



POTTER COLLEGE OF ARTS & LETTERS

Faculty Handbook 2026 – 2027

*The following is the traditional handbook of the WKU
Department of Music.*

The Department of Music Faculty Handbook is written to clarify operating guidelines, policies, and procedures in the WKU Department of Music. The handbook is a supplement to the Western Kentucky University Faculty Handbook and policies defined by Potter College of Arts and Letters. All revisions in the music faculty handbook must be approved by a majority vote of the full-time music faculty.

Department of Music	270-745-3751	www.wku.edu/music
Office Hours	M-F 8am-4:30pm during the fall/spring semesters Hours vary slightly during the summer months	
Music Rehearsal Hall	270-745-4253 Building hours determined by class schedule/events Regular office hours held during the work week	
Ivan Wilson Fine Arts Center	M-F 7am - 11pm Saturday 9am – 6pm Sunday 9am – 6pm	

Helpful Links/Resources:

Academic Affairs/WKU Faculty Handbook	www.wku.edu/academicaffairs
Potter College of Arts and Letters (PCAL)	www.wku.edu/pcal
Office of Sponsored Programs	www.wku.edu/sponsoredprograms
Graduate Council	www.wku.edu/graduatecouncil
Undergraduate Curriculum Committee	www.wku.edu/ucc
Faculty Senate	www.wku.edu/senate
WKU Workflow	https://app.wku.edu/workflow/
Division of Finance and Administration (including Travel Voucher)	www.wku.edu/finadmin/forms
Public Relations/Photography	www.wku.edu/publicaffairs
NASM	www.nasm.arts-accredit.org
KMEA	www.kmea.org

Table of Contents

1. Organization of the Department	
A. Academic Administration.....	4
B. Faculty.....	5
C. Professional Staff.....	6
D. Departmental Committees.....	7
2. Policies and Procedures Related to Instruction	
A. Teaching Loads.....	9
B. Winter/Summer Teaching.....	10
C. Syllabi.....	10
D. Absence from Class	10
E. Office Hours.....	10
F. Class Records.....	10
G. Course Evaluations.....	10
H. Student Complaint Procedure	10
I. Faculty Meetings, Graduation, and attendance at other events.....	11
J. Graduate Faculty Membership	11
3. Policies and Guidelines Related to Facilities and Equipment	
A. Copier.....	11
B. Mail and Phone Use	11
C. Student Workers and GAs.....	11
D. Housekeeping and Room Usage	11
E. Piano Tuning.....	12
F. Website	12
G. Purchases	12
H. Use of State Property	12
I. Scheduling Events	12
4. Policies Related to Professional Development, Travel, Evaluations, Continuance, and Tenure/Promotion	
A. Faculty Professional Development.....	14
B. Travel.....	14
C. Annual Evaluations.....	14
D. Continuance.....	14
E. Tenure/Promotion.....	14
F. Merit Pay.....	14
5. Appendix A: Annual Evaluation Criteria for Teaching Effectiveness.	15
6. Appendix B: Annual Evaluation Criteria for Research/Creative Scholarship.....	16
7. Appendix C: Department of Music Tenure and Promotion Guidelines.....	17

Mission Statement:

The WKU Department of Music promotes the study and experience of music in its broadest sense: preparing artist teachers and performers, enhancing creativity and the human spirit, and enriching the quality of life on campus, in the region, and in our global community.

Western Kentucky University has been a fully accredited member of the National Association of Schools of Music since 1948.

I. Organization of the Department

A. Academic Administration

1. Department Chair
2. Coordinator of Graduate Studies
3. Coordinator of Undergraduate Studies (Bachelor of Music - BM)
4. Coordinator of Undergraduate Studies (Bachelor of Arts – BA)
5. Audition Coordinator

1. Responsibilities of the Department Chair

- a. To guide the department in academic and administrative leadership including record keeping, budget, office and facilities management, personnel, health and safety, and course/event scheduling
- b. To supervise the recruitment, registration, progress, and educational well-being of all departmental students including music majors, minors, ensemble participants, and general students
- c. To provide for the recruitment and selection of qualified faculty and to foster continued faculty development while on campus
- d. To coordinate the process for continuance, promotion, and tenure as defined by university and college policy and to make recommendations to the Dean, Provost, and President concerning faculty appointments, rank, tenure, salary, grants, and sabbatical leaves
- e. To foster a healthy working artistic environment of faculty/student collegiality, critical thinking, and creative expression
- f. To serve as the official university representative to NASM (National Association of Schools of Music) and to ensure continued recognition and accreditation by NASM
- g. To represent the department at local, state, regional, and national conferences, performances, and recruiting events as appropriate
- h. To promote and advocate for the department, and the arts, across the university, in the local community, and throughout the state/region
- i. To collaborate with administrative personnel across the university in the refinement, development, and revision of university policies
- j. To maintain a 25% teaching load each fall and spring semester

2. Responsibilities of the Coordinator of Graduate Studies:

- a. To administer all areas of academic policy as applied to graduate students
- b. To coordinate the recruitment, registration, progress, and educational well-being of graduate students
- c. To coordinate semester schedules (classes, loads, times, rooms) for the graduate programs

