within seven days.¹²

If the candidate does not withdraw, the dean submits the candidate’s promotion materials and recommendation to the Deans Council.¹³

January/February or earlier:
The dean notifies the candidate and school director of the Deans Council recommendation. If the recommendation of the Council differs from the college committee, a written report is submitted to the candidate. The candidate has fourteen days to appeal the result to the provost.

Candidates recommended by the Deans Council are submitted to the provost.¹⁴

March or earlier:
The provost sends recommendations for promotion and tenure to the president.¹⁵

The provost informs the candidate of the decision.¹⁶

CRITERIA FOR PROMOTION TO ASSOCIATE PROFESSOR

TEACHING

Teaching is a fundamental and essential part of university life. It involves communicating knowledge to students and developing the intellectual foundation necessary to prepare students to continue learning independently. Teaching also involves preparing students for entry into the professional and scholarly disciplines. Effective teaching is based upon sound scholarship and continued intellectual growth. Aspects of teaching, as found in the School of Music, Theatre, and Dance, are multifaceted and multidimensional. Excellent teaching is informed by discoveries made relative to the ongoing scholarship of teaching and learning and should demonstrate a constantly evolving relationship between teacher and student, a process through which both grow and develop.

For the purposes of evaluation, promotion, and tenure, “teaching” includes Kansas State University instruction and both undergraduate and graduate advising.

To the extent that it can be measured, students should show evidence of academic, artistic, and professional growth and maturation. Faculty members at Kansas State University are required to use the TEVAL evaluation instrument for every class in which they deliver significant instruction. The TEVAL is designed to measure student perception of teaching and learning. For further information on understanding TEVALS, consult the Center for

¹² Ibid., C113.3-4, C153.3-4.
¹³ Ibid., C113.3, C153.
¹⁵ Ibid., C114.4, C154.4.
¹⁶ Ibid., C115, C155.
Student ratings should never be the only source of information about faculty instruction. Materials and information that represent a comprehensive and flexible approach to teaching evaluation are listed in the Merit Salary Portfolio Outline. Additional input may be given by peers, mentors, administrators, and other appropriate judges who can offer useful insights about a faculty member's teaching performance.

Faculty members should, of course, be free to supplement the mandated summative instrument(s) and entirely free to choose those instruments, if any, they use for formative purposes.

The indicators listed below encompass a wide spectrum of teaching activities assessed by students, peers, supervisors, and other appropriate judges. These are some of the indicators of teaching effectiveness that programs may consider.

1. Student ratings from norm-referenced instruments that assess teaching effectiveness rather than popularity and that adjust for such known sources of bias as student motivation and class size.

2. Depth, breadth, and currency of subject matter mastery.

3. Appropriateness of course content.

4. Effective course administration, e.g., maintaining office hours and punctuality in performing teaching-related paper work, such as turning in textbook orders, reporting grades, and filing syllabi.

5. Development of effective courses, preparation of innovative teaching materials or instructional techniques, or creative contributions to a department’s instructional program.

6. Assessment by faculty colleagues who are familiar with the teacher's performance or have taught that person's students in subsequent courses.

7. Successful direction of individual student work of high quality, e.g., independent studies, theses or dissertations, and special student projects.

8. Effective and diligent advisement of students in pursuing their academic programs.

9. Successful performance of teaching responsibilities that are unusually demanding or require special expertise or preparation.

10. Versatility in contributing to the department’s teaching mission, e.g., effective performance at all levels of instruction appropriate to the department, including membership on the Graduate Faculty and certification to direct dissertations.

11. Special contributions to effective teaching for diverse student populations.

12. Compiled student comments (such as those obtained from program assessments or exit interviews) that address a teacher’s abilities to arouse student interest and to stimulate work and achievement by students.

13. Letters of evaluation from former students.

14. Students coming from other schools especially to study with the teacher.

15. Professional publications on the topic of teaching or materials prepared for use in teaching such as textbooks, published lectures, and audio-visual or computerized instructional materials.
16. Presentation of papers on teaching before learned societies.

17. Adoptions of a faculty member’s textbooks or other instructional materials, especially repeated adoptions, by reputable institutions.

18. Honors or special recognition for teaching accomplishments.

19. Selection for special teaching activities out-side of the University, especially in international assignments, e.g., Fulbright awards, special lectureships, panel presentations, seminar participation, and international study and development projects.

20. Membership on special bodies concerned with teaching, e.g., accreditation teams and special commissions.

21. Receipt of competitive grants or contracts to fund innovative teaching activities or investigations into effective teaching, especially for a diverse student population.

22. Membership on panels to judge proposals for teaching grants or contracts.

23. Selection for teaching in special honors courses and programs.

24. Special invitations to testify before governmental groups concerned with educational programs.

Further guidance may be found in section C34 of the University Handbook: http://www.k-state.edu/academicpersonnel/fhbook/fhsecc.html

RSCA

RSCA encompasses a broad spectrum of activities that require critical analysis, investigation, or experimentation. These endeavors are directed toward discovery, interpretation, or application of knowledge and ideas. The results of research, scholarship and other creative activity should be shared with others through publication, performance, or other media appropriate to the discipline. Excellence in research and other creative activities is a primary criterion by which some important constituents (e.g., the national and international scholarly community) judge the stature of a university.

Faculty members within the school are expected to demonstrate a sustained effort in the areas of research, scholarship, creative activity which establish or maintain a strong regional and national reputation.

RESEARCH

Research is divided into two primary categories: Scholarly and Production.

Scholarly Research refers to conducting self-directed research, the ability to demonstrate independent, innovative thought, intellectual growth and refinement, and make articulate, in-depth contributions as an individual author or collaborator. Such research appears in established international, national, and regional journals and/or published by recognized publishers in the field, or other recognized, refereed or peer reviewed outlets.

Scholarly Research may be included in the faculty member's evaluation materials in the year it was accepted or published/presented, but not both.

Production Research refers to the unique research in preparation for a performance such as, but not limited to, directing, design, technology, choreography, or musical history. Production Research may include story or art boards, program notes or other clearly utilized source material.
If included, the influence of Production Research on the project should be clarified in the faculty member's Reflective Statement referring to provided supporting material.

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**SCHOLARSHIP**

Scholarship refers to additional sources of funding (both internal and external) sought to enhance the reputation of the artist, collaborators, program, school, or university. In addition, Scholarship may be demonstrated through organizational or collaborative efforts in the creation or development of projects or programs.

Scholarship efforts may be supported with proposals for funding (please differentiate between those applied for and those awarded), founding documents, or significant communications.

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**CREATIVE ACTIVITY**

Creative Activity refers to achievements in performance or production related activities. For the purposes of evaluation a Creative Activity is defined as a single production, presentation, or achievement, regardless of the number of performances or occurrences.

All creative activity, both on and off campus contributes to a faculty member’s development as an artist and will be considered in his/her evaluation.

*On and Off-Campus Creative Activities*

Creating and participating in reputable on and off-campus presentations is an expectation. The school director, in consultation with tenured faculty members or other discipline-specific advisors, shall evaluate the success of creating and/or maintaining a significant artistic reputation. The significance of each creative achievement may be evaluated according to the international, national, regional, or local reputation of the producing entity/venue and other professional benchmarks such as association with discipline-specific organizations and unions.

Additional creative activities such as presence and presentations at local, regional, national or international conferences, creation and dissemination of pedagogical materials, or professional consulting/adjudicating shall also contribute to the faculty member’s evaluation based on the level of participation in conjunction with the activity’s significance.

Peer review from visiting professionals or selected outside faculty is encouraged when possible.

When peer reviewers are not available, an individual creative activity may be evaluated with greater significance if the faculty member has accomplished any of the following:

- Secured and utilized funding for a Research/Creative Activity from a source outside of the School of Music, Theatre, and Dance
- Demonstrated student-driven Undergraduate Research and Creative Activity
- Demonstrated student-driven Graduate Research and Creative Activity
- Integrated new techniques or technology resulting from life-long learning/professional development
- Engaged in collaboration between disciplines within the School of Music, Theatre, and Dance
- Engaged in collaboration with disciplines outside the School of Music, Theatre, and Dance
- Other distinguished achievements as determined by the school director

If faculty members believe that either an on-campus or off-campus activity deserves greater merit than outlined above, they may discuss it further in their Reflective Statements for consideration by the Evaluation Committee and school director.
All creative activities undertaken by an individual faculty member shall earn merit towards evaluation; however, greater merit shall be given to activities directly related to the subjects or skills of the faculty member’s area(s) of instruction.

If a faculty member instructs or serves in multiple performance or production capacities, each shall be considered as valid and equal creative activity.

PRESENTING EVIDENCE OF CREATIVE ACTIVITY

Creative Activities may be presented through document(s) that provide evidence of the faculty member’s level of participation and contribution to the activity. Such documents may include but are not limited to: playbills/programs, invitation or acceptance letters (personal information and payment details omitted), drawings, renderings, pictures, budgets, recordings, reviews, or scores.

