

# LSU School of Music Faculty Handbook

January 2017

## Table of Contents

<b>I. Prelude .....</b>	<b>3</b>
<b>II. Vision and Mission Statements .....</b>	<b>4</b>
LSU Flagship 2020 Vision, Mission, and Goals .....	4
School of Music Vision and Mission .....	5
CMDA Vision .....	5
<b>III. Administration.....</b>	<b>6</b>
A. Contact Information.....	6
B. Administration .....	6
C. Faculty Committees.....	6
D. Administrative Personnel.....	6
E. University Contacts.....	7
<b>IV. University Policies and Procedures .....</b>	<b>7</b>
A. Permanent Memoranda (PM) and Policy Statements (PS).....	7
B. Teaching Load .....	8
C. Outside Employment.....	8
D. Faculty Absences.....	8
E. Use of LSU/CMDA Facilities and Premises.....	9
F. Personal Record Keeping .....	9
G. Promotion and Tenure.....	10
H. Annual Faculty Evaluation.....	10
I. Graduate Faculty Status.....	11
<b>V. Faculty Development.....</b>	<b>11</b>
A. Mentoring.....	11
B. University Resources.....	12
C. Faculty Awards.....	13
<b>VI. Academic Affairs .....</b>	<b>14</b>
A. Course Syllabus.....	14
B. Student Absence from Class .....	16
C. Student Appeals.....	17
D. Course Scheduling .....	17
E. Student Advising.....	17
F. Formal University Assessment.....	18
G. Commencement.....	19
H. Recruiting.....	19
<b>VII. Student Resources .....</b>	<b>19</b>
A. Graduate Assistantships.....	19
B. Timesheets .....	20
C. Travel Funding for Students.....	20
D. School of Music Scholarships.....	21

E. Student Awards.....	21
F. Student Organizations .....	21
G. Collaborative Pianist Services .....	21
H. Recital Hall and Recital Scheduling (Graduate Students).....	22
<b>VIII. Production Program.....</b>	<b>22</b>
A. Concert Scheduling.....	22
B. Guest Artists and Scholars .....	23
<b>IX. Business Office Procedures.....</b>	<b>24</b>
A. Faculty Travel .....	24
B. Request for Services for Guest Artists/Scholars .....	25
C. Keys.....	25
D. Building Access and Safety .....	26
E. Copies .....	26
<b>Appendix A, CMDA Faculty Bylaws .....</b>	<b>27</b>
<b>Appendix B, School of Music Bylaws .....</b>	<b>31</b>
<b>Appendix C, College Committees, School Committees, Division Structure - 2015-2016.....</b>	<b>36</b>
<b>Appendix D, Annual Activity Report Outline.....</b>	<b>37</b>
<b>Appendix E, Syllabus Construction: One Model.....</b>	<b>41</b>
<b>Appendix F, Pay Details, Summer 2016 .....</b>	<b>42</b>
<b>Appendix G, Recruiting .....</b>	<b>43</b>
<b>Appendix H, International Students and Curricular Training.....</b>	<b>50</b>
<b>Appendix I, Recital Hall and Recital Scheduling.....</b>	<b>51</b>

## I. Prelude

Louisiana State University was founded in 1853 as the Louisiana State Seminary of Learning & Military Academy located in what is now Pineville. Since 1926 Louisiana State University and Agricultural and Mechanical College has been located in Baton Rouge. It comprises 250 buildings and spans 650 acres of Italian Renaissance architecture and a “forest” of stately oaks.

LSU is the flagship institution in the Louisiana State University System. The Morrill Act established LSU as a public, land-grant institution in 1877. Today it is designated as a land-grant, sea-grant, and space-grant university. In the Carnegie Classification of Institutions of Higher Education, LSU is listed as “R1: Doctoral University-Highest Research Activity.” In 2015-2016, 31,000 students were enrolled—5,000 of those graduate students. LSU holds accreditations with the National Council for Accreditation of Teacher Education (NCATE) and the Southern Association of Colleges and Schools (SACS).

The School of Music was founded in 1931 and has been a member in good standing of the National Association of Schools of Music (NASM) ever since. As a comprehensive School, it offers the following degrees: Bachelor of Arts, Bachelor of Music, Bachelor of Music Education, Master of Music, Doctor of Musical Arts, and Doctor of Philosophy.

This Handbook is intended for use by the faculty as a ready reference to the policies, processes, and procedures of LSU, the College of Music and Dramatic Arts, and the School of Music. Through periodic revision, the Handbook will be responsive to change while growing ever closer to all-inclusive in its coverage.

## II. Vision and Mission Statements

Building on Flagship Agendas 2010 and 2020, and taking into account the dramatic changes affecting the higher education landscape over the last five years, the University Planning Council has embarked on developing a new strategic plan. As of July 2016, this is an ongoing process.

### *LSU Flagship 2020 Vision, Mission, and Goals*

#### [LSU Flagship 2020 Vision, Mission, and Goals](#)

##### Vision and Mission

As the flagship institution of the state, the vision of LSU is to be the leading research-intensive university, challenging undergraduate and graduate students to achieve the highest levels of intellectual and personal development. Designated as a Land, Sea, and Space Grant institution, the mission of LSU is the generation, preservation, dissemination, and application of knowledge and cultivation of the arts.

In implementing its mission, LSU is committed to:

- offering a broad array of undergraduate degree programs and extensive graduate research opportunities designed to attract and educate highly qualified undergraduate and graduate students;
- employing faculty who are excellent teacher-scholars, nationally competitive in research and creative activities, and who contribute to a world-class knowledge base that is transferable to educational, professional, cultural, and economic enterprises; and
- using its extensive resources to solve economic, environmental, and social challenges.

(Approved October 2012)

##### Goals

*Discovery:* Expand discovery through transformative research and creative activities addressing contemporary and enduring issues that shape the way we live in the world.

*Learning:* Enhance a faculty-led and student-centered learning environment that develops engaged citizens and enlightened leaders.

*Diversity:* Strengthen the intellectual environment by broadening the cultural diversity of the LSU community.

*Engagement:* Promote engagement of faculty, staff, and students in the transformation of communities.

### ***School of Music Vision and Mission***

In preparation for NASM re-accreditation, a committee of the faculty developed the following Vision and Mission statement in Fall 2010.

Vision and Mission. We, the faculty of the LSU School of Music, hold students as our highest priority. We are and will continue to be a program of excellence, due in large part to our efforts as talented creative and performing artists, productive scholars, and skillful teachers. We aspire to be a unit of at least 450 bright, talented, and capable music majors strategically distributed across areas. We recognize the vital connection between student success in a dynamic arts world and a curriculum that both trains and educates. We will immerse students in a broad base of performing arts, knowledge, and creativity, undergirded by innovative teaching and interdisciplinary learning, while maintaining excellence in the traditional core curriculum. Through the collective and collaborative efforts of faculty, staff, students, and administration, we will engage the community, near and far, in a program of artistically diverse performing arts, music scholarship, and music education. To maximize our artistic and scholarly influence, we will present a full range of musical riches to a full range of consumers by inviting the community to our campus home, taking the products of our efforts to myriad off-campus venues, and reaching out to a technology-savvy public through new media.

### ***CMDA Vision***

The following Vision statement was developed at a retreat of the CMDA faculty, staff, and administration in January 2015.

Our vision is to change the world through art.

We will accomplish this vision by focusing on three pillars of excellence:

- #1. The College of Music & Dramatic Arts will continue to produce high-level artists, scholars, composers, teachers and educators that will have impact on a global scale.
- #2. As part of a land-grant, state flagship institution, the College of Music & Dramatic Arts is committed to a rigorous community outreach and engagement program.
- #3. The College of Music & Dramatic Arts will deliver a comprehensive, 21<sup>st</sup> century curriculum that will train future arts leaders and arts advocates, preparing our students for employment success in the professional marketplace.

### III. Administration

#### *A. Contact Information*

School of Music  
102 School of Music  
Louisiana State University  
Baton Rouge, 70803

Phone: 225.578.3261  
FAX: 225.578.2562  
Website: Music.lsu.edu

#### *B. Administration*

Administrative structures are outlined in the CMDA Bylaws (Appendix A) and the School of Music Bylaws (Appendix B).

#### *C. Faculty Committees*

As described in the CMDA Bylaws, the College has established the following standing committees: Curriculum, Dean's Advisory, and Promotion and Tenure. They are populated as prescribed in the CMDA Bylaws. In addition, the Dean may establish ad hoc committees or sub-committees as necessary. For additional information on College Committees, please refer to the CMDA Bylaws (Appendix A)

Appendix C presents committees as well as division make-up for CMDA and School of Music, effective 2015-2016.

#### *D. Administrative Personnel*

Todd Queen	Dean, CMDA and Director, SoM	<a href="mailto:ralise@lsu.edu">ralise@lsu.edu</a>
Kristin Sosnowsky	Executive Associate Dean	<a href="mailto:ksosno1@lsu.edu">ksosno1@lsu.edu</a>
James Byo	Associate Director, SoM	<a href="mailto:jbyo@lsu.edu">jbyo@lsu.edu</a>
Lori Bade	Associate Dean of Graduate Studies	<a href="mailto:lbade1@lsu.edu">lbade1@lsu.edu</a>
Ruth Alise	Executive Assistant to the Dean	<a href="mailto:ralise@lsu.edu">ralise@lsu.edu</a>
Krista Allen	Senior Development Director	<a href="mailto:kalle24@lsu.edu">kalle24@lsu.edu</a>
Doris Butler	Music Business Officer	<a href="mailto:dbutler@lsu.edu">dbutler@lsu.edu</a>
Leonce Clement	Creative Coordinator, Marketing, Publicity, Website	
Julie Perkins	Assistant Dean of Finance and Administration	<a href="mailto:jperkbr@lsu.edu">jperkbr@lsu.edu</a>
Fred Peterbark	Assistant Dean of Recruitment and Diversity	<a href="mailto:peterbark@lsu.edu">peterbark@lsu.edu</a>
Allie Prest	Assistant Dean of Undergraduate Studies	<a href="mailto:aprest@lsu.edu">aprest@lsu.edu</a>

Katie Rothstein	Director of Development, CMDA <a href="mailto:krothstein@lsufoundation.org">krothstein@lsufoundation.org</a>
Sheryl Spann	Director of Marketing <a href="mailto:sspann@lsu.edu">sspann@lsu.edu</a>
Kara Duplantier	Department of Bands Business Office <a href="mailto:karadup@lsu.edu">karadup@lsu.edu</a>
Jan Grimes	Professional in Residence, Accompanying <a href="mailto:jgrimes1@lsu.edu">jgrimes1@lsu.edu</a>
Steve Houk	Piano Technician <a href="mailto:pianotechs@lsu.edu">pianotechs@lsu.edu</a>
Bill Kelley	Recording Engineer <a href="mailto:wdkelley@lsu.edu">wdkelley@lsu.edu</a>
Steve Koivisto	Instrument Repair Technician <a href="mailto:stevekoi@lsu.edu">stevekoi@lsu.edu</a>
Zach Hazelwood	Director of Operations, CMDA Property Manager, CMDA Building Coordinator, CMDA Production Manager, SoM Technical Service Provider (IT), CMDA <a href="mailto:zhazel1@lsu.edu">zhazel1@lsu.edu</a>
	<a href="mailto:musicit@lsu.edu">musicit@lsu.edu</a>

### ***E. University Contacts***

Office of Dean of Students	578-9442
International Services Office	578-3191
Student Health Center	578-6271
Disability Services	578-5919
Career Services	578-6642
Office of Student Aid and Scholarships	578-3103
Office of Student Support Services	578-2873
Parking, Traffic, and Transportation	578-5000
LSU Police	578-3231
The Lighthouse Program	578-5718
Interpersonal violence prevention education; advocacy and support for students	

## **IV. University Policies and Procedures**

### ***A. Permanent Memoranda (PM) and Policy Statements (PS)***

Permanent Memoranda and Policy Statements have been created for the purpose of institutional governance by way of establishing standard procedures for the operation of the LSU System (Permanent Memoranda) and LSU A&M (Policy Statements, e.g., graduate assistantships, student absence from class, student grading, appeal procedures, research misconduct, sexual harassment). You will find Permanent Memoranda and Policy Statements at:

<http://www.lsu.edu/administration/policies/permanentmemoranda.php>

<http://sites01.lsu.edu/wp/policiesprocedures/policies-and-procedures/>

### ***B. Teaching Load***

A typical teaching load in the School of Music is a 2/2 load for academic faculty, and 18 total contact hours for applied faculty.