- d. To coordinate academic advising for all graduate students
- e. To review and recommend changes in graduate academic policy in consultation with the department and the WKU Graduate School
- f. To review/revise appropriate portions of the WKU Graduate Catalog
- g. To serve in council with the department head concerning standards petitions, waivers, and other music department issues
- h. To maintain a 16.6% administrative load

3. Responsibilities of the **Coordinator of Undergraduate Studies (Bachelor of Music - BM):**

- a. To advise all Bachelor of Music (Performance and Education) majors for fall and spring semesters
- b. To attend department curriculum committee meetings, PCCC, or UCC as needed
- c. To write or revise program proposals as needed
- d. To assist department chair in program assessment forms as needed
- e. To assist in summer TOP sessions if needed
- f. To meet with prospective students interested in the Bachelor of Arts program
- g. To maintain a 25% administrative load

4. Responsibilities of the **Coordinator of Undergraduate Studies (Bachelor of Arts - BA):**

- a. To advise all Bachelor of Arts in Music majors for fall and spring semesters
- b. To attend department curriculum committee meetings, PCCC, or UCC as needed
- c. To write or revise program proposals as needed
- d. To assist department chair in program assessment forms as needed
- e. To assist in summer TOP sessions if needed
- f. To meet with prospective students interested in the Bachelor of Arts program
- g. To maintain a 8.3% administrative load

5. Responsibilities of the **Audition Coordinator:**

- a. To administer the department application process for incoming music majors and minors; including reviewing the online form and directed email responses
- b. To schedule and administer defined audition days (typically in February)
- c. To work with applied faculty, and the music office, on post-audition communication/acceptance
- d. To work with the department chair and scholarship committee as needed on correlating audition results with potential scholarship/grant awards
- e. To maintain an 8.3% administrative load

B. Faculty

1. Performance Area Coordinators

Performance Area Coordinators include the Director of Bands, Director of Choral Activities, and the Director of Orchestra. In addition to maintaining highly visible positions as conductors/educators, these faculty assume a significant leadership role in guiding their individual areas in student performance, recruitment and retention, collegiality, alumni relations, local/state/regional networking, and job placement.

2. Applied Faculty

Applied faculty teach individual lessons on specific performance instruments for both music majors and minors. The applied faculty also listen to all juries, degree recitals, and capstone juries within their instrument family, take a primary role in the recruitment/auditions and retention of students in their studio, and make recommendations for individual grants and scholarships. Most importantly, the applied faculty provide long-term direction to music students in the practical application, development, and synthesis of performance technique, listening skills, academics, and individual musicianship.

3. Academic Faculty

The academic faculty primarily teach music courses using the traditional classroom/lecture approach. They provide students with a theoretical knowledge, history, pedagogy, and musical understanding that goes beyond their individual instrument. Academic faculty regularly communicate with the applied faculty and music advisors in an effort to maintain efforts in retention and being proactive in addressing concerns in academic progress.

C. Professional Staff

1. Budget Specialist

This position is responsible for budget reconciliation and receipt management, Pro-Card reconciliation, processing EPAFs for faculty and staff, managing Form-16, tracking and reconciling internal and external grants, and processing travel vouchers after departmental review. Additionally, this role includes handling foundation expense vouchers and T&E card requests.

2. Operations Coordinator

This position handles graduate assistant EPAFs, addresses major equipment and facilities issues, processes PDC requests, manages class scheduling and entry into Banner, and oversees FLAC. This role also includes Theatre/Dance Pro-Card check-out, acting as the Gordon Wilson Building point person, managing outgoing shipping, incoming receiving, emergency building issues, Theatre/Dance equipment check-out, and overseeing Theatre/Dance tours, social media, website, and student workers.

3. Administrative Coordinator

This position is responsible for purchasing through TopShop POs, Amazon, and Staples, handling purchasing for internal and external grants, purchasing technology in collaboration with Matt Wilson, processing performance contracts, and managing Art/Design Pro-Card check-out. This role also acts as the FAC building point person, handling outgoing shipping, incoming receiving, emergency building issues, Art/Design equipment check-out, and overseeing Art/Design tours, social media, website, and student workers.

4. Outreach Coordinator

The Outreach Coordinator manages events outreach through the Master Arts Calendar, schedules events using ASTRA, handles events marketing and promotion, and coordinates group travel with Marcia. This role also includes Music Pro-Card check-out, acting as the MRH building point person, handling

outgoing shipping, incoming receiving, emergency building issues, Music equipment check-out, and overseeing tours, social media, website, and student workers.

4. Director of the String Academy (SA)

The String Academy Director is responsible for organizing and operating the PCS program including hiring teachers, defining pay/fee scales, programming concerts, marketing and advertising, and managing the budget and accounting. The director also works directly with the music office in defining and managing specific administrative tasks specifically related to student registration, payment accountability, and record keeping. The PCS Director maintains a 16.6% administrative load.

5. Piano Technician

The department employs regional technicians to tune, maintain, and repair the more than forty acoustical pianos housed in the WKU music buildings (FAC, MRH, and VM). They tune the entire inventory once each semester and addresses studio, concert, and recital needs as appropriate and as requested. Faculty are asked to plan accordingly so that the tuner has enough time to schedule a trip for tuning on a specific date.

All department staff report directly to the Department Chair(s).