If faculty members believe that specific activities deserve greater merit, they may discuss it further in their Reflective Statements for consideration by tenured faculty members and school director.

SERVICE

Service activities enhance the program, school, college, university, community, and/or professional associations as well as the reputation of faculty members through their professional or disciplinary expertise. Successful service leads to the development of a network of contacts that may be called upon to aid in advancing the discipline, faculty, school, or university.

Service is an important aspect of a faculty member’s employment and varies widely within, and among, the various programs of the school. It is characterized as follows:

Directed Service is explicitly delineated in a faculty member’s position description. Directed Service furthers the mission, and is central to the goals and objectives, of the program, school, or university. As a result of its administrative role, directed service often carries course release.

Non-directed service typically does not have specific expectations delineated in a job description and therefore encompasses a greater range of activities. All of which do not include course release. Non-directed service may be considered in one or multiple of the following subcategories:

(a) Non-directed Service to the Institution: contributions related to program, school, or university as a whole. This may include, but not limited to, all levels of institutional governance, faculty mentoring, student recruiting, or advising student organizations.

(b) Non directed Service to the Profession: contributions to the profession beyond the campus.

(c) Non-directed Service to the Public: the application and sharing of knowledge and expertise in the faculty member’s field to a non-academic audience.

Civic and Personal service includes activities associated with being a citizen or member of a non-profession-based community. While these activities represent the interests of the faculty member, they are not applicable to evaluation.

Service may be presented through document(s) that provide evidence of the faculty member’s level of participation and contribution to the activity. Such documents may include but are not limited to: letters of appreciation or invitation, relevant newspaper clippings, and event programs.
If a faculty member believes that an activity deserves greater merit, he/she may discuss it further in his/her Reflective Statement for consideration by tenured faculty members and school director.

CRITERIA FOR PROMOTION TO FULL PROFESSOR

Full professor is the highest academic rank at Kansas State University. Standards for achievement and performance are higher for promotion to full professor than to associate professor. The candidate must adhere to and substantially exceed the requirements for the rank of associate professor. Evaluation will focus on the complete body of work in teaching, RSCA, and service taking place after promotion to associate, particularly activities occurring within the last five years.

It is important that the candidate for full professor work with a faculty mentor who has achieved this rank. This will help the candidate fully understand the expectations and preparation needed.

TEACHING

Documented outcomes of the successful candidate’s teaching must demonstrate tangible results at the national or international levels. Results can include student participation, presentation, and/or performance at conferences, competitions, master classes, or workshops. Compelling evidence must show that an impact has been made on the advancement of pedagogical practices in one’s area(s) of instruction. TEVAL or other measures of teaching assessment must demonstrate consistency in the high quality of instruction for university courses. A narrative explaining any anomalies in scoring assessment should be provided to the school director at the time of application for full professor. Additional results, such as student professional achievements following degree completion, can be an important indicator of instructional quality. Examples of student accomplishment include professional positions held, evidence of advancement in the field, awards or recognition for exemplary professional work, completion of further advanced degrees, performance awards, and teaching assistantships or fellowships. Evidence of student achievement must show the direct influence of the candidate’s teaching in the student’s success.

RSCA

The successful candidate is a mature, productive, and well-documented creative scholar on a national or international level. Significant indicators and evidence of accomplishment in the areas of Research, Scholarship, and Creative Activity are considered as follows. Research can include publications such as books or scholarly articles in prominent periodicals in the faculty member’s field of expertise; refereed publications given strong preference. Scholarship can include the pursuit of grants, awards, or contracts related to the faculty member’s field; strong preference is given to funded projects. Additionally, scholarship projects that are interdisciplinary, collaborative, or engage a national or international audience will have preference. Creative activities evidenced by published reports or reviews are important indicators of career development; preference is given to creative activities documenting an application, review process, or special invitation. For all areas, a steady level of documented activity appropriate to the faculty member’s field of expertise is required.

SERVICE
The successful candidate must document service activities in their field and to the professional community outside the university. Examples of professional service that indicate progress toward promotion to full professor include, but are not limited to: serving as a moderator or on a panel at a major conference; serving as a conference or event organizer; chairing or serving on committees for professional organizations; serving at the editorial level for a prominent publication; serving as an officer, on the board of directors, or in some prominent capacity for professional organizations. Within the university, examples of service could include serving on a college or university level committee, serving in the Faculty Senate, service to the KSU Foundation, Alumni Association, Department of Athletics, or serving on a high-level administrative search.

### PROFESSORIAL PERFORMANCE AWARD

Professors with a record of exceptional and continued growth and excellence at the professorial level may be considered for the Professorial Performance Award. This honor represents an elite level of achievement among outstanding peers. At a minimum, candidates must meet the following criteria for consideration:

- The candidate must be a full-time professor and have been in rank at Kansas State at least six years since the last promotion or Professorial Performance Award;
- The candidate must show evidence of sustained productivity in at least the last six years before the performance review;
- The candidate’s productivity and performance must be of a quality comparable to that which would merit promotion to professor according to current approved school standards.

Further information may be found in the University Handbook, section C49.

### MERIT SALARY COMMITTEE SELECTION PROCESS

Each year, the Music Program and the Theatre and Dance Programs (combined) will retain independent Merit Salary Evaluation Committees. Committee membership will comprise faculty of the respective disciplines as specified below.

The Music Program will have a five-member committee to evaluate the annual merit salary files (portfolios) of Music faculty. The membership of this committee will include the following representation of faculty ranks:

1. One tenure-track assistant professor with two years at that rank
2. Associate Professor
3. Full Professor
4. Associate or Full Professor
5. Associate or Full Professor

Additionally, this committee must have both female and male representation. Four members of this committee will be selected by vote of Music Program faculty. The remaining member will be appointed by the school director, to maintain balance in gender and rank representation. Any faculty member elected or appointed to this committee will be exempt from serving on this committee for two years following a year of service thereof.
The Theatre and Dance Programs will have a three-member committee, consisting of two faculty members from the Theatre Program and one from the Dance Program to evaluate the annual merit salary files (portfolios) of Theatre and Dance faculty. Two of the positions, one from each discipline, are elected by the Theatre and Dance faculty; all tenured faculty members are eligible. The remaining position is appointed by the school director to maintain balance in gender and rank. The appointed member must be at the rank of assistant professor with two or more years at that rank in the school. Any faculty member elected or appointed to this committee will be exempt from serving on this committee for one year following a year of service thereto.

The portfolio of each faculty member will be evaluated by all the members of his or her respective Merit Salary Evaluation Committee, with the following exceptions:

- Committee members do not evaluate themselves;
- Committee members do not evaluate their spouses or domestic partners.

Committee members are to review the one-year goals, activities summary of the same year, five-year goals, vita, load reports for spring and fall semesters of the appropriate year, TEVAL summaries of the same year, and supportive portfolio documents. The school director and committee members evaluate submitted materials based on the goals, the achievement of those goals, and mitigating factors such as load and other variables.

FACULTY LOAD PERCENTAGES

Faculty can and should consult with their respective program directors at any time during the process of determining their load percentages, one and five-year goals for teaching, RSCA, and service. The faculty member and their respective program director can work with the school director to negotiate, clarify, and designate load or goals as they apply to evaluation at any time. Subsequently, faculty who wish to initiate such changes will meet with their respective program directors and the school director to assure that any significant changes will not jeopardize the delivery of the other components of the faculty members’ responsibilities.

In terms of load, the total of the three areas must equate to 100% for full time faculty. An example for a first-year faculty member could be: 75% Teaching, 15% Creative/Research, 10% Service; however, it should be noted that there is no "typical” load designation and that faculty must communicate with their respective program directors with the realization that the administrators must deliver the curricula and performance obligations of the programs. When instances of ongoing overload are noted, the program directors work together with the school director to find solutions. Communication is necessary throughout the administrative structure of the school to identify resources that can eventually bring overloads in one area back into a better distribution between the three areas of evaluation.
INSTRUCTIONAL WORKLOAD FORMULA AND ADJUSTMENTS

MUSIC

The Music Program follows NASM guidelines for determining instructional workloads. Guidelines of the NASM Handbook are as follows:

Lecture/Seminar is based on a Full Time Equivalent (FTE) of 12 contact hours/weekly. Private Studio Instruction is based on an FTE of 18 contact hours/weekly. Instructional workloads are calculated on the sum of the prorated categories if professors are active in both lecture/seminar and private studio instruction. The two semesters are averaged to determine the year’s load.

It should also be noted that other factors, at the discretion of the school director, are considered in assessing appropriate release time with regard to a faculty member's workload. These factors would include a heavy research/creative activity or service component, chairing a division, having a large number of advisees, and/or serving the department in administrative functions such as lead advisor, chair of graduate studies, or other areas as defined by the school director.

Courses that are taught by more than one faculty member, or courses that use a GTA to teach a percentage of class, will have the FTE reduced accordingly.

NOTE: KSU follows the lecture/seminar format in calculating loads for faculty members assigned to direct major ensembles. The FTE value is based on the number of rehearsal hours. This is significant because the credit hour value of ensemble classes is typically low (usually 1 hour).