This formula falls in line with NASM standards. The following was taken from the most recent NASM handbook:

*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 clock hours per week; for private studio instruction, approximately 18 clock hours per week.*

### ***C. Outside Employment***

LSU Presidential Memorandum 11 (PM 11), *Outside Employment of University Employees*, requires that all full-time employees comply with its provisions and disclose employment as defined within it. Outside employment is defined as any non-University activity for which economic benefit is received including but not limited to employment with any non-University employer; contracts to provide consulting, personal or professional services to non-University individuals and entities, including publishing agreements; and self-employment or operation of a business.

Forms A and B apply. Blanket approvals will not be granted. Forms must be completed for each fiscal year. Application must be routed through the Associate Director and Dean for approval. Forms are self-explanatory and can be found at:

<http://www.lsu.edu/administration/policies/pmfiles/pm-11.doc.pdf>

### ***D. Faculty Absences***

Employment obligates 9-month faculty to be “on the job” beginning one week prior to the first day of classes and extending through the day of commencement for fall and spring semesters. Faculty do not accrue vacation time.

Faculty shall not be absent from their duties without proper authorization. PS 12, *Leave Guidelines for Academic, Professional, and Classified Employees*, addresses conditions of and procedures for various kinds of “leave,” for example, Sick Leave, Holidays, Sabbatical Leave, Civil Leave (jury duty), Family and Medical Leave, Leave of Absence Without Pay, Funeral Leave, and more. See:

<http://sites01.lsu.edu/wp/policiesprocedures/policies-procedures/12/>

It is imperative that faculty aim to create a proper balance between on campus teaching and off campus activities. As a rule, absences from one's teaching duties will be kept to a minimum, so as to provide students with an environment of continuity. Absences, however, may be necessary to enhance or maintain one's professional reputation in the field. The length of absences vary and are dependent on the type of engagement and the specific area of expertise of the faculty member. All absences must be reported, and all extended absence are to be approved through the Director.

### ***E. Use of LSU/CMDA Facilities and Premises***

LSU CMDA facilities are to be used primarily for departmental use only in accordance with LSU policies concerning such use (c.f., PS-82). In some instances, non-CMDA entities may be granted permission to use CMDA facilities. For any non-departmental or private use, permission must be granted by a CMDA administrator AND any necessary paperwork must be processed through the appropriate staff. In most cases, an email from a CMDA administrator DOES NOT fulfill the university's contractual requirements, which includes among other requirements liability insurance coverage and fee rate information for the event. A fee may be assessed for reimbursing any costs to the department for use of the facilities. The priority for use of CMDA facilities or premises is established as follows: 1) LSU departments and divisions in conduct of assigned missions and programs (including academic use); 2) recognized student organizations, organizations or faculty and staff, and University-affiliated organizations; 3) educational, religious, and non-commercial organizations not affiliated with LSU. Most facility rentals require a faculty or staff sponsor to coordinate the needs of the event and, in some case, may require the faculty or staff sponsor (or their approved designee) to be present throughout the duration of the event. Facilities may not be used by CMDA faculty, staff, or students for private use without the appropriate written permissions. Personal or organizational affiliation with the CMDA or LSU does not necessarily constitute departmental use, and may be subject to approvals, fees, contracts, and proof of insurance as described above. Private use includes, but is not limited to any paid private lessons in any classroom, studio, practice room, or other CMDA facilities, as this is a violation of both LSU and Louisiana Board of Ethics policies. The LSU Performing Arts Academy provides a legal outlet for those wishing to teaching paid lessons on campus.

### ***F. Personal Record Keeping***

This Preamble to PS 36-T (LSU's Promotion and Tenure document) sets the context for the importance of diligence in personal record keeping.

*Among personnel decisions, the decision to award tenure is of distinguished and central importance. The University will do so only through a rigorous, careful process of examination and deliberation. Accordingly, the decision to tenure entails the presumption of professional excellence. It implies the expectation of an academic career that will*

*develop and grow in quality and value, and one that will be substantially self-supervised and self-directed.*

That which constitutes supporting evidence of achievement and how the evidence should be documented are presented in *CV and Supporting Documentation for PS 36-T and PS 36-NT*:

<https://sites01.lsu.edu/wp/policiesprocedures/files/2014/09/supporting-documentation.pdf>

The centerpiece of the faculty review process is the LSU-formatted vita (CV). Notice that in the above document it both prescribes a format for the CV *and* suggests the inclusion of evidences that back up the contents of the CV.

During the 2016-2017 academic year, the University will be implementing [Faculty 360](#), an online faculty activity reporting program. All faculty will be expected to maintain this database of their activities as it will become the official method for submission of annual activity reports, annual evaluations and promotion and tenure documentation. Additional information about the system as well as training sessions will be forthcoming.

<http://sites01.lsu.edu/wp/lsufaculty360/>

### ***G. Promotion and Tenure***

Refer to PS 36-T: <http://sites01.lsu.edu/wp/policiesprocedures/policies-procedures/36-t/>

For an outline of the Promotion and Tenure Process, see:

<https://sites01.lsu.edu/wp/policiesprocedures/files/2014/09/Promotion-and-Tenure-Process1.pdf>

For an explanation of the School of Music Review Process, refer to the School of Music Bylaws (forthcoming).

### ***H. Annual Faculty Evaluation***

Each year, faculty performance is evaluated for the previous calendar year. In February, the faculty member's Activity Report (Appendix D) is due to the Director. In June the Director's evaluation will be completed and distributed to faculty. Exception to the requirement of annual review: When faculty are being reviewed for reappointment, promotion, or tenure, or have been given notice of non-reappointment or termination, an annual evaluation by the Director need not occur. Faculty are evaluated for the purposes of annual reappointment, promotion in rank, the granting of tenure, nominations for honors, awards, and chaired professorships, and salary increase.

The areas for consideration for evaluation are scholarship/creative activity, teaching, and service. Scholarship/creative activity, as defined broadly in PS 36-T, signifies "contributions to knowledge in the disciplines appropriate to the department, at a level of

quality and significance that is competitive by national standards” (p. 8). PS 36-T describes characteristics of an effective teacher as: “intellectual honesty, command of the subject matter, organization of material for effective presentation, cogency and logic, ability to arouse students’ curiosity, stimulation of independent learning and creative work, high standards, and thoughtful academic mentoring” (p. 9). Service is used to mean “other contributions to the department, the University, the academic profession, or the broader community that support the primary missions of scholarship and teaching” (p. 11).

In crafting an annual evaluation, the Director will consider the faculty-provided Activity Report, the report of the mentor, and the contribution of a peer reviewer. See Section V-A Faculty Development for a description of the mentor and peer reviewer processes.

### ***I. Graduate Faculty Status***

Faculty can qualify for the following types of graduate faculty membership: Associate, Full, Research Affiliate, or Professional Affiliate. Academic deans are responsible for Graduate Faculty appointments for tenured and tenure-track faculty in their programs.

Associate and Full members may engage in all graduate education activities as well as chair theses and dissertations. With initial appointment at LSU under tenured or tenure-track conditions, assistant professors are appointed as associate members for a six year term. Full members must possess the highest degree appropriate to the field or unquestionable evidence of comparable achievement in the field. To maintain graduate faculty status full members must demonstrate a current and sustained record of scholarly or creative activities. For more information, see:

<http://sites01.lsu.edu/wp/graduateschool/graduate-faculty-membership-requirements/>

## **V. Faculty Development**

This section covers faculty development at both the College/School level and the University level. At the School level, a faculty mentor program is explained. At the University level, a number of development opportunities are listed. A final section summarizes means for recognizing faculty accomplishment.

### ***A. Mentoring***

Mentoring of tenure-track and non-tenure track faculty members is an important responsibility of the college (CMDA). The college relies on the experience of current tenured faculty members to assist in this process. As such, the Dean assigns a tenured faculty member to be an official Mentor to each non-tenured, full-time faculty member. The mentor, in consultation with the Director, serves as an advisor, and assists the faculty member throughout their career and for tenure-track faculty throughout the tenure

process. In addition, the Director assigns a Peer Review faculty member to observe teaching and offer additional teaching insight and input to the mentee. The duties of the Mentor, Peer Reviewer, and Mentee are listed below. Mentor and Peer Reviewer assignments do not necessarily correlate with the faculty member's specific discipline. Changes in assignment may be made during the process.

*Mentor Responsibilities*

- meet formally with mentee at least once/semester and informally frequently during the year
- review mentee's curriculum vitae and other materials to be submitted to P&T committee for consistency with PS 36T
- in conjunction with the Dean, assist faculty member in meeting deadlines for P&T
- be available for advice and consultation
- observe faculty member's teaching at least once/year
- provide a written report of observation to faculty member that will go in faculty member's P&T file once/year

*Peer Reviewer Responsibilities*

- observe faculty member's teaching once/year
- be available for advice and consultation as requested
- provide a written report of observation to faculty member that will go in faculty member's annual evaluation

*Mentee Responsibilities*

- reach out to mentor for advice and consultation
- request teaching observations from mentor and peer reviewer
- for tenure track faculty, become familiar with PS 36T and make written requests to mentee a part of P&T documents

***B. University Resources***

a. Faculty Technology Center Workshops

The Faculty Technology Center is “dedicated to supporting all who teach in their efforts to seamlessly integrate academic technologies into teaching, learning, and research.” A list of workshops including workshops on Moodle and Turning Point can be found at:

<http://training.lsu.edu/>

or on your *mysu* page under Instructional Support.

b. LSU Council on Research Summer Stipend Program

<http://sites01.lsu.edu/wp/ored/summer-stipend-program/>

c. The Office of Research and Economic Development (ORED) offers the ORED Workshop Series for faculty, staff, and students.

<http://sites01.lsu.edu/wp/ored/>

d. Annual Faculty Colloquium. The Office of Academic Affairs, through the efforts of the university's Learning & Teaching Collaborative, hosts a faculty colloquium each January.

e. Learning & Teaching Collaborative (LTC) supports faculty wishing to explore alternative pedagogy in the classroom, including the use of new technologies. Each year, the group hosts a spring faculty colloquium and invites a nationally renowned subject matter expert to provide a keynote address and workshop.

f. Faculty and Junior Faculty Travel Grants

Faculty and Junior Faculty Travel Grants are offered for research-related travel through the Office of Research and Economic Development on a first-come, first-served basis.

<http://sites01.lsu.edu/wp/ored/funding-resources/faculty-travel-grant-program/>

g. SEC Visiting Travel Grant Program

<http://lsu.infoready4.com/>

h. Office of Research and Economic Development Faculty Travel Grant

<http://sites01.lsu.edu/wp/ored/funding-resources/faculty-travel-grant-program/>

i Campus Federal Credit Union Teaching Enhancement Fund

In appreciation of the support and patronage of the LSU faculty, Campus Federal Credit Union has established the Teaching Enhancement Fund to provide faculty with opportunities to attend conferences that will enhance their teaching skills and strategies and/or support the dissemination of their scholarship in teaching.

[http://www.lsu.edu/academicaffairs/faculty\\_and\\_staff\\_resources/teaching\\_enhancement\\_fund/index.php](http://www.lsu.edu/academicaffairs/faculty_and_staff_resources/teaching_enhancement_fund/index.php)

### ***C. Faculty Awards***

a. Distinguished Faculty Awards

LSU takes pride in its world-class faculty. The university's Distinguished Faculty Awards recognize faculty accomplishments and showcase superb teaching, research, and service. For detailed information on each award,

<http://www.lsu.edu/academicaffairs/resources/faculty/index.php>

b. Sabbatical Leave. See the Academic Affairs website, Resources, For Faculty, Instructions for Sabbatical.