D. Departmental Committees

1. Graduate Committee

The graduate committee works directly with the Coordinator for Graduate Studies to facilitate all aspects of the music graduate program including curriculum, departmental exams, accreditation, assistantships, and reviewing/revising the WKU Graduate Catalog.

2. Curriculum Committee

The curriculum committee is comprised of department advisors and works directly with the Department Chair and PCAL to facilitate all aspects of the music curriculum. This includes reviewing, evaluating and recommending proposals/changes that affect departmental course offerings and degree programs which might include: new courses, degrees or degree concentrations, changes in degree requirements or course sequences, proficiency/performance (jury/recital) requirements, and/or course modifications that affect credit hour generation and contact time.

Faculty should see www.wku.edu/ucc for additional forms and information about curricular proposals and revisions. Proposals typically need to be submitted/approved by the committee/department in the fall to be included with the next academic catalog. Faculty should submit proposals to the committee chair by the 15th of the month for consideration at the next month's faculty meeting.

3. Music Education Committee

The music education committee works to keep music students and faculty informed of all state certification requirements and WKU/College of Education policies and procedures towards teacher licensure. The committee also assists in the implementation of new certification

requirements to current music curricular programs in adherence of state, NASM and SACSCOC requirements.

4. Technology Committee

The technology committee is responsible for maintaining and reviewing all technology related music department equipment. The committee will also make recommendations to the department head for necessary purchases and upgrades of computers, sound and recording equipment, and other technology needs. Inventory maintenance and future planning are important aspects of this committee.

5. Calendar Committee

The calendar committee negotiates, selects, and reserves dates for major department of music events and performances each academic year. To schedule events the committee also works directly with the Department of Theatre/Dance, Van Meter Hall, the Cultural Enhancement Series, University Athletics, and state/local school/event calendars.

6. Scholarship/Grant Committee

The music scholarship committee, in consultation with area faculty, identifies outstanding incoming freshmen and current students for financial awards as deemed appropriate. In addition to music grants for new freshmen, the committee makes recommendations to the department head for Athletic Band awards, PCAL Creative Arts Scholarship awards, Baker Foundation awards, and the allocations of annual named scholarships through the College Heights Foundation.

7. Strategic Planning Committee

The strategic planning committee develops, and assesses, short and long-term goals for the department. The committee makes recommendations to both the faculty and department chair regarding staffing plans, curriculum, recruitment/retention, facilities/equipment, and long-term student/alumni success. The committee must be aware of university/college strategic planning and the current university action plan.

8. Wall of Fame Committee

The Wall of Fame committee identifies outstanding alumni, who have distinguished themselves through significant and recognized careers, to be included on the Music Department Wall of Fame. Committee nominations typically occur each year.

II. Policies and Procedures Related to Instruction

A. Teaching Loads

Faculty teaching loads are based on the equivalent of teaching four 3 credit hour courses per semester, or 12 semester credit hours as a full load per semester (15 for Instructors). Given the variable nature of music teaching, music faculty are expected to maintain approximately 21-24 teaching load hours each year (during the regular fall/spring semesters).

Lecture Courses	credit hours = load hours ie: 3 credit hour course = 3hrs load (exception: Diction and Aural Theory = 2hrs load)
Applied Learning Courses - Group Piano, Guitar, Voice - Instrument technique courses	2hrs load
Applied Lessons	Each Contact Hour = .66hrs load (18 contact hrs = 12hrs load) Each principal/major lesson = .66hrs load Each secondary lesson = .33hrs load
Directed Independent Study (DIS) and under-enrolled courses	Undergraduate: .33hrs load/student up to full course credit Graduate: .66hrs load/student up to full course credit
Major Ensembles (degree required)	3+ contact hours = 3hrs load <3 contact hours = 2hrs load
Chamber Ensembles	.5-2hrs load depending on number of students enrolled, number of concerts, and repertoire
Performance Attendance	0hrs load
Graduate Courses	.66hrs load/student up to full course credit
Student Teaching (College of Education model)	1 student (6 visits) = .66hrs load 1 student (3 visits) = .33hrs load
Administrative Assignments	Director of Bands/Choirs/Orchestra = 3hrs load Director of Athletic Bands = 12hrs load/year (fall=8hrs load, spring=4hrs load; includes athletic bands course instruction in fall/spring semesters) Director of Pre-College Strings = 2hrs load Vocal Coordinator = 1hr load Accompanying Coordinator = 1hr load Audition Coordinator = 1hr load Coordinator of Graduate Studies = 2hrs load Department Chair = 9hrs load

*Elective or enrichment course offerings, not required by degree programs, can be considered but must be approved by the department head prior to registration (including private lessons to non-music majors and/or continuing lessons beyond degree requirements). Consideration may include faculty load, enrollment, student learning, finances, and departmental impact.

B. Winter/Summer Teaching

As needed and available, full-time faculty may request and/or be asked to teach during the winter/summer sessions. Please see the PCAL Guidelines for Summer/Winter Teaching for specific stipend and enrollment information. (academic policy 1.2121)

C. Syllabi

Faculty should provide a detailed syllabus for all classes that clearly outlines student learning outcomes, course requirements, attendance policy, and grading structure on the WKU web site before classes begin (TopNet – Faculty Services – Course Syllabi Maintenance). A statement regarding ADA compliance, Title IX, and plagiarism, should be included with all syllabi. (academic policy 1.4061)

D. Absence from Class

Instructors must be present for all regularly scheduled classes. If an instructor knows in advance that they must miss a class, they should inform the department chair of the arrangements made to cover the class. If an instructor must miss a class at the last minute because of illness, etc., they should notify the music office as soon as possible so that a notice can be posted. Faculty should also directly contact the students as appropriate via email or blackboard.