Music History/Literature/Theory Load Considerations:

Courses listed in the catalog in the Music History/Literature/Theory area and carrying course numbers of 500 or higher that have an enrollment of ten students or higher will have one hour added to the professor’s contact hour total. Music 714 (Orchestration) and 801 (Introduction to Graduate Studies) carry the one-hour bonus with an enrollment of five or higher because they are so time-intensive.

Music 230, 320, and 360 (Theory 2-4) also have one hour added to their contact hours when enrollment reaches ten students or higher.

Professors of any of these courses that have enrollments of thirty students or higher may negotiate an additional contact hour into their load calculation.
Faculty at the rank of instructor whose primary responsibility is classroom instruction, in difference to shop supervision or shop management, will be expected to carry a twenty-four hour teaching load per academic year before adjustments.

Instructors whose primary responsibility is shop supervision or shop management are not required to carry a specific teaching load, but are required, in consultation with their immediate supervisor, to work a clear and consistent schedule based on the needs of the program and school.

Faculty at each of the three professorial ranks are expected to carry an eighteen hour teaching load per academic year before adjustments.

The following activities will be considered for reduction of teaching loads:

- Serving in a major capacity on an individual production as a director, designer, technical director, choreographer, production coordinator, or marketing director;
- Administering a major program of the school (program director, managing director of Theatre, coordinator of graduate studies, lead advisor, etc.)

In the absence of multiple qualified instructors in an area of instruction, faculty must attempt to maintain minimum of a 12 credit hour load per academic year, regardless of the number of production capacities or administrative roles.

In some cases this may constitute an overload on the faculty member; however, without the faculty member offering a minimum of two courses each semester in their area of expertise, it is impossible to maintain and grow participation in the area.

Adjustments must be negotiated with the school director and relevant program director. Decisions will be based on the needs of the faculty member relative to the program and school.
 Members of the School of Music, Theatre, and Dance strive to pursue excellence as creative scholars and instructors. This endeavor necessitates a diversity of responsibilities and duties for each faculty member to the program, school, and university; however, regardless of position or rank, each faculty member is expected to meet the following minimum performance standards in each of the areas of Teaching, RSCA, Service, and Collegiality:

**TEACHING**

- remaining well versed and current in their area(s) of instruction.
- being present and punctual for scheduled class meetings; for studio teachers, providing make-up lessons in case of the teacher's absence.
- providing goals and objectives through syllabi, course overviews, and other handouts.
- delivering clear and consistent instruction based upon the stated goals and objectives geared to student achievement.
- being accessible to students to answer questions, provide guidance, and facilitate learning outside of the classroom.

Teaching is central to the mission of the school and is therefore a significant criterion in individual workloads and assignments. Deficiencies in this area could potentially be catastrophic to evaluation. Therefore, special care should be taken to make sure that the load allocations are as accurate as possible.

**RSCA**

- remaining current in their area(s) of instruction.
- maintaining appropriate research, scholarship, and creative activity efforts.
- articulating goals and objectives in accordance with school policy and demonstrating how these goals and objectives have been realized.

**SERVICE**

Faculty members are expected to make contributions in one or more of the following areas of non-directed service: service to the profession, institution, and/or public, as outlined in Reappointment, Promotion, and Tenure Evaluation. Additionally, faculty members must:

- contribute positively to the program and school by attending faculty meetings.
- accept appropriate committee assignments.
- assist with appropriate outreach activities of the department, including recruiting new students.
COLLEGIALLY

Faculty members should make a good-faith effort to adhere to the school’s Statement of Collegiality.

CHRONIC LOW ACHIEVEMENT

If a faculty member’s performance does not meet one or more of the school’s minimum performance standards, the school director and faculty member must discuss and document the circumstances that led to low achievement and develop a personalized plan for improvement. Section C31 of the University Handbook provides further details and procedures regarding chronic low achievement.

STATEMENT OF COLLEGIALLY

Faculty members are evaluated on their record of teaching, RSCA, and service. Additionally, they will be evaluated on their ability to participate in the life of the school.

Faculty are expected to:

- attend and participate in faculty meetings.
- use facilities and resources in a safe and appropriate manner.
- be available to colleagues and students.
- be willing to engage in meaningful professional dialogue.
- respond favorably to reasonable assignments.
- maintain a demeanor that reflects positively upon the school.
- be respectful of other individuals, divisions, and programs within the school when scheduling events.
The mission of the Kansas State University Music Program is

- to nurture the artistic, educational, scholarly, and creative development of students pursuing studies in music
- to offer performance and academic course opportunities for all students providing an enhanced liberal arts education
- to contribute to the local, regional, national, and international musical communities through research, creative, and educational activities
- to provide a supportive environment that encourages the professional development of its faculty

In fulfilling its mission, the program is dedicated to upholding a standard of excellence in all endeavors, attracting the best students, hiring and retaining the most qualified faculty, and taking an active role in the intellectual and cultural life of the university, the state, and the nation.

PROGRAM POLICIES

GETTING STARTED

THE APPOINTMENT PAPER

This is your proof of employment accepted across campus until your university ID is completed. Make several photocopies of it and keep one with you for your first week on campus. You will need it to verify your employment status with various offices and services.

FACULTY ID CARD

To obtain your K-State faculty ID, go to room 111 on the first floor of the K-State Student Union. You must bring a driver's license or passport and your appointment papers. The ID card is free; the whole process takes about ten minutes. For more information, please visit:

http://union.k-state.edu/services/id-center/

Monetary value may be added to this card for use at various places on campus. A full explanation of depositing money onto the card as well as a list of vendors accepting Cat Cash can be found at http://union.k-state.edu/services/cat-cash/
KEYS

To obtain a key for your office and McCain (MWD1) go to the program secretary (Teri Breymeyer) in McCain 109 and ask her for the appropriate key cards. The MWD1 is a submaster key that opens McCain classrooms, the office (109), the copy room, the two large rehearsal rooms (201 and 204) and the outside doors after hours. When the key cards have been filled out you need to take them to Key Control, located in Dykstra Hall on Claflin Avenue, just east of the intersection of Claflin and Denison. It is a 15-20 minute walk by foot, 3 minutes or less by car. Your keys will not be available for pickup until the next day, i.e., this is a 24-hour process, so plan accordingly. In addition to the completed key cards you will need your appointment paper and a photo ID.

PARKING PERMITS

Parking permits are issued by Parking Services, the offices of which are located in the parking garage south of the K-State Union. In order to obtain a Faculty Parking Permit you will need your appointment paper and a photo ID. The closest faculty parking lots for McCain are to the east, just beyond the Beach Art museum and at the bottom of the small hill beyond All Faiths Chapel. More information can be obtained via the Internet (www.k-state.edu/parking/).

PHOTOCOPYING

Small jobs of no more than 25 copies may be done on the photocopy machine in McCain 109. Please help conserve program funds and adhere to this policy. For anything larger than 25 copies total, materials need to be taken to the Copy Center in the basement of Eisenhower Hall.

GOVERNANCE AND VOTING

The K-State Music Program adheres to the guidelines of governance as stated in the K-State Faculty Handbook (http://www.k-state.edu/academicpersonnel/fhbook/).

PHONE/FAX SERVICES

Program policy is to allow faculty/staff to use their office phones and the School of Music Theatre, and Dance’s fax machine for personal purposes, though it is not a preferred practice. A bill for all charges to office phones is circulated each month. At that time faculty/staff are asked to identify personal calls and to reimburse the SMTD for those expenses.

FACILITIES USE FOR FACULTY AND STUDENT RECITALS

ALL FAITHS CHAPEL

The facilities-use paperwork for faculty and student recitals should be filled out and sent in no later than the beginning of the semester in which the performance will take place. Request forms for All Faiths Chapel are in the music office. After being filled out, the form will be submitted by the program secretary (Teri Breymeyer) to the Division of Facilities for approval. Be aware that use of AFC by the Music Program is limited. Customary recital times are 5:45 and 7:30 p.m. during both semesters; however, during the spring semester, the available times are Mondays and Wednesdays at 5:45 and 7:30 and Tuesdays and Thursdays at 7:30 p.m. Weekend recital times are available as well (Sundays 1:00 and 3 p.m.) with the caveat that anyone performing a recital on a Friday or
Saturday will not use Amanda Arrington as his or her pianist. If the date is approved, the secretary will record the date and times into the electronic master calendar as well as the Program’s Blue Schedule Book. NEVER write a time in this schedule book; the secretary is the only person authorized to do this. More information on the use of facilities at KSU can be obtained at www.k-state.edu/facilities.

