

**SCHOOL OF MUSIC**  
**TENURE AND PROMOTION GUIDELINES**  
FALL 2009

**I. INTRODUCTION**

The School of Music, housed within the College of the Arts at Kennesaw State University, includes students, faculty and staff working together in a program fully accredited by the National Association of Schools of Music (NASM). Our resident faculty of active composers, historians, educators, performers and conductors partner with artist-teachers from the Atlanta Symphony Orchestra, the Atlanta Opera and other prominent musical organizations to provide students with a comprehensive education. The department currently operates under the following mission statement:

Kennesaw State University's School of Music seeks to be a nationally recognized leader in the southeast. Our purpose is to educate future teachers, performers, artists, and scholars, creating an inspired musical culture for our diverse communities.

Moreover, the department seeks "to be cited as a symbol of educational and artistic excellence in the USG and at KSU." Rigorous and fair-minded expectations and evaluations of faculty performance are crucial to attaining this goal.

**Guidelines For Faculty Performance Planning And Evaluation:**

The School of Music evaluates each faculty member's performance on a yearly basis in accordance with the governing bodies of the Board of Regents of the University System of Georgia and the policies established by Kennesaw State University, its colleges and departments.

Kennesaw State University recognizes that teaching faculty have varied load assignments, expectations, and emphases within and across: 1) programs, departments, and colleges; 2) professorial ranks; 3) undergraduate and graduate faculty status; 4) teaching and administrative assignments; 5) levels and years of experience. The School of Music Tenure and Promotion Guidelines contain sufficient flexibility to accommodate these varied roles, responsibilities and specialty areas in a fair and appropriate manner.

**Faculty Workloads (See Appendix C):**

In addition to University guidelines, the School of Music must also meet criteria recommended by its discipline-specific accrediting agencies. Music education faculty, for example, shall also meet the standards held by the National Council for the Accreditation of Teacher Education (NCATE). The most important standards and guidelines, however, are those prescribed by the National Association of Schools of Music (NASM), which clearly outlines the requirements and expectations of all music faculty.

### **National Association Of Schools Of Music Accreditation:**

The School of Music adheres to the requirements regarding faculty and staff qualifications in the NASM Handbook:

The institution shall maintain faculties and staff whose aggregate individual qualifications enable the music unit and the specific educational programs offered to accomplish their purposes. . . . All faculty must be able to guide student learning and to communicate personal knowledge and experience effectively (*NASM Handbook 2009-2010*, P.51, II E 1 a. 1, 3).

Regarding the overall qualifications for college level faculty, the handbook states:

Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall be qualified by earned degrees or professional experience or demonstrated teaching competence for the subjects and levels they are teaching (*NASM Handbook 2009-2010*, P.51, II E 1 a.2).

Although doctoral degrees exist for most areas of the music discipline, both NASM and the School of Music recognize significant professional experience as a comparable qualification in the applied areas of performance and composition:

Teachers of performance, composition, and other applied subjects normally are, or have been, deeply involved as practicing artists in the specific disciplines or specializations they are teaching. NASM recognizes the availability of doctorates for specialists in performance, composition, and some other applied disciplines. At the same time, the Association recognizes that some highly qualified practitioners may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, education, and expertise at least equivalent to those required for the master's degree in music or another appropriate field (*NASM Handbook 2009-2010*, P. 51, II E 1 b. 2-3).

For most Professors of Music History, Music Education, and Music Theory, the department expects the terminal degrees of a Ph.D. or a D.M.A. as advocated by NASM:

Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. Creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of music and music-related fields (*NASM Handbook 2009-2010*, P. 51, II E 1 b. 4).

### **Implicit Expectations of the School of Music Faculty:**

The School of Music expects faculty to meet assigned instructional obligations and to maintain a high level of professional commitment. For full-time and half-time faculty this includes: student advisement, office hours, participation in School functions (concerts, juries, auditions, etc.), participation in curriculum development, attendance at School , college and university meetings, and the maintenance of appropriate professional memberships. Faculty will represent the School of Music at University graduation exercises a minimum of once per year and at Presidential addresses or other campus wide

gatherings as well. Faculty members that teach in the Summer must attend graduation exercises.

**Faculty Evaluation: A Basis For Guidelines In The School of Music:**

In keeping with university and college guidelines, the School of Music evaluates faculty activities in the following four categories:

1. Teaching, Supervising and Mentoring
2. Research and Creative Activity
3. Professional Service
4. Administration and Leadership

The School of Music expects most faculty members to demonstrate effective activity in categories 1-3. Not all faculty assignments will include Administration and Leadership responsibilities. The department recognizes that differences in aptitude, interests, rank, and professional development imply that a faculty member's strengths in each category will vary at different points in her/his career. Therefore, music faculty should maintain both a high degree of specialization in their area as well as a sustained level of variety in their activities in regards to the above categories.

As stated in the university guidelines:

Faculty members need not show achievement in all four areas; in fact, it is expected that most faculty members will not. However, outside of administrative and non-tenure track faculty, most teaching faculty will be evaluated based upon contributions in teaching, supervision and mentoring of students, research and creative activity, and professional service (*KSU Faculty Handbook V.II, p. 90.*).

**Quality and Significance:**

“Quality and significance are the primary criteria for evaluating faculty performance. Quality and significance of scholarly work are over-arching, integrative concepts that apply equally to all areas of faculty performance. A consistently high quality of scholarly work, and its promise for future exemplary scholarly work is more important than the quantity of the work done” (*KSU Faculty Handbook V.IV.B, p. 96.*).