E. Office Hours

All faculty should have regular office hours each week and should list those hours on course syllabi. The music office must receive a copy of each instructor's schedule by the end of the first week of classes in any given semester. It is also recommended that office hours be posted on office doors.

F. Class Records

Each instructor is responsible for entering their grades at the end of each teaching term by the stipulated deadline and in accordance with University procedures. They should also keep a record of student grades, absences, etc., that is comprehensible to others and, in the event of departure from the University, available to the music office. University policy states that the instructor must keep their grade book as well as all papers, exams, quizzes, etc., not returned to students for one calendar year after the end of the course. It would be advisable to keep these records for 3 years after the end of the course.

G. Course Evaluations

All faculty should strongly encourage (if not require) student participation in SITE or other University/Department course evaluations according to the prescribed schedule. Faculty may also devise evaluations for their own purposes (in addition to the SITEs). All faculty will also complete the 5th-week assessment as required for specific courses.

H. Student Complaint Procedure

At times students will have course/instructor concerns, and possibly wish to appeal a grade or file a complaint. In addition to all grades, faculty should document pertinent conversations with individual students (in person, by phone, or via email/social media). It is vitally important that faculty are aware of and follow the WKU Student Complaint Procedure as noted at: <http://www.wku.edu/handbook/academic-complaint.php>

I. Faculty Meetings, Graduation, and attendance at other events

Full-time faculty are expected to attend all department faculty meetings and individual committee meetings as scheduled. Part-time faculty are also welcome to attend and participate in department faculty meetings. Faculty should attend Student Recitals whenever possible – support of student work is greatly appreciated and noticed. Faculty should also regularly attend concerts and events held by student ensembles, performing colleagues, and guest artists as available and appropriate. This is especially important to support student achievement and to develop an awareness of faculty performance as it relates to continuance, tenure, and promotion. Full-time faculty are required to attend at least one commencement ceremony in full regalia each year.

J. Graduate Faculty Membership

Graduate Faculty are recommended for appointment and continuation by the Graduate Council to the Graduate Dean. Approval of Graduate Faculty status is based on evidence of scholarly attainment, active participation in research, scholarly activities which are recognized or commended by professional organizations in the candidate's field, and willingness to direct the study of graduate students. Graduate Faculty may be elected to serve as a faculty representative on Graduate Council, as well as advise graduate students, teach graduate level courses, and serve on thesis or dissertation committees.

III. Policies and Guidelines Related to Facilities and Equipment

A. Copiers

Faculty must use department copiers/printers only for professional purposes. Whenever possible, post electronic copies of course material for student use. Students are not allowed to make copies of their music to be used in private lessons or juries. There are copiers across campus for student use. The faculty-only copiers are located in FAC 356, MRH, and in the music office (FAC 351).

B. Mail and Phone Use

Teaching- and research-related postage, fax, and phone calls may be made through the department. Personal charges of this sort are the responsibility of the individual faculty/staff member.

C. Student Workers and Graduate Assistants (GAs)

Students working in the department can help with clerical and copying needs, program layout, mail-outs, and test proctoring. Faculty are asked to give workers enough lead time to complete jobs. When assistance is needed of GAs, please also consult the supervising faculty member – this is very important to manage both a GA's time and workload. Concert programs may be typed by student workers in the music office, and printed in-house. Be sure and proofread your materials since many workers are not music majors and do not have the language of music as a secure literary platform.

D. Housekeeping and Room Usage

After each class, rehearsal, or meeting, lock all doors and return the classroom furniture to its original state (generally in a “classroom” position). This is especially important after late afternoon or evening rehearsals. Third floor classrooms in FAC may be reserved through the music office. Report any room/equipment damage, or other facility issues, to the music office immediately.

E. Piano Tuning

Pianos are tuned each semester in faculty studios and practice rooms. If tuning is needed at another time, schedule an additional tuning through the music office. Pianos in Van Meter and the Recital Hall are tuned more regularly depending on the specific performance calendar needs.

F. Website

The music office administers the departmental website. Please review the site regularly, particularly pages specific to your discipline, and let the office know about any needed changes. Understand that major changes to the website may take considerable time. Faculty are encouraged to regularly send the office photos and news of events, concerts, awards, trips, and social activities.

G. Purchases

Faculty should not purchase anything or arrange for any repair without checking with the music office about proper procedures. If faculty purchase something with personal funds, without prior office approval, reimbursement may not be available. All purchases made with university/state funds are the property of WKU, including purchases made with professional development and/or foundation funds. The department owns pro-cards (credit cards) that can be used for most purchases.

H. Use of State Property

Equipment owned by the department is considered state property and should not be used for personal gain. This includes using your studio, or any department equipment, for any activity in which you receive payment that does not come from a university account. Please consult with the department chair about specific situations where equipment may be needed and other arrangements are not possible.