KIRMSER HALL (ROOM 204) USAGE GUIDELINES

Kirmser Hall is a multi-function room used for choir rehearsals, sectionals, large classes, and recitals. Kirmser Hall will be used as a choir rehearsal and classroom space until at least 5:30 each weekday. As of 5:30 each weekday afternoon, the hall will be available for rehearsal scheduling for faculty, student, and guest artist recitals. Recitals may be scheduled Mondays, Wednesdays, or Fridays at either 5:45 or 7:30 or Tuesdays and Thursdays at 7:30. Care must be taken to not double-book with All Faiths Chapel. Weekend recital times are available as well with the caveat that anyone performing a recital on a Friday or Saturday will not use Amanda Arrington as his or her pianist.

SCHEDULING

All reservations should be made by end of the fourth week of the semester. Consult the Music Office for scheduling of open times for recitals, dress rehearsals, or other approved uses. Priority will be given to faculty recitals, graduate/undergraduate student recitals, guest artist recitals, and dress rehearsals. If the room is not booked prior to the deadline, the Music Office will release the time slots to the general SMTD population with final discretion being under the auspices of the Music Program Director and/or the Director of the SMTD.

MAINTENANCE

As the “showpiece” of the music program, proper care of the space is essential for its maintenance and function. Please pick up chairs rather than dragging them; take care that backpack buckles, etc, do not rip chair fabric or scratch surfaces; place nothing on the piano or the electronics control console—in other words, treat it with great respect as an irreplaceable space.

NO FOOD OR DRINK IS ALLOWED IN KIRMSER HALL AT ANY TIME!!

OTHER USES

The music program will continue to use Kirmser Hall for recruiting/service events such as Concert Band Clinic, String Fling, and Vocal Arts Day throughout the academic year. Visiting students must be supervised at all times to prevent food and drink from coming into the space, and to protect the electronics.

FACILITIES USE FOR CLASSES AND MEETINGS:

Classes in the line schedule are assigned rooms at least a semester in advance by the Lead Advisor. Faculty may schedule other classes for meetings by filling out a room request form (same form as for requesting use of AFC) and submitting it to Teri Breymeyer.

MUSIC COMPUTER LAB AND THE SMART CART:

The Music Computer Lab (324) contains 15 Mac workstations with integrated keyboards and a state-of-the-art teaching station. All stations are connected to the Internet and have word processing, music notation, aural skills, and other music-related software installed on them. All software is maintained by KSU Computing Services. The scheduling of this room is coordinated through the Music Office and the Division of Music Education manages staffing and implementation and staffing of open lab hours. Software requests must be approved by the Head and
installed by computing services (software installations occur over the summer and during the semester break between fall and spring). More information can be accessed online (www.k-state.edu/music/mccain324.mov). The Program’s Smart Cart, overhead projectors, and other instructional equipment are available for use in the classroom and studio. The use of these resources is coordinated through the Music Office (McCain 109).

MCCAIN AUDITORIUM:

McCain Auditorium is used for large ensemble performances. The SMTD must pay to use this hall. During the Spring semester, McCain concerts are scheduled for the following year in a joint meeting with ensemble directors, the Director of the SMTD, the music Program Director, and Head and the Director of McCain. More information on McCain Auditorium is available through the Internet (www.k-state.edu/mccain).

RECORDING:

Audio recording services for KSU Music are currently contracted out to Kyle Arnold through his business, Arnold Sound Recording (ASR) (http://arnoldsound.com/). Faculty recitals are automatically added to the recording schedule at the beginning of each semester. The location recording schedule is posted on the Arnold Sound website. Verification of your event is strongly recommended as well as informing Kyle of any special recording requirements should they exist.

Please see the list below for more information on various issues that should be addressed prior to a concert.

- Cancellations or changes of performance date/time
- Program, or concert date/time misprints.
- Starting music while off stage
- Multiple performing locations
- Extremely wide dynamic ranges
- Encore selections
- PA system / wireless microphones
- Special or unusual performances

RECITAL FUNDING

The KSU Music Program funds all Faculty recitals and all KSU Faculty Ensemble groups. Guest Artist recitals are not funded by the KSU Music Program unless a KSU music faculty member is performing with the Guest Artist. Current recording rates for Guest Artists, Students, and Student Ensemble Groups may be obtained by contacting Arnold Sound Recording or visiting the website. Arnold Sound Recording also provides various products and services including P.A. systems, video recording, large and small-scale CD & DVD production & duplication, audio archiving, and graphic design. For more information contact Kyle Arnold, 785.776.9902 Email (kyle@arnoldsound.com)

David Brown, who owns Brown Bear Sound, also does recording work for the Music Program. He records jazz combo and big band concerts each semester but is available for other faculty and student recitals. For more information contact David Brown, 785.341.9213 Email (david@brownbearsound.com)

RECRUITING

The goal of the Music Program is to attract students that will benefit the most from what we have to offer. The Program typically employs a variety of outreach activities to attract prospective students to the university. Some of these methods include the following:
Students today find more information on the Internet than from any other source. The Program maintains a website: (http://www.k-state.edu/music/). By navigating through this site, prospective students find out a great deal about our program. Faculty should strive to keep information about every aspect of their program up-to-date on this site. Keeping our Internet presence current must never stop and is crucial to staying competitive in the eyes and ears of prospective students. Every faculty member should maintain a web presence. The music program’s web master, Tod Kerstetter, coordinates all posting on k-state.edu/music.

**SCHOLARSHIP DAYS**

The Music Program holds an average of three to four scholarship days in February and March of every year. Prospective students should be encouraged to come to campus on one of those days to audition for scholarships. Faculty members need to be available to hear students on those days and should provide input and make recommendations on the scholarship forms, keep a copy for their records, and give you the original to their division chairs.

**INVITATIONAL EVENTS**

Various events are scheduled throughout the year for the express purpose of creating high visibility for our Music Program. On both state and regional levels, high school and college programs are invited to observe and/or participate in activities ranging from medium to large-scale events. These serve as vehicles to display the offerings of the Music Program in the most favorable light, and thereby function as primary recruitment opportunities. Examples of this type of activity include the Concert Band Clinic, Central States Marching Festival, String Fling, Vocal Arts Day, Future Music Educators Day, and Summer Choral Institute.

**CONFERENCES**

Many faculty members choose to attend the conferences within their specialty areas for the sole purpose of circulating and making contacts with prospective students who would contribute to our program. The intent is to show visibility on a regional, state and national level for the betterment of the music program at large. Examples of this type of activity include the conferences of groups like the Kansas Music Educators Association (KMEA), the Kansas Music Teachers Association (KMTA), the Midwest Band and Orchestra Clinic, Music Educators National Conference (MENC), the American Choral Directors Association (ACDA), the American String Teachers Association (ASTA), the American Guild of Organists (AGO), and the National Association of Teachers of Singing (NATS). Regional, national, and international events occur for many organizations of a more specific nature, for example virtually all instruments have national or international organizations that hold annual conferences.

**CONTACTING PROSPECTIVE STUDENTS**

Every division is regularly engaged in ongoing contact with student recruits throughout the year, as a result of making contacts through the vehicles mentioned above. It is important to use correct protocol in regard to maintaining contacts with prospective students, which include the following:

- Always return an Email or phone call from a student, a student’s teacher, or a student’s parent, and preferably soon after the initial contact.
- Do your best at answering every question as thoroughly as possible, without judgment of how important or relevant the inquiry might be.
• Be aware that the concerns of the student and parents may vary significantly, and always have compassion for both parties.
• Use discretion with regard to issues of privacy, issues of sensitivity (e.g., medical history, psychological/social issues, etc.).
• Make follow-up contact to stay in touch with students, teachers and parents, if for no other reason than to keep them abreast of what we are doing, find out what they are doing, and keep KSU's Music Program on their minds.

Every interaction with prospective students, their teachers, and their parents, should be approached with the utmost integrity in regard to representing and maintaining positive images for the music program. Encourage prospective students to attend concerts featuring our university performing ensembles and set up times before or after the events when KSU music students can talk to them. Current students who speak positively about our program will make a deep impression on recruits as they consider K-State in their future plans.

KSU ADMISSIONS OFFICE

The KSU Admissions Office coordinates all campus visitation appointments that originate through that office regardless of intended major. Any student considering K-State for their college studies may request an appointment with a member of the music faculty to talk about their options for further music study at the university. Professors need to return calls to this office and to work with the staff in that office to find a time to meet with prospective students interested in music. Admissions Office contact information is as follows: 785.532.6250 (http://consider.k-state.edu/admissions/)

MINORS AND NON-MAJORS

Music Minors and Non-Majors: Some of our best students major in engineering, architecture, mathematics, etc. The music program seeks every opportunity to build a university community that is sensitive to the arts. Maintaining the strong tradition we have with non-major participation in our activities is central to the mission of the program.
CONSULTING/TRAVEL

CONSULTING POLICY

University Handbook www.k-state.edu/academicpersonnel/fhbook/fhsecd.html

D40 Faculty members and unclassified professionals may accept outside consulting assignments that support professional growth, as long as the assignments do not interfere with the effective discharge of university responsibilities. Faculty members and unclassified professionals who perform consulting services outside the university must obtain prior approval from their Program Director, the Director of the School of Music Theatre, and Dance, the Dean, or appropriate Vice President, and the Provost. Such outside activities are to be reported in writing on the consulting request form for inclusion in personnel files. For faculty members only, personal, professional activities that occur within a single 24-hour period need not have prior approval but must be reported annually in writing on the Annual Declaration and Disclosure form. Normally, faculty members and unclassified professionals are allowed four working days per month on the average to participate in consulting activities. Regular instructional service to other educational institutions while fulfilling contractual responsibilities to K-State normally is not considered an appropriate consulting activity (See K-State Policy on Conflict of Interest and Conflict of Time Commitment, Appendix S). (FS 1/15/08)

With regard to obtaining approval from the Program Director, faculty members should be available to students during the first and last two weeks of the semester. Faculty members are asked to avoid scheduling off-campus activities during those critical weeks of the semester.