Quality and significance in the School of Music encompasses those principles articulated in the University guidelines (*KSU Faculty Handbook V.IV.B*):

- Clarity and Relevance of Goals
- Mastery of Existing Knowledge
- Effectiveness of Communication
- Significance of Results

The following criteria are also integral to quality and significance in the performing arts disciplines. These include, but are not limited to:

- Consistently high standards of excellence
- Modeling best practices in making, teaching, researching, and application of art

- Consistent and clear communication with colleagues and students
- Collaboration with colleagues and students
- Maintaining currency and promoting innovation in the disciplines
- Promotion and advocacy for the arts
- Ethical and professional behavior not only as expected by the academy, but ethical and professional protocol as practiced in the arts disciplines

### **Scholarly Work and Scholarship:**

The School of Music expects every faculty member to demonstrate scholarly work\* in all areas of emphasis. Furthermore, music faculty should produce scholarship\* in at least one area of emphasis, whether it be teaching, supervising and mentoring; research and creative activity; professional service; or administration and leadership.

\*To reiterate university definitions:

Scholarly is an adjective used to describe the processes that faculty should use within each area. In this context, scholarly refers to a cyclical process that is deliberate and intentional, systematic and planned, measured, and evaluated, revised and rethought. On the other hand, scholarship is a noun used to describe tangible outcomes from the scholarly processes. This tangible product is disseminated in appropriate professional venues... open to critique and evaluation (*KSU Faculty Handbook V.IV.A*, pp. 94-95).

If scholarly work is a process, then scholarship is a product. An example of scholarly work is the development or application of a new pedagogical technique in the studio, rehearsal hall or classroom with appropriate assessment and revision. Scholarship, or a tangible outcome, would be a conference presentation or a publication based on the experience with this new pedagogical technique.

Each faculty member must clarify and document the scope of her/his scholarly work and scholarship, especially its significance on the international, national, regional or local levels. Documentation may include evidence of peer review, citation of awards, published reviews, composition commissions, acknowledgements of scholarship and creative work in official letters from peers, or any tangible evidence that demonstrates the significance of the accomplishments and their impact on the profession. The department may evaluate the quality and significance of this work on criteria such as originality, scope, richness, depth, contribution to the arts, and recognition by peers.

### **Single And Multiple Year Reviews:**

Faculty members are evaluated annually (single-year review) and as candidates for tenure, promotion to the various ranks, and post-tenure review (multiple-year reviews).

### **Single-Year Reviews:**

There are two instruments utilized for single-year reviews. Both documents are intertwined with one another and are integral to the tenure and promotion process.

- The **Faculty Performance Agreement (FPA)** is the annual document negotiated between the department Director and the faculty member that itemizes her/his responsibilities, goals, and priorities for the upcoming year. The overriding factor in determining the activities of each faculty member must be the needs of that faculty member's college, department, and their academic programs.
- The **Annual Review Document (ARD)** is compiled annually by each faculty member as demonstration/documentation of his/her "progress toward the FPA items" from the previous year.

See Appendix A for Samples of both the **FPA** and **ARD**. Note: the formats of each of these must be approved by the COTA College Review Committee, dean, and the VPAA.

### **Multiple-Year Reviews:**

When submitting evaluation materials for **Promotion and Tenure** and **Post-Tenure Reviews**, faculty members are required to submit **Portfolios** that document the quality and significance of their work over a period of several years. For further details about Tenure and Promotion Processes, and Portfolio Guidelines and Contents, see *KSU Faculty Handbook*, V.VII.B.

## **II. TEACHING, SUPERVISING AND MENTORING OF STUDENTS**

Teaching is the primary focus for all faculty at Kennesaw State University and is the primary mission of the School of Music. Effective teaching is a necessary condition for satisfactory performance in the faculty evaluation process at KSU.

This category of faculty performance refers to a wide variety of instructional activities that engage faculty peers and others to facilitate student learning. By definition, scholarly teachers (see Section Five IV) demonstrate mastery of the current knowledge and methodology of their discipline(s). Teaching effectiveness at KSU shall be assessed and evaluated not only from the perspective of the teacher's pedagogical intentions but also from the perspective of student learning. Such assessment may employ multiple methods, including a variety of classroom techniques (Angelo & Cross, 1993).(*KSU Faculty Handbook* III.A).

**Scholarly Work in Teaching, Supervising and Mentoring** may include, but is not limited to:

- Development of innovative and effective means of instructing classes, seminars, workshops, rehearsals, or applied lessons
- Development of new courses
- Effective instruction in the classroom, studio, or rehearsal hall
- Successful supervision of field experiences, student research projects, etc.
- Creation and revision of comprehensive and well-designed course syllabi
- Creation and revision of course content
- Creation and revision of studio repertory lists
- Experimentation with both pedagogical and technological innovation in teaching

- Incorporation of research, creative or performance endeavors into effective innovation in teaching, supervising and mentoring
- Maintenance and revision of one's teaching philosophy, goals, strategies and assessments in written narratives
- Creation and implementation of new recruitment strategies to attract talented students to the School of Music

### **Scholarship in Teaching, Supervising and Mentoring**

In addition to establishing a record of excellence in the area of teaching, supervising, and mentoring, faculty may elect to pursue and develop *Scholarship of Teaching and Learning (SOTL)*.<sup>1</sup>

(Research Universities Consortium for the Advancement of the Scholarship of Teaching and Learning).