[http://www.lsu.edu/academicaffairs/resources/faculty/promotion\\_tenure\\_sabbatical\\_guidelines.php](http://www.lsu.edu/academicaffairs/resources/faculty/promotion_tenure_sabbatical_guidelines.php)

c. Professorships and Endowed Chairs

The purpose of professorships is to recruit and retain high quality faculty. Among professorships at LSU, the Boyd Professorship is the “pinnacle of recognition.” Named for David and Thomas Boyd in 1953, it is conferred for life to the few faculty who set themselves apart as elite researchers, educators, and professionals in their field. School of Music faculty hold the Boyd Professorship, Board of Regents Chairs and Professorships, and University and Departmental Alumni Professorships.

<https://sites01.lsu.edu/wp/endowingexcellence/>

d. School of Music faculty can be nominated for various awards through the work of the CMDA Awards Committee.

## VI. Academic Affairs

### *A. Course Syllabus*

This section presents information on the course syllabus and related issues. Preliminaries are things to consider prior to constructing a syllabus. The section on Final Exams reveals LSU’s policy. Syllabus Construction (Appendix E) shows one model of syllabus structure. Moodle is LSU’s information management system intended to facilitate course “delivery,” including grading. The Syllabus Database section explains the process for archiving syllabi each semester. Textbook Adoption is an item in thinking ahead. Faculty should adopt course materials such as textbooks well in advance of the semester in question.

#### Preliminaries

a. A syllabus is considered a contract between the faculty and the student.

b. **Note well.** PS 44, *Student Grading*, states that every course must be represented by a written syllabus. This includes applied lessons, directed studies (MUS 3997), coaching (MUS 4799, MUS 7799), and individual projects (MUS 7997).

c. “Class” Contexts (e.g., lecture, lab, independent study) are defined in PS 45, *Courses and Curricula*, according to teacher and student roles.

d. The PS defines credit hour (50 min class) as the “basis for measuring the amount of engaged learning time expected of a typical student” per week. Students should expect that each credit hour will require a minimum of 2 hours of outside-of-class student work per week for approximately 15 weeks or the equivalent amount of work across a different period of time.

e. Refer to the official Academic Calendar for start and end dates, the holiday schedule, and the midterm and final exam schedule. In LSU A-Z, choose Schedule of Classes, choose Scheduling and Registration Instructions, scroll to find the Academic Calendar.

<http://sites01.lsu.edu/wp/registraroffice/academics/schedule-booklet/>

### Final Exams

Final exam times are scheduled at the University level and can be found on the [Office of the University Registrar](#) website.

<http://sites01.lsu.edu/wp/registraroffice/academics/schedule-booklet/>

As per the Registrar’s Office: “University regulations require that final examinations be held. Where final examinations are inappropriate because of the nature of the course, exceptions to this requirement may be made upon approval of the appropriate department head, dean, or director, and the Office of Academic Affairs. Final examinations must be given during the published dates for the final examination period.

**NO MEMBER OF THE FACULTY IS AUTHORIZED TO WAIVE FINAL EXAMINATIONS EXCEPT WITH APPROVAL AS PRESCRIBED.”**

“Students having three or more final examinations in a 24 hour period may request permission to take no more than two examinations on the day concerned. Requests for special arrangements will be considered only when the three or more examinations cover more than seven (7) hours of credit work. These requests should be made to the dean or director at the college or school in which the student is registered.”

### Syllabus Construction

See Appendix E for an outline of the key parts of a syllabus as provided by the LSU Courses and Curriculum Committee.

### Moodle

Moodle is LSU's course management system. You will find helpful information at:

[http://www.lsu.edu/it\\_services/moodle/index.php](http://www.lsu.edu/it_services/moodle/index.php)

In addition to training resources and the Moodle knowledge base in GROK (LSU's online knowledge base), LSU Information Technology Services (IT) offers help at 225-578-3375. Also, [helpdesk@lsu.edu](mailto:helpdesk@lsu.edu)

### Syllabus Database

A university-wide repository for syllabi is a year away from being up and running. Until then, faculty will submit all syllabi as email attachments by the end of the first week of classes each semester (fall, spring, summer) to the Front Office Manager, School of Music.

### Textbook Adoption

“Adopting” a book or other course material is what faculty do when they order a book for use by students in a class. Timely adoption of books for the benefit of students is a common sense best practice. It is also a requirement of the 2008 Higher Education Opportunity Act. If you require no book for your class, lessons, or rehearsals, enter the Faculty Enlight resource (see B&N contacts below) and indicate that no book is required.

Schedule: Adopt Fall books by May 1, Spring books by October 1, Summer books by April 1.

LSU Bookstore (Barnes & Nobles at LSU)  
<https://www.facultyenlight.com/adopt-landing>  
[lsubookstore@lsu.edu](mailto:lsubookstore@lsu.edu)  
 225-578-5504

Co-op Bookstore  
<http://coopbookstore.com>

### ***B. Student Absence from Class***

University policy on the responsibilities of students and faculty in the matter of student absence from class is presented in PS 22 (Student Absence from Class) and PS 44 (Student Grading).

<http://sites01.lsu.edu/wp/policiesprocedures/policies-procedures/22/>  
<http://sites01.lsu.edu/wp/policiesprocedures/policies-procedures/44/>

Absences by an individual or group may be authorized as “excused” by the dean or director when students are fulfilling class or departmental requirements and/or for the purpose of representing the University (e.g., ensemble tours, athletic band events,

athletes). Attendance at guest artist performances and master class that conflict with classes are not typically “excusable.”

### ***C. Student Appeals***

PS 48 and the General Catalog outline a formal appeal process for a student who “questions the application of any university regulation, rule, policy, requirement or procedure, not otherwise covered by established procedure, as it applies to that individual student.”

<http://sites01.lsu.edu/wp/policiesprocedures/policies-and-procedures/>

[http://catalog.lsu.edu/content.php?catoid=12&navoid=847#Grade\\_Appeals\](http://catalog.lsu.edu/content.php?catoid=12&navoid=847#Grade_Appeals)

### ***D. Course Scheduling***

Courses requests are due early September (for Spring and Summer courses) and mid January (for Fall courses). It is the responsibility of Area Coordinators to collect the requests of individual faculty and organize them sensibly for submission to the Assistant Dean of Undergraduate Studies, the Associate Director of the SoM, and the Associate Dean of Graduate Studies. We will make every effort to accommodate requests, but on occasion may need to adjust times and location based on course conflicts and student needs.

A *Course Request Worksheet* directs Area Coordinators to provide the following information: Semester, Course No., Section, Course Title, Course Credit, Meeting Time & Days, Room & Building, Instructor, and Enrollment Limit. Do not list applied music courses. We assume these are rollovers across semesters.

Requests for summer courses should be submitted with spring course requests. Requests for spring and summer courses happen at the same time—again, early in the previous fall semester. Courses will be assigned based on student demand. Summer courses must meet minimum requirements and courses that do not meet required minimums will be canceled.

Summer faculty are paid on a per-class basis and varies with the number of students enrolled. Lessons warrant a flat fee per student with no minimum or maximum enrollment. There is no pay for teaching MUS 3997, MUS 7997, MUS 8000, MUS 9000. See Appendix F summer pay details. If you choose not to advise theses or dissertations in the summer semester, please inform your advisee well in advance. Because summer progress is integral to finishing the degree in a timely fashion, your advisee should be given the opportunity to choose a different advisor.

### ***E. Student Advising***

Undergraduate student advising is conducted by dedicated advising staff. Faculty are expected to be familiar with curricula and assist students informally with major coursework questions and advice, but do not conduct formal advising sessions. Freshmen and any student on Academic Probation are required to meet with an advisor prior to scheduling each semester. Sophomores, Juniors and Seniors in good standing are not required to see an advisor but are encouraged to do so to ensure understanding of curricular requirements. Advising appointments may be made at any time. Scheduling and schedule advising for the upcoming semester occurs (typically) in mid-October and mid-March.

The Registration Calendar found in the Scheduling Booklet (Scheduling and Registration Instructions) details registration start and end dates, payment deadlines, and penalties for late registration and late payment.

<http://sites01.lsu.edu/wp/registraroffice/academics/registration-calendar/>

<http://sites01.lsu.edu/wp/registraroffice/academics/schedule-booklet/>

Curriculum guides for each undergraduate degree are found in the Undergraduate Handbook.

<http://wp.music.lsu.edu/wp-content/uploads/2012/08/SOM-undergraduate-handbook-2015-2016-Final.pdf>

Graduate students are advised by faculty members in their area of concentration, that is, their major professor or applied performance instructor. The advisor normally serves as the chair of the student's graduate committee and compiles materials for the Master's Comprehensive, Doctoral General, and Doctoral Final examinations. The advisor's role is to assist the student in preparing a course of study for the degree and in selecting courses to be taken each semester.

Curriculum guides for each graduate degree are found in the Graduate Handbook.

<http://wp.music.lsu.edu/wp-content/uploads/2012/08/2015-16-Grad-Handbook-Final.pdf>

The Associate Dean of Graduate Studies will assist faculty in interpreting and following the curriculum guides, in preparing degree audits to ensure that they stay on track to fulfill requirements, meeting deadlines for timely completion of the degree, and with all other issues related to degree completion.

### ***F. Formal University Assessment***

Each academic unit is required to conduct annual assessment of general education courses as well as degree programs. Assessment data are gathered by Area Heads. Assessment reports are coordinated by the Assessment Committee and reported through the University's online assessment database Taskstream. The School of Music has developed and revised its assessment procedures over several years.

### ***G. Commencement***

LSU holds a Main Commencement ceremony and College-specific diploma ceremonies each Fall and Spring, and one main ceremony each summer. The registrar's office asks that 10% of each college's faculty attend the main ceremony (beyond those hooding PhD students). CMDA asks that faculty attend the diploma ceremonies either as general faculty or as a stage party member sitting with a graduating PhD student.

### ***H. Recruiting***

Recruiting is a constant in the life of a music faculty member. As teachers, artists, and scholars, we recruit even when we are "not recruiting." In the School of Music, recruiting is a responsibility of every faculty member. In collaboration with the faculty, the process is administered by the Assistant Dean for Recruiting and Diversity.

Appendix G presents detailed information about undergraduate and graduate recruiting.

## **VII. Student Resources**

### ***A. Graduate Assistantships***

The Graduate School defines five types of graduate teaching assistant, labeled TA1, TA2, TA3 (teacher of record), RA (research assistant), and SA (service assistant).

- TA1. Assists with preparing examinations and class lectures, grading papers, etc. Does not include contact with students in scheduled meetings of class, lesson, or ensemble rehearsal. For example: Assist with class, grade for course, assist with studio management.
- TA2. In addition to TA 1 duties, has some teaching contact with students in class, lesson or ensemble rehearsal. For example: Conduct some class activity as lecturer or discussant.
- TA3. In addition to TA 1 and TA 2 duties, is instructor of record. Note: To serve as Instructor of Record, a graduate assistant must have earned at least 18 hours of graduate course credit in their teaching discipline.
- RA. Research assistant.
- SA. Service assistant. For example: Assist editor of journal, conduct data analysis, assist in library duties, collaborate as pianist, provide community outreach, participate in PAA teaching or service, participate in ensemble performance, perform CMDA/SoM office duties.

For complete information see PS 21 and PS 85 and the following:

<http://sites01.lsu.edu/wp/graduateschool/resources/financial-assistance/assistantships/>

In addition, students should refer to their award letter.

Duty assignments are first recommended to the Associate Dean for Graduate Studies by the Area faculty. Duty assignments are finalized during the Summer prior to the relevant academic year and approved by the Associate Dean for Graduate Studies, the Associate Director of the School of Music and the Dean of the College. Final assignments are determined by the needs of the Area and the needs of the College/School of Music. Assignments are for the entire academic year unless faculty designate otherwise when initially submitting the information.