FACULTY TRAVEL

Faculty are required to fill out a “Faculty Absence Form” whenever they will be off-campus during the school year, both to advise the program office of the event, and to provide contact information in case of emergency. If the faculty member is requesting reimbursement, an Out-of-State Travel Request must also be submitted to the Administrative Officer at least two weeks prior to the trip.

TRAVEL WITH STUDENT GROUPS

The Program Committee on Planning – Music must approve any off-campus student trips. Submit student names and a travel itinerary to the committee by sending an Email to the Program Director with all pertinent information at least three weeks in advance of the trip. It is the student’s responsibility to communicate with their professors when approved trips will take them off campus and away from class so that all can plan accordingly. Students who represent the university on trips must be enrolled in the appropriate course.

BUDGET REQUESTS*

TRAVEL

The Music Program has a limited budget for faculty and student group travel; requests should be submitted in writing to the Program Director as far in advance of the proposed trip as possible. All appropriate travel forms should be presented to the Administrative Officer in McCain 109 in preparation for travel requesting reimbursement.
EQUIPMENT REQUESTS

Requests may be submitted to the Program Director or Director of the SMTD and are prioritized based on resources and need.

For all purchases over $5000 please visit http://www.k-state.edu/policies/ppm/6300/6310.html

VISITING ARTISTS

Requests for funds for visiting artists may be submitted to the Program Director and are considered based on available resources and the benefits derived from the residencies to our student population.

STUDENT GOVERNMENT ASSOCIATION (SGA) FUNDING

The use of SGA funds is severely restricted. Because SGA funds involve assessments on all K-State students, regulations regarding their use are very specific. A defining factor in the use of this money relates to the ability of disbursements to positively impact the larger K-State student population. The more narrow the request, the less likely these funds can be used. All requests involving the use of SGA funds must go through the program's Administrative Officer. Major ensembles receive first priority in the allocation of these funds.

*All budget request forms are kept on the shelves in Room 109B.

DIVISION OF CONTINUING EDUCATION/SUMMER EMPLOYMENT/INTERSESSION

DIVISION OF CONTINUING EDUCATION (DCE) CLASSES:

Faculty members in the Music Program may develop courses that can be delivered through the Division of Continuing Education (DCE) at Kansas State University. This includes Distance Education, Evening College, and Intersession. Courses taught through DCE are done on a "voluntary overload," which means that they are taught in addition to a faculty member's regular duties as listed on their Load Report each semester. Faculty members (both full time and adjunct) are eligible to teach DCE courses from the second year of employment onward and are encouraged (when possible) to teach the course via a traditional delivery method from within the program prior to offering it through DCE.

The program limits the teaching of DCE courses to three deliveries of a single course each calendar year as follows: One course in the fall and spring semesters respectively, and one course annually in an intersession or during one of the summer sessions. Enrollment in a DCE course is limited to twenty students the first time it is offered. After the initial semester, the faculty member and head consult to set enrollment targets/limits. Salaries for DCE teaching are capped not to exceed the pay generated by the enrollment of 30 students in the course. All additional DCE revenues will come to the program to be used at the discretion of the head. Faculty may not teach DCE courses during a sabbatical or while on a leave of absence from the program. The delivery of a DCE course is not allowed during the semester prior to a faculty member's tenure/promotion decision. Special permission is required to teach more than one course through DCE.

The teaching of a DCE course is a privilege and not a right. The quality of the work done within the program must be closely monitored for any faculty member seeking a voluntary overload for extra pay through DCE. Faculty members teaching a DCE course are required to submit TEVALs for all courses taught within the program during semesters they are teaching for DCE. TEVAL scores that are more than .5 below the program averages in similar courses will require the faculty member to get special approval from the program director to teach a course via
DCE. Other considerations, on a case-by-case basis, could include recruiting expectations, the level of service activities, creative/research productivity, and promotion expectations. These issues should be discussed between the head and the faculty member to determine whether or not DCE teaching is in the best interest of the individual and/or the program.

Compensation for DCE courses may be taken in the form of salary (taxed) or through a Developmental Reserve Account (DRA). DCE and the College of Arts & Sciences determine the pay formula for faculty compensation (up to 30 students).

1. Exceptions can be made for courses that are not delivered in the traditional way through the program and/or for curricular or programmatic reasons.
2. DRA funds may be used for approved professional expenses, including travel to professional meetings (subject to university guidelines). Adjunct instructors do not have the DRA option and must take compensation as taxed salary.

**SUMMER CLASSES**

University Handbook [www.k-state.edu/academicpersonnel/fhbook/fhsecc.html](http://www.k-state.edu/academicpersonnel/fhbook/fhsecc.html)

C23.1 The university offers a variety of variable-length sessions during the summer. All nine-month faculty members who will teach in summer school are notified that their names have been included at specified salaries in the tentative summer school budget. The summer salary for a faculty member will be negotiated between the faculty member and the program director or Director of the SMTD when the summer school assignments are made. Faculty members who teach a three credit-hour summer course which is not part of their regular teaching assignment will be compensated at the negotiated salary, which may range between 70 to 100 percent of one-ninth of their full-time, nine-months' salary. This agreed-upon percentage will not be reduced at a later time for a course that enrolls at least the predetermined minimum required number of students, regardless of the capacities that are expected to be adhered to except for negotiated arrangements. If a class fails to meet the predetermined minimum enrollment, then at the instigation of the faculty member, negotiations may take place for a salary below the seventy percent figure provided the faculty member wishes to teach the class.

<table>
<thead>
<tr>
<th>Course Level</th>
<th>Minimum Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>100-200 Level</td>
<td>15</td>
</tr>
<tr>
<td>300-400 Level</td>
<td>12</td>
</tr>
<tr>
<td>500-above</td>
<td>10</td>
</tr>
</tbody>
</table>

For instances in which a faculty member's assigned summer duties are more than a normal load, additional compensation or support may be approved by the Dean of the college and the Provost. The additional salary policy, modified to reflect approval by the Dean and Provost, and in cases of continuing education courses, approval also by the Dean of the Division of Continuing Education, would be followed. (See Chapter 2, Section 2-141 of the business Procedures Manual (5-1-91).)

Advising during the summer enrollment period and during the summer teaching period is an essential component of the university’s mission. Thus, it is expected that advising will be recognized as a legitimate component of recompensed activities during the summer period.
Faculty on summer appointments will be compensated at their current rate of pay through the end of the fiscal year. At the beginning of the fiscal year faculty will be compensated at their new rate of pay. Such compensation also applies to faculty supported on grant funds during the summer. Employment in the summer session earns for the faculty member all the fringe benefits that accrue monthly for regular nine-month appointments, except that sabbatical leave benefits do not take into account previous summer school employment. For 12-month faculty members, the summer session is considered a normal part of their duties.

During the fall semester, the Program Director surveys faculty to determine who is interested in summer teaching. If there are more faculty members interested in teaching than there are courses to be staffed, staffing is determined based on a rotation (who has taught most recently) in an attempt to be fair in the allocation of summer positions.

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**INTERSESSION CLASSES**

Intersession courses are taught during three major breaks in the academic year: early January, late May, and early August. Any course listed in the K-State catalog may be offered, although it is ideally a time to offer courses that are new or experimental, providing students with an opportunity to examine academic areas not scheduled in their current curricula and faculty members with a means to explore new ideas and formats for teaching. Teaching intersession is open to regular and adjunct faculty members. Intersession is coordinated through the Division of Continuing Education (DCE). For more information go to: http://www.dce.k-state.edu/courses/intersession/

All courses are self-funded (not a part of the regular university line budget). Instructor pay is based on the number of students enrolled and is set through DCE and the College of Arts & Sciences. Any new course proposed during an intersession must first be approved by the Music Program faculty and Faculty Senate Academic Affairs Committee before it may be sent to the Division of Continuing Education.