The School of Music recognizes the following forms of scholarship in the this area, and values the following products as evidence of quality and significance:

- Conference Presentations based on research in Teaching, Supervising, and Mentoring.
- Contributions to Professional Journals (including editing) and other publications that provide evidence of individual research and expertise in TSM.
- Exhibitions and papers given by students in collaboration with or under the supervision of the faculty member
- Conference presentations or publications of research concerning pedagogical techniques or other ways to effect student advancement
- Dissemination of original, effective teaching materials, study guides, lab materials, and pedagogical tools through publication, electronic media, video, or other tangible products
- Web-based archive of pedagogical research and assessment

### **III. RESEARCH AND CREATIVE ACTIVITY**

Research and creative activity at KSU is broadly defined in the institution's mission statement as a wide array of activities that contribute to the advancement of knowledge, understanding, application, problem solving, aesthetics, and pedagogy in the communities served by the University. These professional activities become recognized accomplishments when the work is formally shared with others and is subject to review. Documentation and evaluation of

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<sup>1</sup> The Scholarship of Teaching and Learning is the "systematic examination of issues about student learning and instructional conditions which promote the learning ... which is subjected to blind review by peers... and, after review, is disseminated to the professional community" (Research Universities Consortium for the Advancement of the Scholarship of Teaching and Learning).

accomplishments in research and creative activity shall focus on the quality and significance of the work. Merely listing individual tasks and projects does not address quality and significance (*KSU Faculty Handbook*, V.III.B).

**Scholarly Work in Research and Creative Activity** in the School of Music may include, but is not limited to:

- Development of one's scholarship or creative philosophy, goals, strategies, achievements, assessments, improvements, and professional growth in a written narrative
- Authoring books, journal articles, recordings, compositions, or other publications
- Preparation for appearances as recitalist, lecturer, presenter, director, soloist, ensemble member, or conductor in professional settings or by professional invitation from another institution
- Preparation for a performance, recital, or lecture done with students that directly reflects the result of scholarly work and goes beyond the normal expectations of a class
- Preparation for appearances as a panelist, clinician, or as director of a workshop or institute
- Preparation for performances of (or research for the publication of) creative works such as musical compositions or arrangements
- Conceptualization and development (research, editing and revision) of future publications or presentations
- Direction/organization of creative works (chamber concerts, staged productions, ensemble performances, etc.)

**Scholarship in Research and Creative Activity** in the School of Music may include, but is not limited to:

- Authoring books, journal articles, recordings, compositions, or other publications
- Participation in symposia and other selective gatherings of distinguished colleagues
- Appearances as recitalist, lecturer, presenter, director, soloist, ensemble member, or conductor in professional settings or by professional invitation from another institution
- Performance, recital, or lecture done with students that directly reflects the result of scholarly work and goes beyond the normal expectations of a class
- Appearances both on and off campus as a panelist, clinician, or as director of a workshop or institute
- Delivery of invited professional performances, lectures, master classes, etc.
- Performance as an adjudicator in national or international competitions
- A reviewed public performance
- Applied research, including surveys, assessments, evaluation, field studies, etc.
- Editing books, journals or other publications

**Quality and Significance of Research and Creative Activity:**

As previously mentioned, all scholarship must be accompanied by documentation of significant outcomes as evidence of impact. This may include, but is not limited to:

- Samples of articles, books, editing projects
- Reviews in newspapers, journals, magazines
- Peer letters and evaluations
- Juried and non-juried presentations

#### **IV. PROFESSIONAL SERVICE**

Professional service involves the application of a faculty member's academic and professional skills and knowledge to the completion of tasks which benefit the University, the community, or the profession. For example, faculty members might draw on their professional expertise to engage in a wide array of scholarly service to the governance and professionally related service activities of the University. Service is a vital part of faculty governance and University functioning, and evidence of the quality and significance of institutional service can support tenure and promotion. Governance and professionally related service create an environment that supports scholarly excellence and the achievement of the University's mission. Whatever the individual's relative emphasis in the performance areas, all faculty members are expected to devote at least 5% of their time to professional service activities essential to the life of the institution (*KSU Faculty Handbook*, V.III.C).

Some scholarly service activities rely on a faculty members' academic or professional expertise to serve communities and organizations outside the University. For example, a faculty member might engage in professionally related service to a community agency. Likewise some scholarly service activities might rely on a faculty member's academic or professional expertise to serve their discipline or an interdisciplinary field (*KSU Faculty Handbook*, V.III.C).

In the School of Music, service refers to activities that utilize the professional expertise of the faculty member. The department expects each faculty member to render a reasonable amount of institutional and professional service. Such activities may or may not entail scholarly and scholarship activities.

Institutional service may include, but is not limited to:

- School and COTA committees
- University governance committees
- Any standing committees throughout the institution (listed on the KSU website)
- Colloquium Panel for School MUED Sessions, etc.
- Leading or assisting student recruitment and retention activities
- Participating in program accreditation self-studies
- Attracting funds for student scholarships

Professional service may include, but is not limited to:



- Organizing symposia, lecture series or bringing professional meetings to KSU
- Serving on local arrangements committees for professional conferences
- Demonstrating support or leadership to community arts organizations/projects
- Reviewing textbooks or journal articles
- Serving as faculty advisor to student organizations
- Serving on accreditation teams
- Serving on state or national standard arts or educational boards
- Serving the community as a consultant or advisor in his/her professional field
- Developing and maintaining a professional website
- Editing books or scores