Students holding assistantships must be enrolled for a minimum of 9 credit hours, of which 6 must be in graduate level courses. A graduate student holding an assistantship is required to perform in an ensemble each semester he holds the assistantship.

Students who hold graduate assistantships during the fall and spring semesters (two consecutive semesters) will receive, a full tuition waiver for summer school if the budget to cover such costs remains intact. Students will still be required to pay all fees.

See Appendix H for essential information about International Students and Curricular Practical Training (CPT)

### ***B. Timesheets***

In order to satisfy audit concerns, graduate teaching assistants must complete timesheets every two weeks. The appointment period for Fall 2016 begins 8/15/16 and for Spring 2017 1/9/17. Two-week increments should be reflected on each timesheet. This is the responsibility of students, but faculty or staff member (or appropriate designee) must monitor. Total hours must sum to the number of assistantship hours awarded. When timesheet is completed, approval signatures must come from direct supervisor(s) and area coordinator. At the end of each two-week period, area coordinator must collect all timesheets and submit to the Associate Director of Graduate Studies.

### ***C. Travel Funding for Students***

The Graduate Student Travel Award provides financial support to qualified graduate students who attend professional conferences to present their research. See:

<http://sites01.lsu.edu/wp/graduateschool/graduate-student-travel-award/>

From time to time, the School of Music and College of Music and Dramatic Arts offer a limited number of professional development travel grants to students, maximum \$500. The most competitive proposals are thorough, complete, and make a compelling case as to why the travel will advance educational, artistic, and/or scholarly goals.

<http://wp.cmda.lsu.edu/?p=42951>

#### ***D. School of Music Scholarships***

Annually the School of Music and private donors award achievement-based and need-based scholarships to students on a competitive basis.

#### ***E. Student Awards***

##### University Awards:

- Dissertation Year Fellowship
  - Distinguished Dissertation Awards
  - Black Faculty & Staff Caucus Awards
- <http://www.lsu.edu/diversity/bfsc/awards.php>

##### School of Music:

- Dean's Concerto Competition
- Membership in *Pi Kappa Lambda*
- Scholarships. There are many privately funded scholarship opportunities for School of Music students, most of which involve a faculty nomination process. Faculty should be aware of the donor stipulations attached to these scholarships.

#### ***F. Student Organizations***

- American Choral Directors Association
- Kappa Kappa Psi
- Music and Dramatic Arts College Council
- Music Teachers National Association
- Musical Theatre Club (mtc@lsu)
- National Association for Music Education LSU Chapter (NAfME-LSU)
- Percussion Society at LSU
- Project Opera
- Student Government (LSU SG)

#### ***G. Collaborative Pianist Services***

The School of Music has one professional-in-residence pianist, a number of staff pianists, and graduate assistants (GAs) who cover the accompanying needs of the school. The professional-in-residence is available for DMA solo recitals and lecture recitals. The staff pianists play primarily for ensembles and classes as well as a few studio classes and individual lessons. GAs play almost exclusively for student lessons. These students are assigned to the coordinator of each of four areas: voice, strings, woodwinds, and brass. The area coordinator distributes assistantship hours to individual studios as needed. GAs are required to spend the assigned time each week as assigned, but are not obligated to perform, record, or provide collaborative services outside the studio. GAs are, however,

required to play the jury exam for anyone to whom they have been assigned, since their assistantship goes until the end of finals week. Please note:

- All music for the jury performance must be in the hands of the pianist six weeks prior to the jury.
- Lesson cancellations must be made at least 24 hours in advance or the pianist is not required to make up the time.
- Studio hours may not accumulate or be saved for future use.
- All collaborative piano requests are channeled through the coordinator of the Collaborative Piano area for distribution to the pianists. Any requests that do not meet the advance notification deadlines will be denied.

The relationship between collaborators is dynamic, requiring ongoing attention by all parties in order to foster communication, professionalism, respect, and artistic integrity. Making music together is a lofty place to be when professionalism and respect pervade the setting at every turn and from start to finish.

#### ***H. Recital Hall and Recital Scheduling (Graduate Students)***

Appendix I explains policies and guidelines for Recital Scheduling, Cancellation and Rescheduling, Recording, Accompanist, Printed Program, and Reception. The information is located also on the School of Music website in the Graduate Student Handbook. The School of Music Recital Hall is used for a wide variety of events. It is imperative that these Policies and Guidelines be followed for scheduling rehearsals and recitals in order to avoid last-minute crises.

## **VIII. Production Program**

### ***A. Concert Scheduling***

Events and productions for each production season are determined and scheduled during the spring semester prior to the start of the production season (e.g., spring of 2016 for the 2016-17 season). Depending on the type of event and its specific needs, there may be one or more forms necessary to get approval, schedule, and provide information for a requested event. The process is meant to provide the information at the appropriate time through the stages of the process, i.e., booking, preparing, and producing an event.

1. To request an event, faculty must submit an *event request form* during the planning period for that event to be considered for approval. If a request is being made for a guest artist that requires funding, especially as part of a performance series (e.g., Manship Guest Artist Series, Performing Arts Series), approval from the administration is required before the event can be placed on the calendar. Requests for such guest artists are generated through completion of an online form that is sent out each spring semester for the following season.

2. Once the event has been approved and scheduled on the events calendar, the faculty should submit a *marketing request form* with information about the event for that semester's performance guide. The marketing form should be completed early enough to have the information listed in the performance guide for that semester, as well as other forms of marketing (e.g., media advertisements, digital boards, posters).

3. Faculty should submit complete and finalized program information no later than 2 weeks prior to the event date using the *event information form*. Larger programs may need to be submitted earlier to allow enough time for program creation, proofing, and printing.

Event and marketing forms can be found at: <http://wp.music.lsu.edu/faculty-staff/resources/>.

Performances and residencies involving guest artists often require special attention. Typically, the faculty requesting a guest artist will be designated as the faculty sponsor for that event. Sponsoring an event may include coordinating the schedules between the Events Manager and the artists or their representative, as well as submitting the necessary forms and making arrangements for payment and/or other accommodations. High profile and large ensemble scheduling and negotiations are typically done by the Events Manager in conjunction with the sponsoring faculty member. In such cases, the faculty sponsor is still the primary point of contact throughout the duration of the guest artist(s) visit to campus.

The order of scheduling for each production year is as follows: 1) Ensembles and opera, 2) approved guest artists, 3) faculty recitals, 4) student recitals. Student recitals are scheduled in the first weeks of each semester during which the recital is to take place. Graduate students may reserve a recital and dress rehearsal time during the first week of classes each semester. Undergraduate students may reserve time during the second week of classes each semester.

More information about the event scheduling and marketing request process can be found online at: <http://wp.cmda.lsu.edu/events-marketing/>

### ***B. Guest Artists and Scholars***

In February, guest artists and scholars for the subsequent academic year may be requested in in the following categories:

a. LSU Performing Artist Series: Major chamber music ensembles; cutting-edge theatre companies; solo artists; dance companies and other nationally and internationally recognized artists for residencies which include a public performance at either the Union Theatre or one of the CMDA performance venues; selected by PAS Committee

b. Manship Guest Artist Series: Reciprocal recitals, colleagues at other universities, may

or may not be ticketed, nominated by area, typically under \$5K

c. Asian Guest Artist Series: Series featuring Asian guest artists, nominated by faculty, may or may not be ticketed,

d. Music Forum: A lecture series that promotes scholarship, pedagogy, and professional development workshops in music theory, musicology, music education, and music performance. Sessions are led by LSU faculty, graduate students, and guest scholars from other universities.

e. General Guest Artists/Scholars: Throughout the year, faculty will host artists and scholars both local and visiting for the purposes of class visits, master classes, workshops etc. All engagements which will incur expenses should be approved through the Director.

## IX. Business Office Procedures

### *A. Faculty Travel*

CMDA Faculty must request approval for travel in advance of incurring any costs associated with a trip. Please use the Music travel form to submit your request to travel. Within this form (indicated by letter a below), you will detail estimated costs for travel and provide as much detail as possible regarding your trip. The Pocket Travel Guide is useful in estimating costs (indicated by letter b below). Upon submission and approval of the Dean, your form will be submitted to the appropriate Business Officer for your department. Your Business Officer will create a spend authorization on your behalf in Workday. You will receive notification that your spend authorization has been completed. Upon receipt of that email, you may begin paying expenses for travel such as registration, airfare, and lodging.

Please note that you must book all air travel through Short's Travel Online (see letter c below). If you are a new user and need to set up a login for Short's, please email [acreech@lsu.edu](mailto:acreech@lsu.edu)

Upon return from a trip, please submit all receipts to your Business Officer for expenses paid via LaCarte with an AS703 LaCarte Transaction Log attached (see letter d below). All receipts must be original. All receipts must be legible. Any additional receipts for reimbursement should also be submitted upon return.

If you have not delegated purposes in Workday to your Business Officer, please do so as soon as possible. The instructions for delegation follow. If you do not delegate these processes, your Business Officer cannot complete your spend authorization, LaCarte reconciliation and expense reports.

a. Music Travel Form. <http://wp.music.lsu.edu/travel-request-form/>

b. The current LSU Pocket Travel Guide.

<http://www.lsu.edu/administration/ofa/oas/acctpay/pdfs/FY16-17PocketTravelGuide.pdf>

c. Short's Travel. <http://www.lsu.edu/administration/ofa/oas/acctpay/ShortsTravel.php>

d. Lacarte Form. <http://www.lsu.edu/administration/ofa/oas/acctpay/pdfs/as703.pdf>

### ***B. Request for Services for Guest Artists/Scholars***

Throughout the year, faculty will host artists and scholars both local and visiting for master classes, recitals, lectures, workshops, etc. All engagements that will incur expenses should be approved through the Director. The Music Payee Request Form is part of this process:

<http://wp.music.lsu.edu/payee-request-form/>

Other forms (to be completed by the artist/scholar):

Vendor enrollment:

[http://www.lsu.edu/administration/ofa/procurement/supplier\\_registration.php](http://www.lsu.edu/administration/ofa/procurement/supplier_registration.php).

Taxpayer identification number and certification:

W-9 form

Indemnification agreement:

<http://www.lsu.edu/administration/ofa/procurement/pdfs/indemnificationform.pdf>

Completed forms should be sent via email to the Music Business Officer. Communicate with the Music Business Office if you have questions or need additional information.

### ***C. Keys***

To request keys on a long-term basis, faculty members may contact the front office manager and present their 89 number and the key or keys requested. The front office manager will send a work order to Facility Services, who will contact the faculty member when keys are ready. The faculty member must pick up the keys from Facility Services on Nicholson Extension.

Graduate teaching assistants requesting long-term keys fill out a key request form in the front office and have it signed by their faculty adviser. Keys are issued by Facility Services. Under rare circumstance, undergraduate students may be permitted to request a key, most likely as temporary local key. They must complete a form, which includes faculty signature.

#### ***D. Building Access and Safety***

Personal Safety: Standard building hours are:

6:30 am-11:45 pm M-F

6:30 am-10:15 pm Sat/Sun

Prudence is advised as it is in any populated area. Please avoid practicing late at night if the building seems deserted. Try to arrange your practice schedule during times when the building is more populated. Lock your practice room door when inside and **DO NOT OPEN IT TO STRANGERS**. Note that the buildings will not be open on home football-game Saturdays in order to prevent unauthorized use of the building facilities. Report the appearance of unauthorized persons in the building or aberrant behavior to the Music Office or Campus Police immediately. CMDA students have 24/7 building access via card-swipe locks on the front door of the buildings. Building closures for home football games still apply; card swipe will not work on those days. The SoM lobby is open to the public on football game days but the rest of the building is closed, even for CMDA students. If you have difficulties with card swipe access, see the SoM front desk staff.

#### ***E. Copies***

With the exception of the library, the University has eliminated all convenience copiers across campus. Students will have to go off-campus, for the most part, to make personal copies. In the School of Music, faculty have access to copy machines in SoM and MDA.