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**SABBATICALS**

The Music Program follows all university policies regarding sabbatical programs for its faculty members. To access guidelines for sabbaticals see:

www.k-state.edu/academicpersonnel/fhbook/fhsecd.html

Faculty must complete the Application for Sabbatical Leave form:

www.k-state.edu/academicpersonnel/forms/sabbat.html

www.k-state.edu/academicpersonnel/forms/sabbat.pdf

Additional information on sabbatical programs can be accessed through the University Handbook www.k-state.edu/academicpersonnel/fhbook/fhsece.html

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**DISPUTE RESOLUTION**

In the spirit of cooperation, community, and empathy, the Music Program strives to resolve disagreements within the program. The Program Director, whenever practical, can mediate disputes between the parties concerned. The Program Director's further responsibility is to make sure that all parties are aware of the procedures and resources in place beyond the program level to assist in resolving disputes.
The Music Program follows all university procedures regarding the resolution of disputes involving faculty, students, and staff. University procedures and resources can be accessed on the Provost’s Web Site: www.k-state.edu/disputeresolution/

COMMITTEES

PROGRAM COMMITTEE ON PLANNING – MUSIC (PCPM):

The Program Committee on Planning - Music is elected from the ranks of the faculty, with the Associate Director as an ex officio member. The PCPM deals with matters of program policy, planning, NASM accreditation and reporting. Among other responsibilities are approving off-campus student activities and on-campus activities involving class conflicts. A minimum of two members are chosen from each of the three academic ranks (two assistant professors, two associate professors, two full professors); each program division must have representation (no single member of PSPM can represent more than two divisions). The seven divisions include: 1) Major Ensembles, 2) Keyboard, 3) Music Education, 4) Strings, 5) Theory/History/Composition, 6) Voice, and 7) Wind & Percussion. Membership cannot exceed two consecutive years of service.

COURSE AND CURRICULUM COMMITTEE:

The Course and Curriculum Committee is a standing committee. Members are elected at the beginning of each academic year. The committee is made up of voting members representing the various constituencies in the Program. The Program’s Lead Advisor and the Chair of Graduate Studies are standing members. Other members are elected each year, one from each of the following divisions: Combined Applied (voice, strings, wind & percussion, and keyboard), Theory, History, and Composition (THC), Major Ensembles, and Music Education. One undergraduate student member carrying music major status is assigned to the committee. No one person can hold more than one place on the committee. A Chair and a Secretary shall be elected from the faculty members of the committee.

The committee’s charge is to review for passage all formal recommendations for modification of undergraduate or graduate courses and curriculum. Once a recommendation for modifying the curriculum has passed a simple majority vote of the committee (more than 50%), the proposed recommendation is made available to the faculty for discussion during a faculty meeting. Voting on the proposal can take place once all concerned feel they have the necessary information to make an informed decision on the proposal. A proposal must pass with a simple majority vote from the full-time faculty.

Any faculty member may submit a new course for consideration. The material sent to the Course and Curriculum Committee should be on the forms used by the College of Arts and Sciences or the Graduate School. A new course needs to be accompanied by a syllabus that includes grading procedures and course materials.

The Chair of the Curriculum Committee forwards a passed proposal for signature to the Program Director. From there the proposal goes to the College Curriculum Committee. Approved course proposals or revisions in the music education curriculum must go to the College of Education for approval before being submitted to the College of Arts and Sciences. Graduate courses submitted to the Arts and Sciences Curriculum Committee must simultaneously include the graduate course proposal form.

MERIT SALARY COMMITTEE:

The Merit Salary Committee is formed at the beginning of each calendar year. The committee is composed of five members from the ranks of tenure-track assistant and tenured associate and full professors. One member of the
committee will be a tenure-track assistant professor with at least two years of experience at that rank. At least one member must also be from each of the ranks of associate and full professor. Four members of the committee are elected by faculty vote, and one member is assigned by the Head to achieve proper balance on the committee. The responsibilities of the Merit Salary Committee include making recommendations to the Program Director and Director of the SMTD on matters of merit salary. The Merit Salary Committee evaluates all three areas of faculty assignment – Teaching, Research/Creative, and Service. After serving on the committee, members are excused from serving for the next two years.

PERSONNEL EVALUATION COMMITTEE:

The program’s Personnel Evaluation Committee is composed of three full professors, elected by faculty vote, at the beginning of the academic year. The responsibilities of the Personnel Evaluation Committee include making recommendations to the Program Director and Director of the SMTD on all matters of reappointment, promotion, and tenure. In their recommendations to the Head, the Personnel Evaluation Committee considers all three areas of faculty assignment – Teaching, Research/Creative, and Service.

PROGRAM COMMITTEE STRUCTURES

PROGRAM COMMITTEE ON PLANNING - MUSIC* (PCPM) (SEVEN MEMBERS)

1) Assistant Professor (Division Representative)
2) Assistant Professor (Division Representative)
3) Associate Professor (Division Representative)
4) Associate Professor (Division Representative)
5) Full Professor (Division Representative)
6) Full Professor (Division Representative)
7) The next highest faculty member by vote, gender, and division representation.

COURSE AND CURRICULUM COMMITTEE* (SEVEN MEMBERS)

1) Lead Advisor
2) Graduate Chair
3) Combined Applied (drawn from Voice/Strings/W&P/Keyboard)
4) Theory/History/Composition Representative
5) Major Ensemble Directors Representative
6) Music Education Representative
7) Undergraduate Student

MERIT SALARY COMMITTEE* (FIVE MEMBERS)

1) One tenure track assistant professor with two years at that rank
2) Associate Professor
3) Full Professor
4) Associate or Full Professor
5) Associate or Full Professor

PERSONNEL EVALUATION COMMITTEE* (THREE MEMBERS)

1) Full Professor
2) Full Professor
3) Full Professor

* DCOP and Course and Curriculum must have at least two members representing each gender classification. Merit Salary and Personnel Evaluation must have at least one member representing each gender classification.

SCHOLARSHIPS, AWARDS, AND COMPETITIONS

KSU FOUNDATION SCHOLARSHIPS FOR MUSIC:

These scholarships are awarded each year to undergraduates and are allocated based on the assessment of talent by faculty during the audition process. Each division decides individually how they will recommend that their funds be apportioned. Funding for new scholarships varies from one year to the next based on the performance of music endowment funds invested by the KSU Foundation. Once all continuing scholarships have been ascertained, the Head and the Administrative Officer for the Program match new student scholarship requests from each Division with the information received from the Foundation stating what funds are expendable for the following academic year.

HONORS RECITAL:

The purpose of the spring Honors Recital is to recognize and reward outstanding student performers at K-State and to showcase their talents to the public. The competition is open to any music major (undergraduate or graduate), music minor, or K-State student enrolled concurrently in lessons and an appropriate ensemble. Students will be chosen in a preliminary audition round at least two weeks before the date of the recital. Faculty must nominate competitors at least three weeks in advance of the recital. Works performed are limited to a maximum of ten minutes duration. Prizes: By virtue of passing the preliminary round, all competitors in the Honors Recital will be awarded the Certificate of Excellence. In addition, the top three performers will be awarded a place citation on the certificate and a monetary prize as follows: 1st Place $250 Scholarship, 2nd Place $150 Scholarship, 3rd Place $100 Scholarship. Further information concerning the Honors Recital is available through the music office. 1st Place winners cannot compete the following year.

PI KAPPA LAMBDA AWARDS:

Pi Kappa Lambda, national music honorary, sponsors several awards for outstanding students. Members of the local chapter (Delta Lambda) of Pi Kappa Lambda vote in the spring semester to elect new members and select winners of the chapter's various awards. According to the national by-laws, the chapter may elect any candidate for the degree of Master of Music (or its equivalent) considered by the faculty to be outstanding in scholarship and
musicianship, satisfactorily completing requirements for that degree, provided that the grade for no fewer than 2/3 of the graduate credits required for the degree are an A. According to the national by-laws, the chapter may elect any graduating senior considered by the faculty to be outstanding in scholarly achievement and musicianship who ranks not lower than the highest twenty percent of the graduating (music) class.

The Delta Lambda chapter presents a cash award to the person voted by the faculty as the outstanding graduating senior. The chapter also awards a Certificate of Honor to those selected by the faculty as the outstanding junior, outstanding sophomore, and outstanding freshman music majors. The winners of the outstanding junior and outstanding sophomore certificates also receive a music dictionary.

PRESSER FOUNDATION SCHOLARSHIP:

The Presser Foundation Scholarship is given to an outstanding music major at the end of or after the junior year. The selection is based solely on excellence and merit. The award is for one year only. At KSU, the tradition is to consider potential candidates at the end of their third year of music study.

CONCERTO/ARIA COMPETITION:

The KSU Orchestra Concerto/Aria contest is open to any undergraduate or graduate KSU student enrolled full-time during the academic year for which they entered the contest. Previous winners are not allowed to compete. Prior to the audition, each candidate must get the approval of the orchestra director regarding the suitability of the selection. Additional information is available from the KSU orchestra director.

THE GRADUATE PROGRAM

The Music Program at Kansas State University offers Master of Music degrees in performance, performance with pedagogy emphasis, theory/composition, music education, and music history/literature.