**Scholarly Work in Professional Service** in the School of Music may include, but is not limited to:

- Development of one's professional service goals, strategies, achievements, assessments, improvements, and professional growth
- Active membership on or leadership of institutional, university system, professional or civic committees
- The revising and editing of institutional documents such as School or college Tenure and Promotion Guidelines
- Serving in elected or appointed leadership roles in major professional associations at the international, national, regional, state or local levels
- Adjudicating state, national and international competitions
- Review of papers, manuscripts, books, creative works, and grant applications
- Organization of symposia or artist/scholar residencies on the KSU campus
- Any organizational (coordination, scheduling, booking) efforts to bring professional meetings to KSU
- Initiatives undertaken to host music festivals, events, competitions, etc.
- Public/civic service which relates to KSU's goals
- Professional practice through interaction with consulting firms, tutoring services, clinician practices, etc.
- Teaching in continuing education programs
- Service on accreditation teams

### **Scholarship in Professional Service**

The faculty member who chooses Professional Service as her/his area of emphasis must demonstrate and document the quality and significance of the service. Given that this area is not generally recognized as one that yields scholarship, each faculty member must discuss with the School Director what will be recognized as such at each rank. General indicators of scholarship might include deliberate reflection, research, and analysis accompanied by tangible products that advance the discipline. Examples might include, but are not limited to:

- Authorship of significant institutional documents such as tenure and promotion guidelines, self-studies, accreditation reports, program reviews

- Authorship of grants that bring funding into the university, college or department
- Authorship of significant documents for community, regional, national and international organizations
- Publication of research and analysis conducted as service for community, regional, national, and international professional organizations
- Conference Presentation that addresses the quality and impact of the service work
- Service that results in a tangible impact on the recruitment of students to the School of Music

## **V. ADMINISTRATION AND LEADERSHIP**

The category of administration and leadership covers those scholarly and non-scholarly activities that some faculty and most administrators carry out. Such activities include faculty development, fundraising, fiscal management, personnel management, public relations, and other activities that are not traditionally captured in one of the other three performance areas. This area applies primarily to administrative faculty, but it is available to teaching faculty who spend a significant part of their time on administrative tasks (e.g., directing a program or overseeing a grant). Faculty evaluated in this area must clearly articulate their goals and document the quality and significance of their activities and achievements in the same manner as in any of the other areas.

Faculty in administrative and leadership positions are often not directly engaged in teaching, supervision and mentoring of students, research and creative activity, and professional service in the same way as other faculty. As such, these faculty members should demonstrate the quality and significance of their leadership and administration, especially how effectively they foster the requisite fiscal, physical, interpersonal, and intellectual environment for achievement -- in these areas.

For example, leadership of teaching could include how the administrator assisted unit colleagues to achieve more scholarly and effective teaching. In research, an administrator might document leadership by showing how the administrator aided unit colleagues in their efforts to improve the quality and significance of their research. In service, leadership could be demonstrated by showing how the administrator encouraged and assisted unit colleagues to engage in more scholarly and effective service. In sum, administrative faculty act as leaders by assisting colleagues in their unit to achieve and surpass University, college, and departmental goals in teaching, supervision and mentoring of students, research/creative activity, and professional service (*KSU Faculty Handbook V.III.D*).

### **Scholarly Work in Administration and Leadership**

Faculty members who are in administrative positions often provide oversight to initiatives that strengthen and enhance the mission of their unit. Building innovative programs, policies, and procedures can require scholarly investigations (e.g., research or literature reviews) and can lead to outcomes and products that are shared at professional meetings or in professional publications. For example, a department chair might develop a mentoring program in his or her department that is shared in professional meetings or publications and becomes nationally recognized (*KSU Faculty Handbook*, V.IV.A).

Specific examples might include, but are not limited to:

- School Director: Developing an innovative program (e.g. in Music) that leads to outcomes that can be shared at professional meetings or in professional publications.
- General Education Coordinator: The development and dissemination of methods and practices for the profession. Building innovative programs, policies and procedures which are shared at professional associations.
- Musical/Artistic Director: Building innovative programs (e.g. new works and new forms or methods of audience/community development) that lead to outcomes that can be shared at professional meetings or in professional publications.

### **Scholarship in Administration and Leadership**

The faculty member who chooses Administration and Leadership as her/his area of scholarship must document the quality and significance of the work as defined by the School guidelines. Since this area has not traditionally yielded scholarship, each faculty member should discuss what will be recognized as such with the department Director and the dean.

Scholarship might develop from any of the areas of responsibility listed above. Tangible and measurable outcomes in the aforementioned areas must be shared/reviewed at professional meetings, conferences, or publications (written or electronic) relative to administration and leadership. Examples might include but are not limited to:

- Publications/ presentations of effective administrative methods (e.g., fiscal, interpersonal, intellectual)
- Authorship of significant institutional documents such as tenure and promotion guidelines, self-studies, accreditation reports, program reviews, funding strategies
- Authorship/presentation of a program assessment plan
- Authorship/presentation of grants—or best practices in authoring grants--that bring funding into the university, college, or department

Not all faculty members will serve in administrative or leadership roles. Those who do must address this area in their annual review documentation. The faculty member will meet increased expectations in this area as s/he progresses through the ranks.

## **VI. TENURE AND PROMOTION**

## **Expectations for Tenure**

[Tenure] should only be granted to those faculty members whose achievements demonstrate the quality and significance expected of their current rank and who demonstrate potential for long-term effectiveness at the University.

The review for tenure involves a retrospective analysis of how well the individual has met the needs and expectations of the University during the probationary period. ... The fundamental issue underlying the tenure decision is whether, in the judgment of teaching and administrative faculty colleagues, the faculty member will continue to meet institutional needs and expectations in the future (*KSU Faculty Handbook*, V.V.A).