I. Scheduling Events

The department of music sponsors over 100 concerts each year in Van Meter Hall (1046 seats), the Music Recital Hall (204 seats), and on occasion in the Instrumental/Choral Rehearsal Halls. Viewable shared calendars are available online through Microsoft Outlook including:

- Music Events full music department performance calendar
 - all recital hall and music VM events
 - music dept meetings
 - student recitals and convocations
 - notable state/local and community events
- Music Rehearsal Hall music rehearsal hall calendar

Faculty should regularly consult these calendars for scheduling availability, event accuracy, and a general awareness of departmental activities. To ensure scheduling and publicity accuracy, the following steps must be followed when scheduling events.

1. Major Ensembles in the department get first priority for dates. The calendar committee meets in the fall semester, prior to the upcoming academic year, and schedules dates for major ensembles and events. This process includes coordinating with the Department of Theater/Dance, the Cultural Enhancement Series, and the local/state school/community calendars.

2. The chair of the calendar committee will initially communicate planned events in Van Meter Hall to the VM staff. Any changes after that time are the responsibility of the individual artist/director and must be coordinated with the committee chair and the music office (requiring a new orange form).

3. After the major ensemble dates have been secured, usually in early-mid spring, department faculty can schedule chamber concerts, personal and guest recitals, masterclasses, clinics, pre-college recitals, and other events. Reserving all performance dates requires the completion of the orange scheduling form. Events in Van Meter incur additional custodial and technician fees – faculty should consult with the department chair prior to reserving VM for recitals or chamber music events.

4. Junior/Senior student recitals should NOT be scheduled during the final four weeks of any semester.

5. Any changes to the performance calendar require notifying the music office via email. This is important to ensure a dated paper trail of when events are reserved.

6. Rehearsals and other events that are NOT a performance, open to the public, or meant for the online publicity calendar can be scheduled by a written/email request to the music office coordinator for the recital hall and rooms on the 3rd floor, or the music rehearsal hall office associate for the instrumental or choral rehearsal hall.

7. Prior to the actual event please review any specific publicity, QR codes, and/or program needs with the music office.

8. Standard performance times (during the regular semester): 7:30pm all week; 3pm, 5pm, and 7:30pm on weekends.

****A sensitivity and awareness of all departmental activities, classes, rehearsals, and concerts is expected when scheduling events. Please be sure to check the online calendars and consult with the appropriate faculty for any possible conflicts before making a reservation. Consultation with the instrumental/choral ensemble directors is also expected prior to reserving either of the large rehearsal halls.*

IV. Policies Related to Professional Development, Travel, Evaluations, Continuance, and Tenure/Promotion

A. Faculty Professional Development

Faculty development funding is regularly available from PCAL and the Department of Music as well as through the Office of Sponsored Programs. Full-time music faculty receive annual funds that they can use towards faculty development from the Department of Music. The department chair needs to be notified of planned funding usage by **October 15**. Unused funds may be redistributed as needed.

B. Travel

In addition to communicating absences to students and the music office, faculty must complete the following two forms when away from campus:

BEFORE travel: Employee Travel Authorization – found at:

<https://intranet.wku.edu/php/prod/wkuforms/source/WKUFORMSlist.php>

AFTER travel: Travel Voucher – found at: www.wku.edu/finadmin/forms

Please see the music office coordinator for questions and details regarding forms, purchasing allowances, and receipts.

C. Annual Evaluations (see attached)

Faculty should complete a yearly annual report of all activities in Teaching, Scholarship, and Service as prescribed by PCAL and the department chair. These reports are generally due at the beginning of the fall semester following the reporting year. Criteria for annual evaluations are based on Department of Music Tenure and Promotion guidelines, and supplemented by SITEs, and personal observations. Additionally, please refer to helpful annual evaluation FAQs and directions for submitting annual activity reports provided by the provost's office. Specific criteria for Teaching Effectiveness and Research/Creative Scholarship ratings can be found in Appendix A and B of this handbook.

D. Continuance

Untenured faculty in tenure-track positions in the Department of Music will be evaluated each year on their progress towards tenure. The continuance process is noted in detail in the WKU Faculty Handbook.

E. Tenure/Promotion

The tenure and promotion process is noted in detail in the WKU Faculty Handbook. In addition to documents and policies defined by Potter College and the WKU Faculty Handbook, music faculty should consult the attached *Department of Music Tenure and Promotion Guidelines* in Appendix C.

F. Merit Pay

When Merit Pay is available the department chair will make allocations based on annual reports/evaluations specific to the defined time period. All faculty will be considered equally using a formula that accounts for excellence in teaching, scholarship, and service in accordance with college and departmental workload policies.