## **Appendix A, CMDA Faculty Bylaws**

### **Louisiana State University College of Music and Dramatic Arts Faculty Bylaws**

#### **Article 1. College Faculty**

##### **A. Membership**

College Faculty are those members of the academic staff of the Department of Theatre and the School of Music who are full time and at the rank of instructor or higher, herein and after referred to as Faculty.

##### **B. College Faculty Meetings**

Faculty will meet at least once per semester during the academic year. The Dean shall schedule the meeting time each semester, and give at least one week's written notice. The Dean will distribute an agenda and any relevant information in advance of the meeting. The Dean may call special meetings of the Faculty. Questions before the Faculty may be decided by majority vote, unless a two-thirds vote is required by Faculty Bylaws. A Quorum shall consist of more than 50% of the Faculty. Minutes will be recorded and distributed.

#### **Article II. Dean of the College**

The Dean of the College of Music and Dramatic Arts is responsible to upper administration as set forth in PS-50, and holds office at the pleasure of the Board of Supervisors. The Dean serves as the Chief Executive Officer of the college and is responsible for all aspects of academic life within the college, including budgets, teaching, research, and personnel matters involving faculty, staff, and students. The Dean is responsible for the academic self-study and accreditation process, compliance with NASM and NAST standards, and related organizational structures and procedures. (Further duties apply as per PS-50)

The administrative officers of the College consist of a Dean, chairs and directors of the College departments, and other administrative support personnel as the Dean may from time to time appoint.

#### **Article III. College Administration Evaluations**

The Dean will initiate annual evaluations of each Departmental Chair and Director. The Dean will solicit evaluations of each Departmental Chair and Director from the Faculty and Staff of the relevant department. The Dean will review and report in accordance with each department's Code provisions and as outlined by the Department of Human

Resource Management. The Dean will summarize and comment upon these reports when forming each Chair and Director's annual evaluation.

In an instance where the Dean of the College serves as the Chair of a Department, the Provost will complete the evaluation of the Dean/Director in accordance with guidelines provided in PS-36(T). The Provost may seek input from Faculty and Staff.

The Dean will solicit evaluations of other Administrators from the Departmental Chair, Director, and other Administrators and staff. These responses will inform the Dean's preparation of the annual evaluations of Administrators.

## **Article IV. Faculty Committees**

### **A. Curriculum Committee**

#### Membership

Members are appointed by the Dean. All members should have experience with curricular matters. The committee shall have four members, two from Theatre, two from Music, with three year staggered terms. This committee represents the Faculty as a whole.

Membership of this committee shall not overlap with the Advisory Committee. Members may be curriculum committee members in their respective units. This Committee will determine a Chair.

#### Duties

The committee shall consider curricular recommendations forwarded from departments. Positive recommendations for action are forwarded to the Dean. In the event that a positive recommendation cannot be forwarded to the Dean, the proposal will be returned to the unit for revision.

#### Meetings

When the committee Chair receives proposals from unit Chairs and Directors, the committee shall meet.

### **B. Dean's Advisory Committee**

#### Membership

The Dean's Advisory Committee (DAC) will consist of two tenured or tenure-track faculty from each unit in the College of Music and Dramatic Arts. Committee members will be elected by their respective unit for a two-year term. The election will occur by the end of spring semester; service will begin in fall semester. Terms of service will be staggered so that one member of each unit of the DAC may change each academic year.

The Dean and Executive Associate Dean will serve as ex officio members of the DAC. The Dean will serve as chair. In the Dean's absence, the Executive Associate Dean will lead meetings.

#### Duties

Although the DAC is not a policy-making body, it may function as a policy-recommending body. It will serve as a conduit between the Faculty and its Administration. The committee will advise the Dean on concerns of the Faculty. The Dean will solicit advice and Faculty perspective from the committee on matters of importance to the College.

The DAC will assist the Dean in creating and revising Bylaws for the Faculty.

#### Meetings

The Dean will convene the Dean's Advisory Committee.

### **C. Promotion and Tenure Committee**

#### Membership

The P&T Committee shall consist of four tenured Faculty members, two from Music and two from Theatre. At least one member will be at the rank of Full Professor with tenure. Each unit shall elect its members (one every other year) at the end of the academic year.

#### Duties

The College Promotion and Tenure (P&T) Committee shall advise the Dean regarding faculty tenure and promotion in accordance with the protocols set forth in PS-36(T) and the guidelines set by the appropriate unit. The P&T Committee's remit is restricted to advice based on a review of relevant procedures and processes. The Committee does not itself evaluate the merits of tenure/promotion cases, nor do they vote regarding whether to grant tenure or promotion to individual Faculty.

When a unit or the College makes substantial changes to its internal promotion and tenure guidelines, P&T Committee members shall meet to review the revisions, ensuring that they comply with the current version of PS-36(T), and that the process was followed with the current version of PS-36(T). The Committee may submit a written report with findings and recommendations to the Dean.

#### Meetings

When a case for tenure and/or promotion experiences a Faculty vote that is not unanimous, the unit's Chair or Director shall inform the Dean. The Dean will in turn request that the P&T Committee meet to review the case to ensure that the process was followed with established unit and university procedures. A unit's

Chair or Director may initiate (through written request to the Dean) a P&T Committee case review.

A Faculty member under review may initiate (through written request to the Dean) a P&T Committee review of his/her case.

The Dean may request that the P&T Committee review any case currently under consideration.

When informed by the Dean of a review request, P&T Committee members shall first meet with the Dean and the relevant unit's Chair or Director to be briefed on the case.

The P&T Committee shall be given access to any relevant materials pertaining to the case (e.g., tenure binder, the unit's vote, minutes from meetings, explanatory memoranda).

After a week to review the material, the P&T Committee as a whole meets to discuss the case.

At the conclusion of that meeting, the two members of the unit not involved with the case at hand shall confer to render a finding. These Committee members will submit a written report to the Dean.

#### **D. Ad Hoc Committee**

The Dean, or the Faculty in consultation with the Dean, may create other ad-hoc committees or sub-committees for specific purposes as the need arises. Ad Hoc committees shall be of short duration and created for a well-defined, temporary task.

### **Article V. Faculty Bylaws**

#### **A. Adoption of Bylaws**

The Bylaws of the Faculty shall be adopted by a majority vote of the Faculty. When adopted by majority vote, the Bylaws shall go into effect immediately.

#### **B. Amendment to Bylaws**

Any Faculty member may propose an amendment to the Faculty Bylaws by giving written notice to the Dean. Such amendments will then be circulated among members of the Faculty prior to a Faculty meeting. Amendment materials must be available to Faculty members at least seven workdays prior to the faculty meeting, not including the day of the meeting. Voting on amendments will be passed by two-thirds of the Faculty present at the meeting, provided the above-defined quorum. Subsequently, the approval of the Dean shall make such amendments part of the Bylaws.

## Appendix B, School of Music Bylaws

### I. Membership

Full time members of the academic staff of the School of Music employed at the rank of instructor or higher are herein and after referred to as Faculty.

### II. Meetings

A. The Faculty will meet at least once per semester. Ordinarily the dean or academic head of the School will convene faculty meetings. Upon petition of faculty members, the dean/academic head may convene a meeting to discuss specific issues of concern. All faculty members will be invited to contribute items to be included on the agenda. Inclusion of items proposed by individual faculty shall be at the discretion of the dean/academic head.

B. Notice of meetings shall be given well in advance. Normally, an agenda will be distributed at least 48 hours prior to the scheduled start of a faculty meeting. Each agenda will include, at a minimum

- 1 An opportunity to amend and approve the minutes of the previous meeting (if applicable).
2. An opportunity to propose new business, once the items specified on the agenda have been addressed. (The convening faculty member may impose a time limit for new business.)

C. Items proposed and voted on during all faculty meetings will be recorded in written form. Minutes of all meetings of the School of Music Faculty will be distributed to all faculty in a timely manner. Faculty meeting minutes will include an accurate record of attendance. All faculty members will be given the opportunity to correct the minutes of each meeting. Minutes of faculty meetings will be recorded and filed with the appropriate staff member of the School or College.

D. In order for action to be proposed and voted on, a quorum of at least 50% plus one of the eligible voting faculty must be in attendance.

### III. Amendments

Any Faculty member may propose an amendment to the Faculty Bylaws by giving written notice to the dean or academic head. Such amendments will then be circulated among members of the Faculty prior to a Faculty meeting. Amendment materials must be available to Faculty members at least seven workdays prior to the faculty meeting, not including the day of the meeting. Voting on amendments will be passed by two-thirds of the Faculty present at the meeting, provided the above-defined quorum.

### IV. Structure and Administration of the LSU School of Music

A. The School of Music (SOM) shall be administered by the Director. The position of Director may be held by the Dean of the College. The Director is the chief academic officer of the School of Music.

B. The duties of the Director shall include all those specified by the Dean of the College of Music and Dramatic Arts. The Dean may appoint Associate and Assistant Directors as necessary and appropriate and deputize them to act as necessary.

C. The Director will consult with individual faculty, advisory committee, division and area faculties, and staff members as appropriate on matters that affect the mission and welfare of the SOM.

D. The Director, after reviewing annual faculty activity reports, will forward assessments to the Dean of CMDA with detailed recommendations for development and rankings for possible merit awards.

E. The heads of the six divisions of the faculty will constitute the Music Advisory Committee. Division heads will be appointed by the Director. The divisions are: Academic Studies, Music Education, Keyboard Studies, Instrumental Studies, Department of Bands, and Vocal Studies. This committee will advise the Director on new and recurring business and will bring issues and initiatives to the Director for consideration. The Advisory Committee will meet at least once per month during the academic year.

F. Divisions will be divided into working areas. The areas are: Music Theory, Music History, Composition, EMDM (Experimental Music and Digital Media), Music Education, Jazz, Voice, Opera, Ensembles, Woodwinds, Brass and Percussion, Strings, Keyboard.

#### V. Grievance Procedures for Faculty and Students

A. A grievance is a complaint and/or claim that there has been unfair or unequal treatment by reason of an act or condition that is contrary to established University policy and procedure governing the employer-employee relationship or that there has been a violation, misinterpretation, or inequitable application of University employment policy.

A faculty member may request an administrative review by his or her administrative unit chair/head, dean, and appropriate Vice-Chancellor before contacting the Faculty Senate Grievance Committee. The administrative appeal procedure is a formal process of review by successively higher levels of the University administration. The faculty member with a complaint or claim may petition for review and resolution at each successive level through the campus administration. The petition should include specific items described in the complaint or claim. Findings of the appropriate Vice-Chancellor, after approval by the Chancellor, shall constitute the final step in the administrative review.

Copies of the Faculty Senate Grievance Committee Procedures are available from the Faculty Senate office or the chair of the committee.

B. Student grievances should follow the General Appeal Procedure through the Office of the Dean of Students as detailed in PS-48.

#### VI. Promotion and Tenure (including Review and Mentorship)

##### A. Membership and Organization of the Tenure and Promotion Committee

1. The School of Music Committee on Promotion and Tenure comprises all tenured members of the music faculty. It will be led by a chair and a chair-elect. To guide and

facilitate its work, the Committee on Promotion and Tenure shall elect two panels. Panel A consists of the chair, the chair-elect, and three full professors. Panel B consists of the chair, chair-elect, and three tenured associate professors. The two panels meet together to consider reappointment and tenuring of tenure-track assistant professors, and of non-tenured associate professors; only Panel A meets to consider promotion of tenured associate professors to the rank of full professor.

2. The membership of the panels will be selected as follows:

a. During the spring semester, and in accordance with the promotion and tenure timetable established by Human Resources (HR), the dean shall distribute ballots among the tenured faculty.

b. For year 1, five full professors and three associate professors will be elected to fill out the two panels. The top vote-getter among full professors will be chair for the subsequent academic year; the runner-up vote-getter among full professors will be chair-elect. The chair-elect serves in the following year as chair of the committee.

c. Each subsequent year, four full professors and three associate professors will be elected to fill out the two panels. The top vote-getter will be chair-elect.

d. Following completion of their duties, the outgoing chair of the committee will not serve on either panel for two academic year cycles.