Faculty members in the Music Program need to secure membership on the graduate faculty in order to teach graduate students. Admission to the graduate faculty is achieved through nomination by the graduate faculty in music, with the approval of the Program Director. Faculty members who are tenured, or who are in tenure-track positions, may be nominated for membership to the graduate faculty in music. Separate nomination forms are available from the Graduate School for those holding the terminal degree and for those who do not have it. Admission criteria differ for these two categories; for further information about graduate faculty membership, see the Graduate Handbook online at www.k-state.edu/grad/gscurrent/handbook/index.htm.

Further information on the graduate program is available in the Program’s Graduate Music Handbook online (www.k-state.edu/grad/gscurrent/catalog/music.htm) or from the Director of Graduate Studies in Music.

GRADUATE TEACHING ASSISTANTSHIPS

The KSU Music Program offers a limited number of graduate teaching assistantships during the regular academic year. Assistantships are not available in the summer. These are given in specific areas, according to the needs of the Program. Teaching assistants are normally needed in the following areas: aural skills instruction, grading, voice class instruction, piano class instruction, accompanying, monitoring the Music Technology Lab, monitoring
attendance, and assisting with the music education, band, choir, orchestra, and jazz programs. Assistantships often involve multiple assignments drawn from the list mentioned above.

Graduate assistantships require up to 16-20 hours a week, which is regarded as five-tenths of full time. Such an appointment entitles the student to a 100% waiver of tuition and out-of-state fees.

All applicants for full-time study in the M.M. program at KSU are automatically considered for assistantships; no additional application form is needed. Assistantships are awarded for a maximum of two years with the expectation that the student will spend those two years in residence. Satisfactory performance will bring renewal of the assistantship for the second year.

Graduate Teaching Assistants are chosen using the following criteria:

• Priority is given to complete application files received by February 1
• Support from faculty reviewing application materials and auditions
• Documentation supporting the candidate’s ability to successfully complete graduate studies. i.e. letters of reference, transcripts, vita, and audition results
• Matching candidates qualifications with program needs
• Faculty supervisors of graduate assistants will make final decisions to fill their particular positions

All non-native English-speaking applicants, including those with an undergraduate degree from a U.S. college or university, must score at least 600 on the Test of English as a Foreign Language (TOEFL) or at least 213 on the computer-based test before being appointed to a graduate teaching assistantship in the Kansas State University Music Program.

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**CURRICULUM**

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**ADVISING**

The responsibilities for advising are divided into undergraduate and graduate areas in the School of Music, Theatre, and Dance. The program’s Undergraduate Lead Advisor and the Lead Music Education Advisor coordinate undergraduate advising. The Director of Music Graduate Studies coordinates graduate advising. It is the responsibility of those three persons to orient and update music faculty members to university and program advising procedures.

The Undergraduate Lead Advisor (ULA) is the liaison between enrollment services and the music program. Furthermore, initial enrollment assigning of advisors also falls under the purview of the ULA. The Lead Music Education Advisor (LMEA) advises all music education majors after initial enrollment through to graduation. Both undergraduate advisors confer on a regular basis to address any issues in advising or enrollment. The Director of Music Graduate Studies in consultation with their major professor advises graduate students.

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**COURSE EXPECTATIONS**

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**SYLLABUS**

All courses taught must be represented by a syllabus, a copy of which should be on file in the music office. A syllabus must include contact information for the professor, and an explanation of how the students will be evaluated for their course grade. In addition, each syllabus should contain information regarding KSU’s Academic Honesty Policy and a Statement of Accommodation.
STATEMENT OF ACADEMIC HONESTY

To find the most current Academic Honesty Policy (to include on your syllabus), go to:

http://www.k-state.edu/provost/resources/teaching/course.html

In Spring 2013 the statement read as follows:

“Kansas State University has an Honor System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one’s work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor System. The policies and procedures of the Honor System apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning. The honor system website can be reached via the following URL: www.k-state.edu/honor. A component vital to the Honor System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work." A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.”

HONOR PLEDGE

The honor pledge reads:

“On my honor, as a student, I have neither given nor received unauthorized aid on this academic work.”

For information regarding the investigation and adjudication of academic dishonesty, go to: http://www.k-state.edu/honor/basics/investigation.html

STATEMENT OF ACCOMMODATION

Statement of Accommodation:

The following may be found on the Student Access Center webpage:

http://www.k-state.edu/accesscenter/faculty/course_syllabus_statement.html

"Students with disabilities who need classroom accommodations, access to technology, or information about emergency building/campus evacuation processes should contact the Student Access Center and/or their instructor. Services are available to students with a wide range of disabilities including, but not limited to, physical disabilities, medical conditions, learning disabilities, attention deficit disorder, depression, and anxiety. If you are a student enrolled in campus/online courses through the Manhattan or Olathe campuses, contact the Student Access Center at accesscenter@k-state.edu, 785-532-6441; for Salina campus, contact the Academic and Career Advising Center at acac@k-state.edu or call 785-826-2649."

PREP WEEK/FALL AND SPRING

The most current information regarding prep week may be found at:

http://www.k-state.edu/registrar/enroll/
In Spring 2013, the policy stated the following:

“The week before term final examinations period (known as prep week) is set aside as a period of curtailed social activity. Except for honors, problems, seminar, reports, research, laboratory practical, language, studio and fine arts performance classes, the last examination (either unit or comprehensive) must be given during the final examination period published on the web. No examination (unit or final) may be scheduled seven calendar days prior to the first scheduled day of term examinations.”

**FINAL EXAMINATION SCHEDULE**

The following link is for the fall semester, 2012. To find information for more current semesters, replace the bolded portion of the link with the semester in which you are interested.

http://courses.k-state.edu/fall2012/information/xam.htm

**ACADEMIC CALENDAR**

http://www.k-state.edu/cgi-bin/eventview/registrar/academic

**APPLIED**

**STUDIO LESSONS**

Studio lessons are offered for one to four credits upon discretion of the instructor. Weekly lessons will consist of one meeting of 25 minutes for one credit hour, 50 minutes for two credit hours, or 50 minutes and an independent study component for three credit hours. Students enroll for one or two credit lessons. Bachelor of Music (BM) students will enroll in two or three credit hour lessons to meet degree requirements. Bachelor of Arts (BA) or Bachelor of Music Education (BME) students may enroll in two or three credits when preparing for a degree recital with consent of the studio professor. The expectation is that students practice one hour per day for each credit taken. Applied requirements vary between music degrees. Check the K-State Undergraduate Catalog for requirements. (http://courses.k-state.edu/catalog/undergraduate/degrees/) Applied course numbers and descriptions are as follows:

- **Music 251**: Applied Study/Non-Music Majors-Minors. These lessons are designed for musicians who are not majoring or minoring in music. However, lessons under this course number may also be given to students that do not yet meet the standards for regular performance study when approved by an instructor. Students in Music 251 are not allowed to declare a major in music.
- **Music 254**: Secondary Performance. These lessons are offered for students who wish to study an instrument or voice outside their major area of concentration.
- **Music 255**: Lower-Division Performance. These lessons are typically assigned to freshman and sophomore music majors/minors as well as transfer students who do not meet the performance or proficiency requirements for MUSIC 455.
- **Music 455**: Upper-Division Performance. Each division (wind/percussion, voice, and string) determines a proficiency policy for Music 455. Usually, a student’s proficiency is determined at the end of the student’s 4th semester in Music 255 (by jury).
- **Music 641**: Secondary Performance. These lessons should be given to graduate students who wish to study an instrument or voice outside their major area of concentration.
- **Music 855**: Graduate Level Performance. Lessons given to graduate students in their specific area of performance concentration.
APPLIED FEES

University students enrolled in the Bachelor of Music, Bachelor of Music Education, or Bachelor of Arts in Music degrees are exempt from applied fees. Students minoring in music are only exempt from applied lessons fees for the first four semesters of study. Students not majoring or minoring in one of these music curricula may take private music lessons (pending faculty availability) by paying an applied fee of $50 for one credit hour or $80 for two credit hours.

JURIES

Each applied student is required to take a jury examination at the end of the semester. Sign up sheets for juries are usually posted two to three weeks before finals week. Each division will determine the date, time, place, and requirements for juries in MUS 251, 254, 255, 455, 641, and 855. Jury and repertoire forms are available online at the following locations:

http://www.k-state.edu/music/juryexam.pdf

http://www.k-state.edu/music/juryrep.pdf

STAFF ACCOMPANIST

The Staff Accompanist is available for many of the music program’s on campus needs. Below are the items and procedures for accompanying services.

FACULTY RECITALS

1. Please check your preferred date with the Staff Accompanist before scheduling your recital.
2. Turn in your accompaniment parts ASAP. (At least six weeks is appreciated, if possible.)
3. Contact the Staff Accompanist to schedule rehearsals. (The number of rehearsals is flexible and dependent on the needs of the performers. In general, this is around four rehearsals.)

UNDERGRADUATE AND GRADUATE DEGREE RECITALS

1. Students must reserve a recital date and acquire a signature from the Staff Accompanist on their recital form by the specified deadlines. (The Staff Accompanist will be unavailable on Fridays, Saturdays, and the last full week of classes each semester.)
2. Students will need to turn in their accompaniments at least five weeks before their recital.
3. Students will need to contact the Staff Accompanist three weeks before their recital to set up approximately three rehearsals.
4. Failure to meet any of the above requirements or deadlines will result in the Staff Accompanist NOT accompanying the student on their recital.