Appendix A - Criteria for Annual Evaluation: Teaching Effectiveness

Faculty at **Distinguished** level demonstrate exceptional teaching through a combination of action and evidence. *Distinguished assumes fulfillment of Skilled-level criteria and goes beyond expectations by showing patterns of achievement and impact in teaching.*

- Recipient of teaching excellence award (peer-reviewed college, university, or professional organization awards)

OR a combination of **THREE** of the following:

- Sustains a pattern of student achievement directly linked to the instructor (e.g. competition winner, conference presentation, research award, peer-reviewed publication, or other notable student achievements).
 - Facilitates high levels of student engagement and regularly incorporates high-impact teaching practices as evidenced by peer and student feedback.
 - Significantly revises and/or develops courses, and implements pedagogical innovations (e.g., new methods, assessments, or course materials) to improve learning outcomes.
 - Seeks out and engages in new course development and/or curriculum development.
 - Receives teaching grants and shows evidence of implementation, reflection, and positive impact.
 - Actively mentors students through various roles such as independent studies, facilitating student grants, honors theses, graduate capstones, and/or guiding service or community projects.
 - Nominated for teaching excellence award (e.g., college or professional organization awards).
 - Other notable achievements presented by faculty and worthy of a *Distinguished Rating*.
-

Faculty at the **Skilled** level show strong teaching practices through consistent engagement with and reflection on pedagogy. *Skilled assumes fulfillment of Baseline-level criteria and represents effective teaching that goes beyond basic expectations. ALL* criteria must be met to earn a Skilled rating.

- ☐ Syllabi are clear and well-organized, with SLOs, grading policies, and deadlines.
- ☐ Encourages positive student engagement and creativity, with instances of student success attributable to the instructor's influence.
- ☐ Inclusive practices ensure accessibility for diverse learning needs.
- ☐ Demonstrates reflection, revision, and creativity in response to student and departmental feedback.
- ☐ Shows responsiveness to departmental and curricular needs.
- ☐ Actively seeks out professional development opportunities that enhance pedagogical knowledge and teaching practices.
- ☐ Shows professionalism in managing complex situations and demonstrates teaching effectiveness.
- ☐ Grades rigorously and consistently, with timely feedback.
- ☐ Effectively uses technology to achieve student learning outcomes.

Faculty at the **Baseline** level meet basic teaching expectations, fulfilling standard instructional requirements. *Baseline represents adequate course delivery and management but does not indicate advanced performance. ALL* criteria must be met to earn a Baseline rating.

- ☐ Provides syllabus with grading scheme and assignment timelines.
 - ☐ Holds class as scheduled, with no pattern of complaints about cancellations or lateness.
 - ☐ Grades student work in a timely manner and gives students access to grades.
 - ☐ Holds regular office hours.
 - ☐ Provides appropriate artifacts for assessment.
 - ☐ Responds to emails promptly and treats students equally.
 - ☐ Complies with student accommodations (e.g., SARC requirements).
 - ☐ SITE ratings are at or near the departmental norm, with no patterns of serious concerns.
 - ☐ Exhibits professional conduct as outlined by the WKU Faculty Handbook.
-

Faculty at the **Unsatisfactory** level fail to meet basic expectations, showing no pattern of growth or evidence of addressing previous issues. *Unsatisfactory indicates a failure to fulfill minimal pedagogical responsibilities over time.*

- Fails to hold regular office hours or provide necessary assessment artifacts.
- Frequently cancels classes or does not adhere to the schedule.
- Consistently late or inadequate in grading, leading to student complaints about not knowing grades.
- Rarely responds to emails or is unreachable, leading to student frustration.
- Non-compliance with required accommodations for students.
- Shows a pattern of low SITE ratings and unresolved student complaints.
- Issues related to bias, harassment, inebriation, or other unprofessional conduct are present.
- Fails to communicate/collaborate with departmental teammates, to the detriment of students.
- Fails to attend departmental meetings that affect curricular decisions.

Sources of evidence for teaching effectiveness include, but are not limited to, syllabi, Blackboard course sites, SITE evaluations, faculty observations, student assignments (when appropriate), student performance (when appropriate), test scores (when appropriate), and other artifacts of importance to the content area of the course(s) and faculty assessment.

Approved by Music Faculty 03/14/2025

Appendix B - Criteria for Annual Evaluation: Research/Creative Scholarship

Distinguished indicates a truly exceptional level of performance. In addition to sustained activities in Merit Level Two, documented evidence of activities in Merit Level One must be present. This includes work that meets the criteria listed below:

- 1) Substantial in length or preparation
- 2) Original in nature
- 3) Peer-reviewed
- 4) At the national/international level
- 5) Can be collaborative in nature

Accomplishments at this level should establish the faculty member as a widely recognized and prominent expert in the field.

Skilled indicates a level of strong performance. Engagement in sustained scholarship that would qualify for Merit Level Two, as described in the Department of Music Tenure and Promotion Guidelines, must be present and well documented. This includes work that meets the criteria listed below:

- 1) Sustained scholarship at the local/state/regional level
- 2) Broadened recognition of the individual faculty member and/or expands on previously published work
- 3) Can be collaborative in nature

Accomplishments at this level should add significant prominence and visibility to the faculty member in the specific field.

Baseline indicates barely meeting minimal expectations. Scholarship is not ongoing, sustained, verifiable, or actively engaged with colleagues in their area/field. Faculty member demonstrates limited engagement in scholarship at Merit Level Two and has made minimal progress on stated goals.

Unsatisfactory indicates a level of not meeting basic expectations. Faculty member fails to provide evidence of engagement in research/creative scholarship activity that would qualify for either Merit Level. Faculty member has not pursued stated goals for research/creative scholarship. (Continuous work at the “Baseline” level may result in “Unsatisfactory” evaluation.)