When an individual accepts a tenure-track position in the School of Music, s/he begins a probationary period with a clearly articulated job description outlining her/his role and functions as they relate to School needs and programs. This is the preliminary basis for implementation and evaluation of the individual's work.

The review process includes a pre-tenure review that takes place in the third year of a tenure-track employment regardless of rank (faculty hired as instructors should see Section VI in the *KSU Faculty Handbook* for relevant guidelines), and a tenure review that takes place at the end of the probationary period (typically five to six years). The University discourages faculty with recently earned terminal degrees from applying for tenure and promotion prior to the sixth year, unless they have significant experience in their respective fields.

### **Promotion for Professorial Ranks:**

Ultimately, the faculty member's annual **Faculty Performance Agreement** that is negotiated with the School Director will articulate precisely the expectations for work produced annually, as well as work that will be undertaken and completed in any given year of each rank.

### **Expectations for Faculty Performance in Different Ranks**

"The professorial ranks are typically linked to the different stages of career development and accomplishment for University faculty. ... KSU's general expectations for faculty performance and for promotion in rank differ from one experience level and rank to the next in keeping with the typical patterns of career development for University faculty. Experience is correlated with professorial rank, but years of service or successful annual reviews alone are not sufficient to qualify for a promotion in rank" (*KSU Faculty Handbook*, V.V.B).

### **University Expectations for the Rank of Assistant Professor:**

Assistant Professors ordinarily hold the highest earned degree in their field of specialization. Rare exceptions to this requirement may be made where there is

evidence of outstanding achievements in the candidate's field of expertise (*KSU Faculty Handbook*, V.VI.A.2).

As stated earlier in this document, the School of Music and its accrediting agency (NASM) recognizes significant professional experience in the applied areas as a comparable qualification in lieu of a terminal degree.

### **School of Music Expectations for Assistant Professor:**

The School of Music assigns the title of Assistant Professor to a person of proven ability and acceptable experience, and who has shown evidence of special ability as a teacher and as a performer, conductor, composer, director or scholar commensurate with the description of Assistant Professor in the *KSU Faculty Handbook*.

#### **Teaching, Supervision, and Mentoring:**

An Assistant Professor who chooses teaching, supervising, and mentoring as his/her area of scholarship should produce teaching processes and tangible outcomes that are made public and are subject to appropriate review on a local and regional level; examples include but are not limited to:

- Evidence of successful student ensemble performances at conferences such as Georgia Music Educators Association, Georgia Music Teachers Association, National Association of Jazz Educators, American Choral Directors Association. Evidence may include adjudicator's written comments or reviews
- Individual student performances on winners' recitals at National Association of Teachers of Singing, Georgia Music Educators Association.
- Publication of research or teaching results in the journals and periodicals of various professional organizations such as the American String Teachers Association, Music Teachers National Association.
- Presentations of pedagogical, curricular, theoretical or historical research at regional chapters of organizations such as the College Music Society.
- Presentation of students for local or regional GMTA chapter programs

#### **Research and Creative Activity:**

An Assistant Professor who chooses research and creative activity as her/his area of scholarship should produce publications or creative work that are made public and are subject to appropriate review not only on campus but also on the local, regional, and national levels; examples include but are not limited to:

- Authoring books, professional peer reviewed journal articles, recordings, compositions, or other publications
- Invited performances in venues generally recognized by the arts community as significant
- Invited or commissioned performances of arrangements and original compositions in venues generally recognized by the arts community as significant
- Documented completion of commissions for new works or arrangements

#### **Professional Service**

An Assistant Professor who chooses professional service as her/his area of scholarship should serve as a leader, or be actively involved in committees and organizations at the university, local and regional levels. The faculty member must provide evidence of tangible outcomes associated with the service that show its impact on the community and the profession. Examples include but are not limited to the following:

- Traditional performance/publication based on the experience and outcome of the service activity
- Evidence of the resultant product of a service activity such as the organization of a conference or the impact of a community outreach initiative
- Evidence of impact of leadership role through tangible product and peer review
- Evidence of the faculty member's contribution of personal skill and expertise to achieve the service goal
- Evidence of service that results in a tangible impact on the recruitment of students to the School of Music

#### Administration and Leadership

The School of Music recognizes that not all faculty members will serve in administrative or leadership roles. For those who do serve in this area, the department expects the Assistant Professor to contribute in leadership roles at the School level by helping to create, maintain, and oversee projects and programs of significance and impact for the School of Music. These may include but are not limited to:

- Innovative policies and procedures
- Advising program
- Recruitment initiatives
- Innovative curricula
- Study abroad programs

#### **University Expectations for the Rank of Associate Professor:**

“Associate Professors make contributions to knowledge as a result of their scholarly work. High quality and significance (see Section IV) are the essential criteria for evaluation. The specialty areas, expertise, and professional identities of associate professors should become more advanced, more clearly defined, and more widely recognized as their academic careers progress. Typically, as the faculty member's roles and contributions grow towards significance, leadership and initiative, the faculty member establishes a strong record of accomplishments with broader impact and recognition within and beyond the University” (*KSU Faculty Handbook*, V.VI.A.3).