DIVISIONAL AND GENERAL STUDENT RECITALS

1. The Staff Accompanist is available for Wind and Percussion Divisionals, Voice Divisionals, and General Student Recitals.
2. Any student performing on a Wind and Percussion Divisional or General Student Recital will need to turn in their accompaniment one full week in advance of the recital. They are also responsible for contacting the Staff Accompanist to schedule one rehearsal.

3. Students performing on Voice Divisional Recitals do not need to turn in music or schedule a rehearsal with the Staff Accompanist, but they may choose to schedule a time to run through their piece if they would like.

JURIES

1. Studio teachers will inform their students if they will be accompanied by the Staff Accompanist.

2. Students will be responsible for turning in their accompaniment by the posted deadline date.

3. A sign up sheet will be posted on the Staff Accompanist's door shortly before the last week of classes. Students will sign up for one rehearsal.

4. To accommodate juries, jury rehearsals, and jury preparation, the Staff Accompanist will be unavailable for any performances the last full week of classes each semester.

HONORS RECITALS

1. The Staff Accompanist will be available for the Honors Recital and the preliminary rounds of the competition for each division.

2. Organizers of each event will need to reserve preliminary competition dates with the Staff Accompanist.

3. Students will need to turn in scores at least two weeks before they compete.

4. Students will also need to contact the Staff Accompanist at least one week before they compete to set up one rehearsal. Students who advance in the competition may schedule an additional rehearsal for each subsequent round in which they compete.

OPERA SCENES WORKSHOP

1. The Staff Accompanist will accompany rehearsals and performances for the Opera Scenes Workshop Class, which meets Mondays-Thursdays from 3:30-5:20 pm during the Fall Semester.

*While Guest Artist Recitals, Masterclasses, Hale Library Concert Series Performances, Young People’s Concerts, Off Campus Performances, etc. are not part of the Staff Accompanist’s required duties, she may be willing to participate in these performances as her schedule allows. Please contact her with requests and/or questions in regard to availability and procedure.

SEMINAR HOUR/DIVISIONAL AND GENERAL STUDENT RECITALS

Applied faculty and music majors must keep Tuesdays and Thursdays at 11:30 a.m. open for seminar hour and recitals. Forms to sign up for General Student Recitals are available online: http://www.k-state.edu/music/gensignup.pdf or you may pick one up in the music office.

- The Division Chair will assign the time and place for each studio’s seminar hour. This hour may be used for a seminar, master class or an ensemble rehearsal.
- Divisional and general student recitals offer the student an opportunity to perform. Divisional recitals are held each month. Students perform only for other students in their division, which is a less formal recital experience. The general student recital occurs on the last Thursday of each month. This recital takes place in All Faiths Chapel and is a more formal event than the divisional recital. Any student may apply to
perform in the general student recital with written permission from his/her teacher. The student must complete and return the form to the music office one week prior to the recital date.

- According to the K-State Undergraduate Catalog 2012-2013: “Each student [music major] is required to perform at least once a semester either in a studio seminar or in a student recital.”

RECITALS

PROCEDURE FOR RECITAL SIGN-UP IS AS FOLLOWS

1) Check to see when All Faiths Chapel is available.

2) Complete a request form to reserve AFC.

3) Check in the office to confirm approval (this is the performer’s responsibility).

4) The date will be recorded in the Master Calendar located in McCain 109A.

Faculty members are encouraged to apply for a recital date as early as possible, so that recital dates can be included in the official Program of Music Calendar.

- The same procedure is used to apply for rehearsals in All Faiths Chapel.

- Music Performance majors are required to perform both a junior and senior recital. Music Education majors should perform a half recital. According to the K-State Undergraduate Catalog, “a half recital or an extended ‘jury’ recital is required [of a music ed. major] before graduation. Divisional recommendation determines the methods of satisfying this requirement.”

(http://courses.k-state.edu/catalog/undergraduate/as/music.html)

- The recital program will be printed by the office (the recital template can be uploaded from the music program’s web site) and must be submitted two weeks prior to the recital date. If programs are self-generated, five copies must be submitted to the music office for program records.

RECITAL ATTENDANCE

Music majors are required to attend a minimum of nine (9) recitals and concerts per semester for seven semesters. This attendance is to be divided among the various performance areas. Of the nine (9) hours required, 8 hours must be compiled from performances in which the student is not directly involved. The remaining required hour must be a performance in the theater or dance programs.

COPYRIGHT ISSUES

The following excerpts are taken from page nine of the government circular regarding copyright law for educational purposes:


PERMISSIBLE USES

1. Emergency copying to replace purchased copies which for any reason are not available for an imminent performance provided purchased replacement copies shall be substituted in due course.
2. For academic purposes other than performance, single or multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria, but in no case more than 10 percent of the whole work. The number of copies shall not exceed one copy per pupil.

PROHIBITIONS

1. Copying to create or replace or substitute for anthologies, compilations or collective works.
2. Copying of or from works intended to be “consumable” in the course of study or of teaching such as workbooks, exercises, standardized tests and answer sheets and like material.
3. Copying for the purpose of performance, except as in A (1) above.
4. Copying for the purpose of substituting for the purchase of music, except as in A(1) and A(2) above.
5. Copying without inclusion of the copyright notice which appears on the printed copy.

K-STATE INFORMATION REGARDING COPYRIGHT

http://www.k-state.edu/academicpersonnel/intprop/copyright.htm

K-STATE’S STATEMENT ON NOTETAKING

http://www.k-state.edu/academicpersonnel/intprop/notetakers.htm

AWARDS AND GRANTS

SELECTED AWARDS AND GRANTS AVAILABLE TO KSU MUSIC FACULTY

BIG 12 FACULTY FELLOWSHIP AWARD

The Big 12 Faculty Fellowship Awards are available in two categories: a regular Fellowship Award or a mentoring Fellowship. Either fellowship provides up to $2,500 for expenses related to a visit by a faculty member to another Big 12 institution. Information and applications are available on the Provost’s home page. http://www.k-state.edu/provost/academic/big12/big12guide.htm

KANSAS ARTS COMMISSION

Funding for certain local arts projects is available from the Kansas Arts Commission. See their web site for information about various grant projects available through this organization.
http://arts.state.ks.us/grants/index.shtml

KSU MUSIC PROGRAM TRAVEL ASSISTANCE

Limited funds are available to assist with travel to conferences or performances. You must submit your request to the Director of the School of Music Theatre and Dance for travel in that same academic year. Submit requests to the Administrative Officer in McCain 109. Returning faculty should submit requests by July 1 for the next academic year. New faculty should submit requests no later than the third week of the fall semester.
This office issues a weekly publication, “Funding Bulletin,” which is sent to all KSU faculty by campus mail listing fellowships and other extramural funding opportunities for creative activities, instruction, international programs, research, and service. Funding sources, as well as application deadlines, are given. For further information see the web site. http://www.k-state.edu/research/

MID-AMERICA ARTS ALLIANCE

The Mid-America Arts Alliance is a consortium funded primarily by state and national arts agencies. The MAAA strives “to help organizations and artists survive and thrive, and to broaden and deepen public participation in the arts.” The MAAA supports exhibits, international cultural exchanges, and performance and community programs in the arts. For more information see their web site. http://www.maaa.org/

NATIONAL ENDOWMENT FOR THE ARTS

The National Endowment for the Arts supports arts education and access, the creation and presentation of the arts, and heritage and preservation projects. For further information see the web site. http://www.nea.gov/

National Endowment for the Humanities Grants

The National Endowment for the Humanities has programs of interest to music faculty. Among these are the fellowships for university and college teachers, summer stipends, summer seminars for college teachers, and summer institutes. For further information, consult the web site. http://www.neh.gov

FACULTY DEVELOPMENT AWARDS (FDA)

FDA awards are available to KSU faculty holding appointments at the assistant professor level or above. FDA awards serve primarily as travel awards. Priority will be given to requests for travel to international meetings outside the U.S., for travel for foreign exchange (either for a KSU faculty member going to a foreign institution or a visitor coming to KSU), for travel to the office of potential external sponsors, and for matching funds on certain fellowships (such as NEH). This funding source cannot be used for research travel. For further information consult the web site. http://www.ksu.edu/research/funding See web site for deadlines.

UNIVERSITY SMALL RESEARCH GRANTS (USRG)

University Small Research Grants are available to KSU faculty holding appointments at the Assistant Professor level or above. USRG awards are designed to support research, scholarly activity, and other creative efforts. These small grants can cover student (graduate or undergraduate) hourly assistance (but not assistantships), small equipment, supplies, materials, services associated with the activity, computing for data processing, and travel to a site where the activity will occur (but not travel to meetings). Two competitions are held annually. See the USRG web site for deadlines. http://www.ksu.edu/research/funding