Approved by WKU Department of Music faculty on April 18, 2024

Appendix B - Criteria for Annual Evaluation: Research/Creative Scholarship

Distinguished indicates a truly exceptional level of performance. In addition to sustained activities in Merit Level Two, documented evidence of activities in Merit Level One must be present. This includes work that meets the criteria listed below:

- 1) Substantial in length or preparation
- 2) Original in nature
- 3) Peer-reviewed
- 4) At the national/international level
- 5) Can be collaborative in nature

Accomplishments at this level should establish the faculty member as a widely recognized and prominent expert in the field.

Skilled indicates a level of strong performance. Engagement in sustained scholarship that would qualify for Merit Level Two, as described in the Department of Music Tenure and Promotion Guidelines, must be present and well documented. This includes work that meets the criteria listed below:

- 1) Sustained scholarship at the local/state/regional level
- 2) Broadened recognition of the individual faculty member and/or expands on previously published work
- 3) Can be collaborative in nature

Accomplishments at this level should add significant prominence and visibility to the faculty member in the specific field.

Baseline indicates barely meeting minimal expectations. Scholarship is not ongoing, sustained, verifiable, or actively engaged with colleagues in their area/field. Faculty member demonstrates limited engagement in scholarship at Merit Level Two and has made minimal progress on stated goals.

Unsatisfactory indicates a level of not meeting basic expectations. Faculty member fails to provide evidence of engagement in research/creative scholarship activity that would qualify for either Merit Level. Faculty member has not pursued stated goals for research/creative scholarship. (Continuous work at the “Baseline” level may result in “Unsatisfactory” evaluation.)

Approved by WKU Department of Music faculty on April 18, 2024

Appendix C



POTTER COLLEGE OF ARTS & LETTERS

DEPARTMENT OF MUSIC

CONTINUANCE, TENURE, AND PROMOTION GUIDELINES

Effective – July 1, 2024

ELIGIBILITY

A terminal degree in music is generally required for tenure-eligible appointments. Terminal degrees in music include the: PhD, DMA, DM, DME, and DA. For positions primarily in music education, the EdD in Music Education may be considered. For positions primarily in applied teaching, the MM degree may be considered provided the candidate has a national reputation in the applied discipline with significant, and clearly exceptional, academic and/or professional qualifications and experience.

OVERVIEW

The Department of Music encourages and recognizes a wide range of faculty accomplishments and achievements in the areas of teaching, research/creative scholarship, and service. Faculty holding full-time, tenure eligible pedagogical positions are evaluated on instructional effectiveness and university/public service. Per the WKU Faculty Handbook, the university does not require pedagogical faculty to engage in scholarly research; however, pedagogical faculty are encouraged to contribute to the understanding and practice of teaching and to disseminate their contributions in publications, presentations, and other forms of dissemination.

The department follows the procedures for continuance, tenure, and promotion described in the *Faculty Handbook* as well as the guidelines put forth in the *Potter College Guidelines Governing Reviews for Tenure and Promotion*. Candidates will be guided by the music unit chair and the candidate's department mentor in understanding documents and the continuance, tenure, and promotion process.

Continuance, tenure, and promotion are based on an individual faculty member's demonstrated qualifications as evaluated by eligible colleagues in the department and the department chair(s). Continuance, tenure, and promotion decisions consider the quantity and quality of a candidate's teaching, research/creative scholarship, and service; and, when relevant, administrative duties/responsibilities. Faculty receiving continuance, tenure, and promotion will have demonstrated professionalism in their teaching, research/creative scholarship (if required), and service; a commitment to working in a mutually respectful and productive fashion with colleagues and students; and active support of the mission and goals of the department, college, and university.

TENURE-ELIGIBLE APPOINTMENTS

Traditional Track Faculty

A traditional track faculty member is a full-time, tenure-eligible, faculty member who holds the rank of assistant professor, associate professor, or professor. Traditional track faculty engage in a variety of activities such as classroom and laboratory instruction, scholarly activities including research and creative endeavors, and service. Traditional track faculty are generally appointed to a full-time nine-month position.

Pedagogical Track Faculty

A pedagogical track faculty member is a full-time, tenure-eligible, faculty member engaged primarily in instructional activities and service. Pedagogical faculty members are expected to bring a high level of conceptual and theoretical ideas to their instructional tasks and to have innovative skill sets that enhance the intellectual development of their colleagues and the students with whom they interact. Pedagogical faculty appointments do not, however, carry an expectation of involvement with scholarly research. In recognition of this, such pedagogical faculty members will normally have a teaching load higher than that of traditional track tenure-eligible faculty members in their unit who carry responsibilities in both teaching and research/creative scholarship.

Pedagogical track faculty members are not prohibited from engaging in research. They may apply for internal research opportunities (e.g., internal grants) and may participate in any incentive program for faculty who support a fraction of their salary from extramural research funds. Pedagogical track faculty are generally appointed to a full-time, nine-month position.

NON-TENURE ELIGIBLE APPOINTMENTS

Instructor Track Faculty

Instructor appointments are continuing, non-tenure eligible faculty positions (including special “In-Residence appointments) whose primary responsibility is teaching and service, but who may also have secondary responsibilities. In recognition of this, instructional faculty members will normally have a teaching load higher than that of traditional track tenure-eligible faculty members in their unit who carry responsibilities in both teaching and research. In some instances, a senior instructor may substitute an expectation of research or creative activity for some service. Instructor track faculty are generally appointed to a full-time, nine-month position.