#### **School of Music Expectations for Associate Professor**

The School of Music awards the title of Associate Professor to a faculty member who has met the University requirements for Assistant Professor, who has established a clear, unequivocal record of excellence in teaching and in at least one other area of evaluation, and whose professional activities extend well beyond the campus community, in keeping with the description of Associate Professor given in the *KSU Faculty Handbook*. In short,

the candidate for Associate Professor should already have begun to meet the expectations for this rank prior to application for promotion. These expectations include:

- Maintenance of a consistent record of outstanding teaching, supervision, and mentoring already achieved at the assistant professor rank
- Expansion of scholarship or service in more significant and productive levels beyond the college and university
- Greater initiative and leadership than in earlier stages of career development
- Development of deeper expertise in a specialized area of scholarship/creative activity
- Contributions in service that have breadth, depth and quality beyond the school and college level

### **Scholarship Expectations for Associate Professors**

Faculty members must produce scholarship in their selected area of emphasis. Evaluation of all scholarly work and scholarship will be based on the quality and significance of the work. Some examples in each area include:

#### Teaching, Supervision, and Mentoring:

An Associate Professor who chooses teaching, supervising, and mentoring as her/his area of scholarship should produce teaching processes and outcomes that are made public and are subject to appropriate review on a regional or national level, for example:

Presentations/lecture-recitals for, or publications by:

- American Choral Directors Association
- American String Teachers Association
- College Music Society
- Georgia Music Educators Association
- Music Educators National Conference
- National Association of Jazz Educators
- National Association of Schools of Music
- National Association of Teachers of Singing
- Publications in juried periodicals
- College Band Directors National Association
- College Orchestra Directors Association

#### Research and Creative Activity:

An Associate Professor who chooses research and creative activity as her/his area of scholarship should produce performances/publications/new works that are made public and are subject to appropriate review on a regional or national level. See the list of organizations/possibilities provided under the above Teaching, Supervising, and Mentoring category.

#### Professional Service:

An Associate Professor who chooses service as her/his area of scholarship should share outcomes at a regional or national level either through publication or presentation; examples include but are not limited to:

- Traditional performance/publication based on the experience and outcome of the service activity
- Conference presentation on the service activity outcomes at any of the professional organizations listed above (TSM).

#### Administration and Leadership:

An Associate Professor who chooses administration and leadership as his/her area of scholarship should share outcomes at a regional or national level either through publication or presentation; examples include but are not limited to:

- Innovative policies or procedures
- Innovative pedagogies and curricula
- Advising program
- Study abroad programs

#### **University Expectations for the Rank of Full Professor:**

Professors are experienced and senior members of the faculty who have become highly accomplished in their scholarly activities. ... Professors make significant contributions to knowledge as a result of their scholarly work, whether demonstrated through the scholarly work of research and creative activity, teaching, supervision and mentoring, or professional service. Professors have a documented record of distinguished accomplishments using the criteria for quality and significance of scholarly work (see section IV). These accomplishments will merit *regional, national, or international attention* and recognition. Professors continue to grow and develop in their respective areas of emphasis (*KSU Faculty Handbook*, V.VI.A.4).

As a faculty member cultivates scholarship in teaching, research/creative activity, professional service, or administration and leadership, the School of Music expects a significant deepening of her/his work in that area of emphasis as a qualification for promotion to the rank of Full Professor.

#### **School of Music Expectations for the Full Professor**

The title of Professor is awarded to a faculty member who has met the University requirements for Associate Professor, who has established a sustained record of excellence in teaching and in at least one other area of emphasis, and whose expertise is recognized on the national and international levels, in keeping with the description of Full Professor in the *KSU Faculty Handbook*. As with promotion to Associate Professor, the candidate for Full Professor should already have begun to meet the expectations for this rank prior to application for promotion. These expectations include:

- Continuation of growth and productivity in scholarly work and scholarship



- Maintain sustained accomplishments as a leader and mentor, noted scholar-artist, expert or distinguished colleague
- Establish a reputation as a master teacher
- Others in the profession consult the faculty member as a mentor/supervisor
- Extension of teaching role beyond the classroom/studio into the professional development area
- Demonstrated progression in one's record of institutional and professional service, research/creative activity, or administration and leadership to sophisticated and productive levels that surpass those at the Associate Professor level and are broadly recognized beyond the University
- Demonstrate a sustained specialized expertise in area(s) of emphasis

### **Scholarship Expectations for the Full Professor**

The Full Professor must produce written or creative scholarship, most of which must merit attention at the regional, national or international levels. Moreover, the level of productivity and recognition must surpass that of the Associate Professor.

### **Teaching, Supervision and Mentoring**

A Full Professor who chooses teaching, supervising, and mentoring as her/his area of scholarship should produce presentations and publications about teaching processes and outcomes that are made public and are subject to appropriate review; examples of significant contexts include, but are not limited to:

- National Conferences of most professional music organizations
- International conferences such as the International Conference on the Arts and Humanities or the International Arts in Society Conference
- Peer-reviewed regional, national or international journals/periodicals
- Chapters, essays or complete books released by recognized academic publishers

### **Research and Creative Activity:**

A Full Professor who chooses research and creative activity as his/her area of scholarship must produce publications/performances/presentations/lectures that are made public and are subject to appropriate review on a regional, national, or international level, for example in organizations such as:

- American Choral Directors Association
- College Music Society
- International Association of Jazz Educators
- International Society of Music Educators
- Music Educators National Conference
- National Association of Schools of Music

Other significant scholarship in this area may include:

- Publications in peer-reviewed journals, recordings, periodicals, magazines
- Authorship/publication of books
- Invited performances in venues generally recognized by the arts community as significant

Professional Service:

A Full Professor who chooses service as her/his area of scholarship should share outcomes at a regional, national or international level either through publication or presentation, for example:

- Regional, national and international conferences
- Publications relative to the service in regional, national and international journals, periodicals, and books

Administration and Leadership:

A Full Professor who chooses administration and leadership as her/his area of scholarship should share outcomes at a national or international level either through publication and presentation; examples include but are not limited to:

- Innovative policies and procedures
- Mentoring program
- Advising program
- Innovative curricula
- Study abroad opportunities

# Appendix A

## COLLEGE OF THE ARTS ANNUAL REVIEW DOCUMENT

REVIEW YEAR \_\_\_\_\_

DEPARTMENT \_\_\_\_\_

FACULTY MEMBER \_\_\_\_\_

RANK \_\_\_\_\_

CHAIR/EVALUATOR \_\_\_\_\_

**THIS DOCUMENT GUIDES ADMINISTRATIVE DECISIONS ON TENURE AND PROMOTION, POST-TENURE REVIEW, AND MERIT PAY INCREASES.**

### 1. FULFILLMENT OF LAST FACULTY PERFORMANCE AGREEMENT

Copy and paste items 1-3 of last year's Faculty Performance Agreement (FPA) into the box below.

In the table below, systematically list significant activities in the various areas of your work assignment for the evaluation year. The text will automatically wrap. Add or delete boxes as necessary. Place an "X" in the relevant performance area(s) for each activity or position held. Please group items together based on the primary performance area (e.g., all the courses taught and other teaching and advising should be next to each other, along with any scholarship in teaching). List each activity by name, and then the specific work done for each and specify if this is a Quality Enhancement Plan item. For committees list the number of meetings held, the number you attended, and your actual contributions to any achievements during the year. For classes, list the number of students completing the class and any significant changes or special enhancements (if any). All data should be specific and clear as to your own actual contributions. While supporting materials are not required, they should be available if requested.

<u>Performance Areas</u>	<u>Status</u>
TSM = Teaching, Supervision, and Mentoring	C = Completed
RCA = Research and Creative Activity	O = Ongoing
PS = Professional Service	F = Future
AL = Administration and Leadership	A = Abandoned
PD = Professional Development	

Activity/Position Held	TSM	RCA	PS	AL	PD	Outcomes and Products	Status

Write a narrative briefly addressing how scholarly and scholarship expectations identified in the above Faculty Performance Agreement (FPA) were met by the achievements described in the table. Provide any needed explanations regarding the quality and significance of the accomplishments. The narrative must also address any expectations that were not met and why.

**2. SUPERVISOR’S EVALUATION AND ASSESSMENT**

Overall evaluation of the quality and significance of the accomplishments in the context of the faculty member’s current rank and the division of workload agreed upon in the Faculty Performance Agreement. The review should note both strengths and areas for improvement.

**Comments on progress towards tenure, promotion, or post-tenure review**

When a faculty member’s experience, accomplishments, and career development evolve to the point where achievements are applicable to the next highest rank, the faculty member can make a strong case for promotion. Promotion and/or post-tenure review follows departmental and university guidelines for tenure and promotion and is accomplished in consideration of one’s situational context and in relation to one’s stage of academic career development. (KSU Faculty Handbook, VB., page 5.63) Experience is correlated with professorial rank, but years of service or successful annual reviews alone are not sufficient to qualify for a promotion in rank. Faculty members interested in moving towards promotion should carefully review the expectations for the next rank in departmental and university guidelines. An ongoing record of steady progress in achievements and responsibilities that establishes a clear trajectory to the beginning level of the next rank is necessary for promotion.

**Required Signatures**

\_\_\_\_\_  
Faculty Member

\_\_\_\_\_  
Date

\_\_\_\_\_  
Chair

\_\_\_\_\_  
Date

\_\_\_\_\_  
Dean

\_\_\_\_\_  
Date

**3. COMMENTS ON THE EVALUATION BY THE FACULTY MEMBER (OPTIONAL)**

Within 10 calendar days of the date of his/her signature above, the faculty member has the right to make a written response to the Annual Review Document (ARD) and to subsequent responses by the next level or levels of review. Such responses become integral to the ARD in its movement to all subsequent levels of review. Please see the Faculty Handbook (Section Five; VIIA; 5.66). This may be inserted below, or submitted separately.

# COLLEGE OF THE ARTS FACULTY PERFORMANCE AGREEMENT

FOR CALENDAR YEAR \_\_\_\_\_

DEPARTMENT \_\_\_\_\_

FACULTY MEMBER \_\_\_\_\_

RANK \_\_\_\_\_

CHAIR/EVALUATOR \_\_\_\_\_

**THIS DOCUMENT ESTABLISHES PERFORMANCE EXPECTATIONS FOR THE CALENDAR YEAR. IT MAY BE MODIFIED IN CONSULTATION WITH THE CHAIR AND FACULTY MEMBER.**

*Given the mission of the unit, \_\_\_\_\_, at Kennesaw State University and the roles and responsibilities of the faculty member, \_\_\_\_\_, the faculty member and the evaluator, \_\_\_\_\_, agree that the following goals and priorities will be the focus of the faculty member's efforts during the calendar year \_\_\_\_\_:*

**1. Situational Context**

Summarize the faculty member's primary roles and responsibilities in the department. Identify and note nature and number of course re-assignments (if any).