#### B. Eligibility for Promotion and Tenure

Eligibility for reappointment, tenure and promotion will follow criteria outlined in the relevant LSU Policy Statements.

#### C. Procedures and Documentation

1. During spring semester the dean will give written notice of the names of all candidates for third-year renewal, tenure and promotion. The chair and chair-elect, with the dean, will take part in the selection of external evaluators.

2. Meetings of the full committee, and eligibility of individual members of the committee to vote on specific cases before the committee, shall be set in accordance with the yearly calendar for promotion and tenure published by the Office of Academic Affairs.

3. The committee chair notifies all tenured faculty in advance of the upcoming deliberations so that each candidate's file may be examined prior to a first meeting of the committee. At the first meeting each candidate's file is examined and discussed.

4. All members of the committee, including those who are on leave and/or not in residence, will be afforded a reasonable opportunity to be informed, to express views, and to cast votes.

5. The committee will meet two times:

a. At Meeting 1 each candidate's file will be examined and discussed. Faculty members who wish to speak on any candidate must give their report to the full committee.

Additional sessions of the first meeting may be necessary to complete review of all candidates.

b. Meeting 2 will occur approximately 10 days after Meeting 1 to allow time for gestation. Draft reports on each candidate will be distributed and discussed at Meeting 2, which will allow for further discussion of each candidate. Ballots will be distributed and a deadline set for their submission.

6. Between meetings of the committee, the two panels will prepare draft reports on each candidate.

7. After the second required committee meeting, each member votes YES, NO, or ABSTAIN on each case before the promotion and tenure committee. Each vote must be accompanied by a written justification that is to be based solely on the criteria described herein.

8. After the candidates' files have been examined and discussed by the committee and votes with justifications collected, the two panels will prepare a report, which will be a comprehensive statement of the case, observing the criteria for evaluating faculty job performance. The report (including, where necessary, minority reports as well as a report of the majority) will be placed in the review file (PS 36T, p. 24). Each music faculty member, whether or not he or she is authorized to vote on a particular candidate, may write a letter to the dean concerning the candidate, and such letters shall become part of the candidate's file.

9. The committee chair submits the report to the dean and notifies each member of the committee via email of the results of the committee's votes for tenure and promotion.

10. The dean will report recommendations to the tenured faculty.

#### D. Annual Review Outside the Promotion and Tenure Process

As provided in PS-36T, annual review of tenure-track faculty is provided through a mentoring and peer review process. Mentors and peer reviewers are appointed by the dean for each tenure-track faculty mentee. Their responsibilities are outlined below.

##### 1. Mentors will:

a. Ordinarily serve for two years.

Meet formally with their faculty member at least once/semester and informally frequently during the year.

Review faculty member's curriculum vitae and other materials to be submitted for promotion and tenure for their consistency with PS 36T.

In conjunction with the Dean, assist faculty member in meeting deadlines for promotion and tenure.

Be available to junior faculty for advice and consultation

Observe the faculty member's teaching at least once/year

Provide a written report of observation to faculty member that will go in the faculty member's promotion and tenure file once a year.

##### 2. Peer reviewers will:

a. Ordinarily serve for one year.

Observe the junior faculty member's teaching once/year.

Provide written report of observation to faculty member that will go in the faculty member's promotion and tenure file once/year.

Be available for advice and consultation as requested.

##### 3. Mentees will:

Reach out to mentor for advice and consultation.

Request teaching observations from mentor and peer reviewer.

Be sure written requests are part of promotion and tenure documents.

Become familiar with PS 36T document.

4. At the request of junior faculty, additional written teaching observations by other faculty members may be included in personnel files and considered as part of the review process.

## VII. Faculty Committees

### A. SOM Curriculum Committee

1. Membership: Members are appointed by the Dean. All members should have experience with curricular matters. The committee shall have five members and should represent a cross section of applied, ensemble and academic faculty. This Committee will elect its own Chair.

2. Duties: The committee shall consider curricular recommendations forwarded from music areas, and propose modifications and revisions of curricula to the music faculty for vote and approval.

3. Meetings: When the committee Chair receives proposals from area coordinators, the committee shall meet.

### B. Dean/Director's Advisory Committee

1. Membership: The Dean/Director's Advisory Committee shall be appointed by the dean/director. The Dean/Director and Executive Associate Director will serve as ex officio members of the DAC. The Dean will serve as chair. In the Dean's absence, the Executive Associate Director will lead meetings.

2. Duties: Although the DAC is not a policy-making body, it may function as a policy-recommending body. It will serve as a conduit between the Faculty and its Administration. The committee will advise the Dean on concerns of the Faculty. The Dean will solicit advice and Faculty perspective from the committee on matters of importance to the College. The DAC will assist the Dean in creating and revising Bylaws for the Faculty.

3. Meetings: The Dean/Director will convene the Dean's Advisory Committee.

### C. Faculty Search Committees

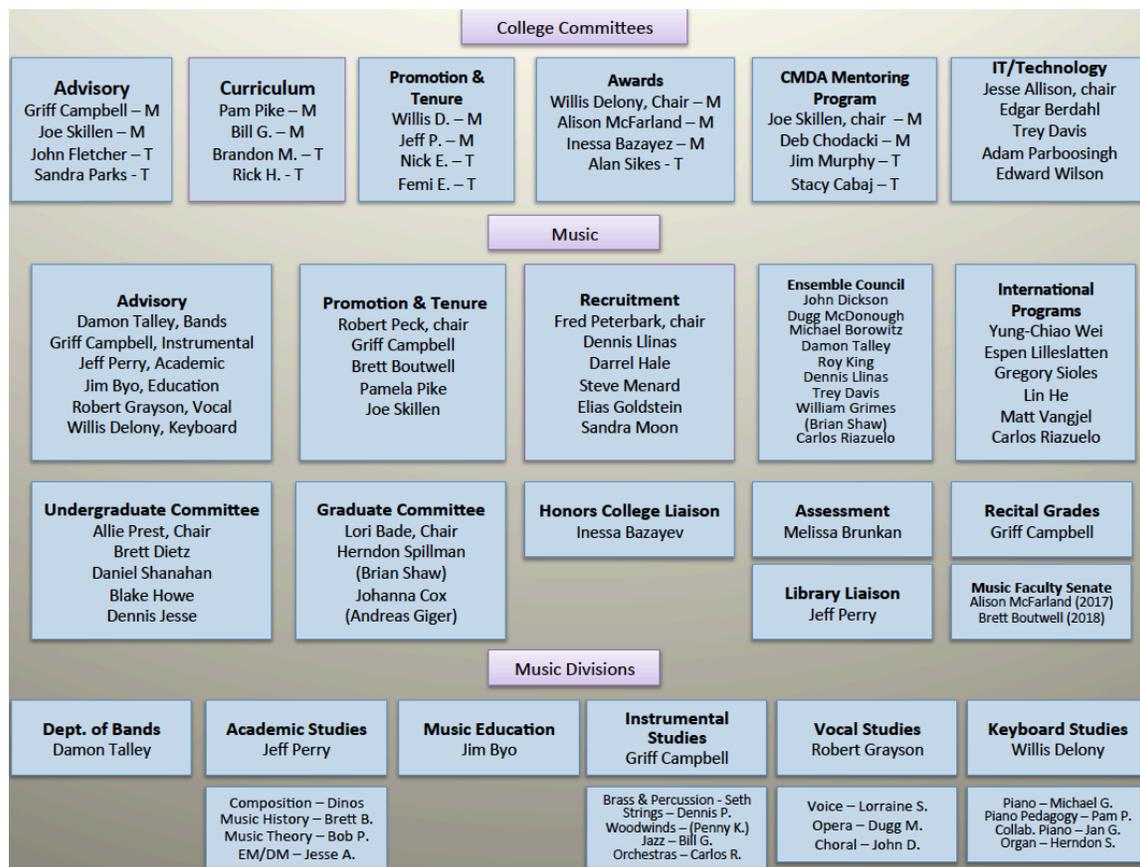
In the event of a faculty vacancy, the dean/director shall appoint a committee to be in charge of vetting applications for specific positions. The dean shall also designate a chair of the committee, who may or may not serve in the affected area. In certain cases, it is desirable, though not mandatory, to have individuals outside the School of Music serve on search committees.

Upon the conclusion of the interview process for an individual position, the committee will share its evaluations of the finalists in writing to the dean/director.

### D. Ad Hoc Committees

The Dean/Director may appoint other committees as needed on an ad hoc basis. These committees shall have specific charges and a limited term of service.

## Appendix C, College Committees, School Committees, Division Structure - 2015-2016



## Appendix D, Annual Activity Report Outline

**Annual Activity Report Outline  
College of Music and Dramatic Arts  
Louisiana State University  
Calendar Year ending December 31, 2015**

Unit:  
Name:  
Rank:  
Years in Rank:

### I. TEACHING AND ADVISING

<u>Year</u>	<u>Semester Enrollment</u>	<u>Course No./Title</u>	<u>Cr. Hrs.</u>	<u>Contact Hrs.</u>
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Student Accomplishments

Student Advising

### II. RESEARCH AND CREATIVE ACTIVITY

Performances, Exhibits, Productions

International

National

Regional

Local

Publications

Presentations

Recordings

Master Classes/Clinics/Workshops

Other

III. SERVICE

Professional

University

College

Departmental

Other

IV. COMMENTS ON ASSIGNMENTS AND ACTIVITIES (no more than two pages)

**ANNUAL ACTIVITY REPORT EXAMPLE**  
**College of Music and Dramatic Arts**  
**Louisiana State University**  
**Calendar Year ending December 31, 2015**

Unit: Music  
 Name: Wolfgang P. Haydn  
 Rank: Associate Professor  
 Years in Rank: 223.5

**I. TEACHING AND ADVISING**

<u>Year</u>	<u>Semester</u> <u>Enroll.</u>	<u>Course No./Title</u>	<u>Cr. Hrs.</u>	<u>Contact Hrs.</u>
2014	Spring 259	MUS 1751 Music Appreciation	3.0	n/a
2014	Spring 7	MUS 4797 Senior Recital	1.0	n/a
2014	Spring 10	MUS 3131 Primary Piano	2.0-3.0	10
2014	Fall 3	MUS 7997 Special Topics	3.0	n/a
2014	Fall 8	MUS 3154 Primary Jazz	2.0-3.0	5
2014	Fall 5	MUS 7055 Grad. Coll. Piano	2.0-6.0	5

**Student Accomplishments**

Luciano Domingo, 1<sup>st</sup> Place, Lindemann Young Artists Program, Metropolitan Opera

**Student Advising**

Lang Lang, DMA Piano  
 James Galway, MM Flute

**II. RESEARCH AND CREATIVE ACTIVITY**

**Performances, Exhibits, Productions**

**International:**

January 2014, Guest Conductor, *A Night in Vienna*, Vienna Philharmonic Orchestra

**National:**

February 2014, Guest Director, *Amadeus*, Guthrie Theater, Minneapolis, MN

**Regional:**

June 2014, Guest Artist, *Carmina Burana*, Midland-Odessa Symphony and Chorus

**Local:**

August 2014, Scenic Design, *Spring Awakening*, Baton Rouge Little Theatre

**Publications**

“My Life and Work: An Autobiography,” Oxford University Press, 2014

“Emotions: What are they good for?”, article in *Theatre Journal*, 2014

**Presentations**

“Why Mozart matters (or not).” American Musicological Society National Meeting, Chicago, IL, 2014

**Grants/Awards**

\$100,000 NEH Grant – “Putting the cool back in school”

**Recordings**

*The Complete Works of J. S. Bach*, Albany Records, 2014

**Master Classes/Clinics/Workshops**

University of California, San Diego – 3 day intensive acting working

Baton Rouge High School – guest clinician

**Other****III. SERVICE****Professional**

President-elect, Society for the Preservation of Classical Music.