**2. Workload Distribution and Scholarship Focus**

Faculty members must demonstrate scholarly activities in all performance areas except administration and leadership. Scholarly activity applies to all faculty work if it is "deliberate and intentional, systematic and planned, measured and evaluated, revised and rethought." Faculty members are furthermore expected to produce scholarship (scholarly outcomes/products) in at least one area. Scholarship is defined as "tangible outcomes of the scholarly processes . . . disseminated in appropriate professional venues relating to the performance area." (*Faculty Handbook*, 5.6) Describe in percentages the relative proportionality of the faculty member's workload in the four performance areas. Each three-credit course is 10% of the workload. At least 5% of the workload must be in service. Indicate the area or areas in which you plan to fulfill the required scholarship component of your workload.

<u>Scholarship Focus (check)</u>	<u>Workload Percentage</u>	
_____	_____	Teaching, Supervision, and Mentoring of Students
_____	_____	Research and Creative Activity

_____	_____	Professional Service
_____	_____	Administration and Leadership

**3. Plan of Work for Calendar Year**

Describe expected scholarly activities and scholarship for the faculty member for the next calendar year (some scholarly work or scholarship may apply to more than one performance area.) Activities must support the workload distribution above. Activities should be as specific as possible and be under the control of the faculty member.

*Teaching Supervision, and Mentoring*

Describe expected scholarly work and scholarship (if applicable). List courses expected to be taught as well as advising and other activities.

*Research and Creative Activity*

Describe expected scholarly work and scholarship (if applicable)

*Professional Service*

Describe expected scholarly work and scholarship (if applicable)

*Leadership and Administration*

Describe expected scholarly work and scholarship (if applicable)

**4. Brief description of the long-term goals for the faculty member beyond this current FPA**

\_\_\_\_\_  
Faculty Member

\_\_\_\_\_  
Date

\_\_\_\_\_  
Chair

\_\_\_\_\_  
Date

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Dean

---

Date

## AMENDMENTS

Date

Initials

Nature of change to agreement

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**KENNESAW STATE UNIVERSITY  
SCHOOL OF MUSIC  
WORKLOAD STATEMENT DRAFT  
APPROVED BY KSU MUSIC FACULTY ON 10/30/07**

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**2007-2008 NASM Handbook:**

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4. Loads

a. Standards

(1) Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.

(2) Faculty members, according to their title and job description, shall have adequate time to provide effective instruction, advise and evaluate students, supervise projects, research, and dissertations, continue professional growth, and participate in service activities.

b. Guidelines, Recommendations, and Comment

(1) Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution.

(2) Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by music faculty, and any conversions between clock hours and credit hours.

(3) Institutions vary significantly in the amount of time they expect faculty to devote to instructional and other responsibilities such as composition and performance, research, and community service. The following statements about two types of instructional responsibilities, therefore, provide indicators, not rules. Classroom instruction in lecture/seminar format is weighted differently from private studio lessons in calculating the teaching component of faculty loads. Normally, the upper limit for a full load for classroom instruction in a lecture/seminar format is approximately 12 semester hours or 18 quarter hours per week; for private studio instruction, approximately 18 clock hours per week.

(4) Music faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.

(5) All faculty should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.

(6) Normally, the teaching loads of those having administrative and/or consultative duties are appropriately reduced.

### **KSU Music Faculty Work Load Statement:**

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(1) At KSU a full time music classroom/seminar course teaching load is considered to be 12 semester hours per semester when teaching undergraduate courses and 9 semester hours per semester when teaching graduate courses. If/when courses are “double-listed” (that is, the course membership include both upper division undergraduates and graduate students), the course will be weighted as a graduate course.

(2) At KSU, a full time music education teaching load in student teacher evaluation is considered to be 16 student teachers per semester. Mentoring one student teacher = .75 credit hour. (Bagwell College of Education Standard).

(3) At KSU, a full time applied music teaching load is considered to be 18 applied music students per semester. Teaching one applied music student = .66 credit hour. (NASM Standard).

(4) Administrative assignments and the assigned management of areas (Aural Skills Coordinator, General Education Coordinator, etc.), are granted load credit as determined by the faculty member and the Director and articulated in the Faculty Performance Agreement and the faculty member’s load sheet (ATTACH EXAMPLE FPA and LOAD SHEET).

(5) For both full and part-time faculty, when the credit hours assigned to a classroom/seminar course or ensemble course are less than the faculty member’s assigned contact time in the course, load credit is determined by the assigned contact time for that course. Three credit classes with 90 or more students will be given 4.5 towards a faculty member’s load.

(6) To the extent that a full time applied faculty member and/or ensemble director’s load is less than 100%, they are expected to engage in significant recruiting and retention activities, to include studio and program development (thus, if an applied faculty member has 9 applied students, equaling 50% teaching load, they are expected to engage in recruiting activity, masterclasses and clinic activities equal to 50% of their load.

(7) Every semester under contract, full time applied and ensemble faculty are expected to engage actively in recruitment.

(8) Every semester under contract, full time applied music and ensemble faculty are expected to adjudicate auditions and indicate appropriate placement in the applied sequence for admitted music applicants.

(9) Every semester under contract, full time music theory/aural skills, piano pedagogy and music history faculty are expected to administer placement exams and indicate appropriate placement in the music theory/aural skills, class piano, and music history sequence for admitted music applicants.

(10) Full-time applied studio teachers are expected to recruit and retain at least four full time students into their studios per academic year.

(11) All faculty share responsibility in attracting, retaining, and graduating students in accordance with the stated enrollment target of the KSU Music Unit.

(12) The above guidelines are intended to establish clear and equitable faculty loads. Adjustments may be made on an individual basis in consultation with the Director of the School of Music as required. Examples may include cases of high or low course enrollments, efforts to support enrollment goals, to support program development and/or to meet unit needs as they arise.