**University**

Representative for CMDA, Faculty Senate

**College**

Member, College Advisory Committee

**Other****IV. COMMENTS ON ASSIGNMENTS AND ACTIVITIES (no more than two pages)**

## Appendix E, Syllabus Construction: One Model

### Syllabus Construction: One Model

Primary Violin  
MUS 3135 – Fall 2016  
Professor's Name

- Course Description: Individual instruction for students who have successfully auditioned into the applied violin studio
  - Office
  - Contact information
  - Office hours
  - Course materials
  - 15-week course outline including exam schedule and due dates
  - Grading scheme for plus/minus system
  - Description of activities with course credit allotted for each
  - Attendance expectations with explanation of how excused absences will be handled
  - Outside-of-class expectations
  - Statement referring to LSU's student code of conduct. See sample a below.
  - Statement about accommodations for diagnosed disabilities. See sample b below.
  - Statement about General Education (GenEd) if applicable
  - Statement about CxC if applicable. See link c to Communication Across the Curriculum.
  - Statement about academic success. See link d to Center for Academic Success.
- a. Understand what constitutes plagiarism. Avoid it. Plagiarizing or otherwise acting without academic integrity as defined in the University's Code of Student Conduct will be referred to the Office of Student Advocacy & Accountability. See the LSU Code of Student Conduct, 10.0 Misconduct, [http://students.lsu.edu/saa/code\\_10\\_1](http://students.lsu.edu/saa/code_10_1)
- b. Louisiana State University is committed to making reasonable efforts to assist individuals with disabilities in their efforts to avail themselves of services and programs offered by the University. To this end, Louisiana State University will provide reasonable accommodations for persons with documented qualifying disabilities. If you have a disability and feel you need accommodations in this course, you must present a letter to me from Disability Services in 115 Johnston Hall, indicating the existence of a disability and the suggested accommodations. Disability services: Phone (225-578-5919); website [www.lsu.edu/disability](http://www.lsu.edu/disability)
- c. <http://sites01.lsu.edu/wp/cxc/>
- d. <http://students.lsu.edu/academicsuccess>

## Appendix F, Pay Details, Summer 2016

For academic classes taught by tenured and tenure-track faculty

- \$5,000 for a course enrollment of 10-20 students
- \$7,500 for an enrollment of 20+ students

Note 1: If enrollment is less than 10, the class will be cancelled; there will be no remuneration. For applied lessons - \$500/student, no minimum or maximum enrollment

Note 2: Enrollment on the third day of the summer term will constitute the official class or lesson enrollment.

Note 3: All courses must be represented by an up-to-date syllabus. No syllabus, no teach. A syllabus ask comes from the Associate Director of the SoM.

Note 4: There is no pay for faculty service in MUS 3997, MUS 7997, MUS 8000, MUS 9000. If you choose not to advise theses or dissertations in the summer semester, please inform your advisee well in advance. Because summer progress is integral to finishing the degree in a timely fashion, your advisee should be given the opportunity to choose a different advisor.

## Appendix G, Recruiting

### Recruiting

#### Undergraduate Recruitment

All faculty are encouraged to participate in recruiting talented undergraduates as students seek to find a program and university environment that is the best fit.

#### Strategies To Consider

- 1) Contact public/private teachers and offer to be a resource for their professional development, program, ensembles, studio, etc.
- 2) Visit middle/high school program, ensemble and/or community youth rehearsals, serving as a resource for their desired needs (e.g. masterclasses, sectionals, clinics, simulated adjudicated experience, attendance support)
- 3) Attend middle/high school and/or youth community performances and productions, demonstrating your support for performing arts education/educators
- 4) Adjudicate district and/or state music/theatre festivals, including State Rally
- 5) Organize a group of private teacher studios to present a masterclass/mini-performances/teaching demonstrations to middle/high school students.
- 6) Organize a few undergraduate students (outstanding freshmen/sophomores) to travel to high schools to perform and work with students, providing a perception that LSU is “a place that is accessible for a student like me”
- 7) Recognize the undergraduates performing in your ensemble during public performances

During each recruitment engagement, it is important to collect the following information  
Recruitment cards are available from the Assistant Dean for Recruitment.

- 1) Full Name
- 2) Email Address
- 3) Mailing Address
- 4) Phone Number
- 5) Name of High School
- 6) Year of High School Graduation
- 7) Name of Private/Public Music Teacher (if possible)
- 8) Anticipated Major

If possible, attempt to make contact with all three stakeholders for each recruit:

- 1) Student/Applicant
- 2) Parents/Guardians
- 3) Private/Public Music Teacher

Two questions to consider for each stakeholder are:

- 1) Does the student feel wanted?

- 2) Will the student be taken care of?

Keep in mind that even if the student in question is not a viable recruit for your studio, word about the positive “LSU” experience you provide will reach teachers, parents, and other recruits. Planting good seeds is always good.

**Fun fact:** The typical yield rate of undergraduate students is 25% of the number of applicants. So if you want 7 new students for your studio, you are likely to need 28 applicants.

## Undergraduate Application Process; LSU Admissions Criteria

### **Undergraduate Application Process:**

All undergraduate applicants must complete the dual application process:

- 1) Application to LSU (<http://lsu.edu/applynow>)
- 2) Audition for the School of Music

All undergraduate applicants must submit an application to LSU and pay their application fee *prior to* auditioning for the School of Music. Students may or may not be admitted to the university prior to auditioning for the School of Music. Only the Office of Enrollment can make an official admissions decision for undergraduate applicants.

### **LSU Admissions Criteria:**

***Domestic first-time freshmen undergraduate applicants*** must submit the following documents to complete their LSU application:

- 1) LSU Application and application fee
- 2) An official transcript from all institutions attended
- 3) Official SAT/ACT test scores

The criteria for automatic admissions to LSU for domestic first-time freshmen applicants can be found online: <http://sites01.lsu.edu/wp/admissions/become-a-tiger-2/freshmen/freshman-admission-requirements/>

***International applicants*** must submit the following documents to complete their application:

- 1) LSU Application and application fee
- 2) An official transcript from all institutions attended
- 3) Official TOEFL test scores (exempt if attended an English-speaking high school)
- 4) Official SAT/ACT test scores (if exempt from TOEFL, and/or desire to be considered for academic scholarship awards)

The criteria for automatic admissions to LSU for international applicants can be found online: <http://sites01.lsu.edu/wp/admissions/become-a-tiger-2/international-students/international-student-admission-requirements/>

**Transfer applicants** (any applicant who enrolled in a collegiate program AFTER graduating from high school), must submit the following documents to complete their application:

- 1) LSU Application and application fee
- 2) An official transcript from all institutions attended (both high school and collegiate)
- 3) Official TOEFL test scores (exempt if attended an English-speaking high school/college)
- 4) Official SAT/ACT test scores (exempt if completed both a college-level math and English course and received a grade of 'C' or better in both)
- 5) Scholarship/Transfer Release form\*\* (if applicant is receiving a scholarship from another institution)

\*\*Also applies to first-time freshmen who have already accepted a scholarship to an alternative collegiate institution and wish to be considered for scholarship to LSU after the May 1 enrollment deadline.

The criteria for automatic admissions to LSU for transfer applicants can be found online: <http://sites01.lsu.edu/wp/admissions/become-a-tiger-2/transfer-students/transfer-student-admission-requirements/>

## Undergraduate Music Audition & Music/Academic Scholarship Processes

### **Undergraduate Music Audition:**

***All undergraduate applicants are required to audition for the School of Music,*** regardless of type/level of degree (i.e. BM, BME, BA, minor).

Applicants applying for the Bachelor's in Music Education program must pass an audition and an interview with the music education faculty.

### ***Undergraduate Evaluation Form***

- Must be completed for each audition/interview
- Should be signed by two faculty members.
- Include notes regarding the student's performance quality and repertoire performed.
- Submit to the Assistant Dean for Recruitment's Office as soon as possible to complete the student's application and allow letters concerning audition results to be distributed to both the student and LSU admissions.
- Requested evaluation forms will be returned to the faculty area(s) for scholarships deliberations and recommendations.

### **Guidelines:**

Critical in the scholarship process are these eligibility requirements:

- 1) The applicant is admitted by LSU Admissions.
- 2) The applicant is recommended for a scholarship by faculty.

3) The applicant meets the criteria for the recommended scholarship, confirmed by the School of Music and LSU's Office of Financial Aid.

Faculty *recommend* students for scholarships; the School of Music Finance Office and LSU Office of Financial Aid *award* scholarships. Following this rule of thumb avoids a number of potential problems. Remember, faculty recommend. Others award.

It is safe to tell a student "You passed your audition." It is not safe to tell a student "You have been admitted." It is not safe to tell a student "You get a scholarship."

LSU Admissions provides accurate GPA's or SAT/ACT scores. Student self-reported scores are often not reliable.

It is imperative for faculty areas finalize their scholarship recommendations by March 1. Prolonging recommendations will inevitably delay the processing of scholarships and distribution of scholarship letters.

### **Academic Scholarship Process:**

LSU offers academic scholarship to students with high academic achievements (GPA & ACT or SAT–critical reading & math combined).

*Academic Scholarships for first-time freshmen* can be found online:

<http://sites01.lsu.edu/wp/financialaid/entering-freshman-scholarships/>

*Academic Scholarships for transfer applicants* can be found online:

<http://sites01.lsu.edu/wp/financialaid/transfer-student-scholarships/>

*International applicants who have not taken the SAT/ACT are not eligible for any LSU academic scholarships.* They are however, eligible for faculty recommended music merit scholarships).

## Undergraduate Enrollment Process

Official enrollment decisions by undergraduate applicants can only be made online via their myLSU student portal (<http://my.lsu.edu>).

- Confirm intent to enroll
  - Pay the \$250 enrollment deposit (found under the Student Services tab)
  - Accept awarded School of Music scholarships (found under the Financial Services tab)
- Decline admission
  - Withdraw the application (found under the Student Services tab)

Faculty are urged to maintain contact weekly or bi-weekly with all admitted students to gauge their enrollment potential. Verbal statements of intent to enroll do not confirm a student's enrollment. Decisions made prior to May 1 are subject to change, as enrollment decisions are not binding until after May 1.

Enrolling students should also:

- 1) Apply for housing (<http://lsu.edu/housing>)

- 2) Complete the [Free Application for Federal Student Aid](#) (FAFSA)
- 3) Complete the [LSU Application for Financial Aid](#)
- 4) Register for Orientation (<http://lsu.edu/orientation>)

### Graduate Recruitment

Recruiting graduate students differs from undergraduate recruitment, as much of it is based on word-of-mouth recommendations and direct interaction with faculty. All faculty are encouraged to provide the most positive communication and interactive experience with each graduate recruit. The intensity of “word-of-mouth” recommendations, as well as the growing desire of partnered relationships wanting to attend the same school, can greatly impact recruitment efforts within and beyond your studio.

#### **Strategies to Consider:**

- 1) Develop opportunities to work with prospective students
- 2) Interact regularly with public school and private music teachers
- 3) Perform in local, state, national, and international venues
- 4) Distribute recordings of your performances
- 5) Publish articles, books, compositions/arrangements, etc.
- 6) Present workshops, lectures, papers
- 7) Adjudicate

During each recruitment engagement, it is important to **collect the following information** (recruitment cards are available from the Assistant Dean for Recruitment’s Office):

- 1) Full Name
- 2) Email Address
- 3) Mailing Address
- 4) Phone Number
- 5) Name of College/University (currently attending)
- 6) Anticipated Year of Enrollment
- 7) Name of Teacher(s), if possible
- 8) Anticipated Degree Sought

### Graduate Application Process

#### **Graduate Application Process:**

All Graduate applicants must complete the dual application process:

- 1) Application to LSU Graduate School  
(<http://sites01.lsu.edu/wp/graduateschool/apply-for-admission-to-graduate-study-at-lsu/>)
- 2) Audition for the School of Music

All graduate applicants must submit an application to LSU and pay their application fee prior to auditioning for the School of Music. Students may or may not be admitted to the

university prior to auditioning for the School of Music. Only the Graduate School can make an official admissions decision for graduate applicants.

**LSU Admissions Criteria:**

*All graduate applicants* must submit the following documents to complete their application:

- 1) A completed LSU Graduate Application
- 2) A bachelor's degree from a regionally accredited U.S. 4-year institution (or the International equivalent)
- 3) Official transcripts from each college or university you have previously attended
- 4) Additional supporting documents/pre-screening as required by the department/area
- 5) A satisfactory score on the GRE (*required for all DMA/PhD applicants*).
- 6) International Applicants: A score of 550 (paper-based), 213 (computer-based) or 79 (internet-based) on the TOEFL; or a score of 6.5 on the IELTS; or a score of 59 on the PTE

Graduate Audition/Interview &  
Scholarship/Assistantship Process

**Graduate Audition:**

*All graduate applicants are required to audition/interview for the School of Music*, regardless of type/level of degree (i.e. MM, DMA, PhD).

**Graduate Evaluation Form**

- Must be completed for each audition/interview
- Should be signed by two or more faculty members.
- Should include notes regarding the student's performance/academic qualities, and repertoire performed, if applicable.
- Submit to the Associate Dean for Graduate Studies' Office and include finalized recommendations for Graduate Student Tuition Awards (GSTA) and/or assistantships by February 15.

**Graduate Scholarship/Assistantship Process:**

Critical in the scholarship process are these eligibility requirements:

- 1) The applicant is admitted by LSU Admissions.
- 2) The applicant is recommended for a scholarship by faculty.
- 3) The applicant meets the criteria for the recommended scholarship, confirmed by the School of Music and LSU's Office of Financial Aid.

Faculty *recommend* students for scholarships; the School of Music Finance Office and LSU Office of Financial Aid *award* scholarships. Following this rule of thumb avoids a number of potential problems. Remember, faculty recommend. Others award.

It is safe to tell a student "You passed your audition." It is not safe to tell a student "You have been admitted." It is not safe to tell a student "You get a scholarship."

*It is imperative for faculty areas finalize their scholarship recommendations by February 15.* Prolonging recommendations will inevitably delay the processing of scholarships and distribution of scholarship letters.

### Graduate Enrollment Process

All graduate enrollment decision are made official when applicants send an email declaring their intentions to the School of Music's Associate Dean for Graduate Studies.

### Dates & Deadlines, 2016-2017

<b><u>August 1:</u></b>	Admissions application available
<b><u>November 15:</u></b>	Priority application deadline for all fall undergraduate applicants
<b><u>December 1:</u></b>	Application deadline for all spring undergraduate & graduate applicants
<b><u>December 1:</u></b>	Application deadline for all fall graduate applicants
<b><u>December 15:</u></b>	Audition deadline for all spring applicants
<b><u>January 28, 2017:</u></b>	National Audition Day
<b><u>February 15:</u></b>	Deadline for all Graduate Scholarship/Assistantship Recommendations
<b><u>February 28:</u></b>	Audition deadline for all fall undergraduate music applicants
<b><u>March 1:</u></b>	Deadline for all Undergraduate Scholarship Recommendations
<b><u>April 1:</u></b>	Scholarship Letters are distributed
<b><u>April 15:</u></b>	Graduate Enrollment decisions become binding
<b><u>May 1:</u></b>	Undergraduate Enrollment decisions become binding

## Appendix H, International Students and Curricular Training

### International Students and Curricular Practical Training (CPT)

Each semester, as part of a requirement for music performance, many international music students audition and work for the following symphony orchestras: Baton Rouge Symphony, Louisiana Sinfonietta, Acadiana Symphony, Rapides Symphony or other off-campus sites. Each semester, these students will need work authorization. They are required to apply for Curricular Practical Training (CPT). CPT is only for off-campus employment. To do so, please carefully read and follow the CPT instructions and application at: <http://www.lsu.edu/intlpro/is/employment/student/cpt.php>

**New Students:** Information regarding the different kinds of employment authorizations is provided at the International Studies Office (ISO) orientation program each semester, prior to the beginning of classes. The student must have completed his/her registration before the CPT application will be processed.

**Continuing Students:** Use the usual application process.

International students are required to apply for CPT every semester of outside employment. The deadline to apply is always the first class day or before. Due to immigration regulations, deadlines are strictly enforced. For example, the Fall 2016 deadline is Monday, August 22. All instructions are available on the International Services (IS) website.

For students registered in courses MUS 4260 and/or 4261 who will be performing with multiple orchestras/symphonies, the CPT employer will be listed as “School of Music.” Students in this category should complete the “CPT Application for Music Students.” This form is readily available on the IS website: [http://www.lsu.edu/intlpro/is/pdf/cpt\\_music\\_appl\\_form.pdf](http://www.lsu.edu/intlpro/is/pdf/cpt_music_appl_form.pdf)

For MUS 7997 or if the student will use the CEP code AND already has an outside job lined up (such as with a local church or only one orchestra), the student must:

Provide a job offer letter following the sample:

[http://www.lsu.edu/intlpro/is/pdf/sample\\_job\\_offer\\_letter.pdf](http://www.lsu.edu/intlpro/is/pdf/sample_job_offer_letter.pdf)

Graduate students: [http://www.lsu.edu/intlpro/is/pdf/cpt\\_grad\\_appl\\_form.pdf](http://www.lsu.edu/intlpro/is/pdf/cpt_grad_appl_form.pdf)

Undergraduate students: [http://www.lsu.edu/intlpro/is/pdf/cpt\\_undergrad\\_appl\\_form.pdf](http://www.lsu.edu/intlpro/is/pdf/cpt_undergrad_appl_form.pdf)

The CPT application must be endorsed and signed by the Associate Dean of Graduate Studies in the College of Music & Dramatic Arts.

International students holding a half-time assistantship (20 hrs/wk) are not allowed to hold a CPT, work outside the university, or receive payment for any work completed.

## Appendix I, Recital Hall and Recital Scheduling

### Recital Hall and Recital Scheduling

#### General Policies

1. All recitals must be recorded by the School of Music recording staff.
2. All recital programs must be printed in the standard format by School of Music staff.
3. A non-refundable fee of \$75.00 is charged to the student for all degree and non-degree recitals.

#### Note Well:

1. Student recitals must occur in the School of Music Recital Hall unless approved by the Associate Dean of Graduate Studies of the School of Music (i.e. organ recitals occur at locations other than the School of Music) and in consultation with Bill Kelley, Recording Engineer.
2. Student recitals may not be scheduled during any of the following times: Concentrated Study Period, Final Exams, University holidays, or on weekends. Exception: Sunday recital slots are available during the month of April only and recital time slots are: 2:00 pm, 4:00 pm, and 6:00 pm.
3. Recital Times are Monday-Friday at 4:00 pm, 5:30 pm or 7:30 pm. Students requesting a 4:00 pm recital will be required to have a signature from their applied instructor insuring that the performance, including intermission, will not exceed 60 minutes.
4. Dress rehearsals in the Recital Hall may be scheduled during the following weekday time periods: 9-10:30 am, 10:30-Noon, Noon-1:30 pm, and 1:30-3 pm. Weekends are also available for 1.5 hour blocks. It is the user's responsibility to secure a key to the Recital Hall in advance. Contact Zach Hazelwood, School of Music Production Coordinator, to secure a key.

#### Scheduling Your Recital

1. Send email request to Associate Dean of Graduate Studies requesting registration in the appropriate course. Provide the course number and credit hours for which you wish to be registered. You will not be able to reserve a recital date without proof of registration and fee payment.
2. Select a date for your recital. Check availability of dates on the *School of Music Planning Calendar*. Also, select two alternative dates in case conflicts arise.
3. Make an agreement with your pianist, applied teacher, and ensemble members prioritizing the three selected dates. You should also agree on three possible dress rehearsal dates/times.
4. Make a scheduling appointment with Bill Kelley using the *Recital Scheduling Appointment Calendar* on the School of Music website. Priority scheduling of recitals

will be completed as follows:

- Graduate students: Schedule appointments during the first week of classes
- Undergraduate students: Schedule appointments during the second week of classes
- Non-required graduate and undergraduate recitals: Schedule appointments during the third week of classes.
- **No additional recital scheduling will take place after the third week of classes.**

5. Reserve your recital date. You may not reserve a recital date without proof of registration and fee payment. Bring with you to your scheduling appointment a copy of your schedule. At your recital scheduling appointment, your recital and dress rehearsal dates will be entered onto the calendar. You, your applied teacher, pianist, piano technician (if needed), program staff and recording staff will receive an e-mail confirmation of the recital date. **It is your responsibility to reconfirm the date/time with all other musicians involved in your recital.**

### **Cancellation and Rescheduling**

1. Once a recital date is set, it will not be changed except in a medical or family emergency. Documentation (e.g. a note from a physician) may be required. It is unprofessional and very inconvenient to cancel or reschedule a recital. As a young professional and graduate student, you should never reschedule unless it is absolutely necessary.
2. Rescheduling requires approval from the Associate Dean of Graduate Studies who will consult with the applied instruction and Bill Kelley, Recording Engineer.

### **Faculty Pianist**

The School of Music provides a faculty pianist (Dianne Frazer) for Doctoral Solo Recitals (MUS 9001 and 9002), Concerto with Orchestra (using piano reduction; MUS 9005), and Lecture Recitals with Written Document (MUS 9010). MUS 9008 Chamber Recitals are not included.

Contact time with Ms. Frazer, whether in or out of the lesson setting, can equal up to 6.5 hours, which includes the dress rehearsal and the performance. Arrangements for any other collaborative services (extra rehearsals, qualifying recitals, concerto competitions, opera auditions, juries, etc.) are the financial responsibility of the student.

### **Recital Program**

Students are required to use printed programs prepared by the School of Music. Recital programs are official University documents. In addition to serving as a program for the recital, these documents are stored in archives to provide permanent records of School of Music activities. It is important that these documents are uniform in style and professional in appearance.

To allow sufficient time for format editing and printing, submit information for your recital program to [musicprograms@lsu.edu](mailto:musicprograms@lsu.edu). This information must be submitted a **minimum of three weeks** prior to your recital date. Do not wait to receive a request or a reminder from the production team.

### **Style Guide and Program Templates**

Students should use the *LSU School of Music Style Guide* and the *Student Recital Templates* located on the *Recital Planning webpage* to create their program proof. Instructions on creating your program are located in the Style Guide. To maintain a professional and consistent look across our School's programs, students shall consult the Style Guide for all matters related to program content, design, and formatting. Any deviations from the Style Guide must be approved by a production team worker and staff supervisor.

In addition the Recital Planning webpage also contains several program templates, each designed to match the various program types (e.g., solo recital, chamber recital, lecture recital). Please use the appropriate template for your recital program. Programs must be submitted as Microsoft Word documents (.doc or .docx).

Prior to submitting the recital program information, it is the responsibility of the student to obtain the approval of the studio professor. Once completed, recital programs will be printed five business days prior to the date of the recital. If, for some reason, recital program information is not received prior to this point, the student will receive a generic program that will include only the student's name, performance date/time and location. Once recital programs are printed, they are considered final and will be used at performance time; any/all changes made to the recital program must be announced from the stage at the time of the recital. Creating and printing supplementary program materials (e.g., program notes, biographies, etc.) are the responsibility of the student.

The event's house manager will make available to the audience the programs for events taking place in the School of Music Recital Hall. It is unnecessary for the student or supervising professor to seek out or pick up programs prior to the recital.

Printed programs for recitals taking place elsewhere (e.g., organ recitals) will be placed in the supervising professor's mailbox and it will be the supervising professor's responsibility to deliver the programs to the site of the recital. Both student and supervising professor will be notified via email when recital programs are prepared and placed in the supervising professor's mailbox. If you have questions related to the program, please first consult the Style Guide then, if you have additional questions, please contact the production team at [musicprograms@lsu.edu](mailto:musicprograms@lsu.edu).

### **Reception**

A reception after the recital may be held in the Faculty Conference Room of the School of Music (SoM 105). You must reserve the room at least two weeks prior to the event and

obtain a key on the last working day prior to the event. To reserve the space, view the Room Schedules on the School of Music/Current Students website to view availability, then complete the form. Obtain a key from the front desk receptionist (SoM 102).