CONTINUANCE, TENURE, AND PROMOTION PROCESSES

The processes for continuance, tenure, and promotion are defined in the *Faculty Handbook* including all levels of portfolio review, probationary periods, continuance, submission deadlines, and response procedures. Faculty are expected to engage in quality teaching, research/creative activity (not required for Pedagogical and Instructor Ranks), and service throughout their career at WKU. Continuance, tenure, and promotion require evidence of sustained activity that demonstrates excellence, currency, and prominence in their field.

During the probationary period, tenure-eligible faculty will be evaluated each year on their progress toward tenure and promotion. This process is called *continuance*. Tenure-eligible faculty members may request an extension of the probationary period under circumstances outlined in the *Faculty Handbook*. Candidates may apply for tenure and promotion during the same year; however, the tenure and promotion processes are separate reviews and will be considered separately by the appropriate committees.

Candidates applying for continuance, tenure, and promotion will submit materials in a format defined by the department, college, and university. Candidate dossiers/portfolios should be submitted in a single pdf document through the designated university platform(s). Evidence and artifacts can be included in the PDF or accessed through a secure university sponsored platform. Links to videos and audio recordings are allowed if they are available publicly on a non-editable platform (YouTube or another similar service is acceptable). Materials should not be connected or linked to personal storage sites, such as a personal Google Drive or Dropbox. It is incumbent upon the candidate to present their materials with ample documentation, explanation, and context, as their materials will be reviewed by committees and individuals from a variety of academic disciplines.

The Department of Music also considers promotions at the Instructor Rank in accordance with the procedures and expectations outlined in the *Faculty Handbook* and in consideration of the teaching, research/creative activity, and service materials submitted. Though emphasis is placed primarily on teaching, research/creative activity and service may be considered.

TABLE OF CONTENTS FOR *CONTINUANCE APPLICATIONS*

The table of contents in the *continuance application* will include the following items in the order listed below:

- Table of Contents (listing each of the items below, in order listed below)
- Letter of Application (not exceeding one page)
- Current Curriculum Vitae
- All Continuance memos from continuance committee and department chair
- Annual Activity Report for year being reviewed
- Course Evaluations (SITE) for year being reviewed
- Defined sections on Teaching, Research/Creative Activity, and Service, formatted as follows:
 - Teaching
 - Brief narrative
 - Evidence/artifacts
 - Research/Creative Scholarship (not applicable to pedagogical rank)
 - Brief narrative
 - Evidence/artifacts
 - Service
 - Brief narrative
 - Evidence/artifacts

Evidence/artifacts may include but are not limited to:

- Supportive letters from colleagues, students, or professional peers
- Links to appropriate websites
- Audio/video recordings (students/ensemble/productions/professional activities)
- Posters/brochures and other marketing materials as appropriate
- Written materials/syllabi that reflect or document activities in each area

TABLE OF CONTENTS FOR *TENURE AND PROMOTION APPLICATIONS*

The table of contents in the *tenure, or promotion application* will include the following items in the order listed below:

- Table of Contents (listing each of the items below, in order listed below)
- Letter of Application/narrative (not exceeding two pages)
- Current Curriculum Vitae
- All Continuance memos from continuance committee and department chair
- All Annual Activity Reports for years being reviewed
- All Course Evaluations for years being reviewed (SITE)
- Defined sections on Teaching, Research/Creative Scholarship, and Service, formatted as follows:
 - Teaching
 - Brief narrative
 - Evidence/artifacts
 - Research/Creative Activity (not applicable to Pedagogical rank)
 - Brief narrative
 - Evidence/artifacts
 - Service
 - Brief narrative
 - Evidence/artifacts

Evidence/artifacts may include but are not limited to:

- Supportive letters from colleagues, students, or professional peers
- Links to appropriate websites
- Audio/video recordings (students/ensemble/productions/professional activities)
- Posters/brochures and other marketing materials as appropriate
- Written materials/syllabi that reflect or document activities in each area

TEACHING

REPRESENTATIVE ACTIVITIES AND CRITERIA

Teaching will be evaluated in lower and upper division classes, in graduate-level instruction, and in off-campus settings. In the evaluation of faculty work, the department and college place significant emphasis on teaching effectiveness and require excellent teaching for tenure and promotion. Candidates will submit evidence of effective teaching. This evidence may include, but is not limited to, the representative activities listed below:

- Awards, recognitions, and honors for outstanding teaching
- Classroom observation by peers and/or department Chair(s)
- Course development and revision designed by the candidate
- Course syllabi, manuals, materials, etc. designed and used by the candidate
- Direct supervision of student work or performance of special merit (presentation/performance accepted for conference or publication)
- Evidence of outstanding and effective use of traditional teaching methods
- Evidence of successful use of innovative techniques, technology, and materials
- Planning and teaching honors courses
- Planning study abroad experiences
- Questionnaires devised by the department or candidate and completed by students
- Record of professional development within the candidate's discipline
- Record of the professional success of the candidate's university students
- Recruitment and retention of students-studio faculty and ensemble directors are expected to develop and maintain studios and ensembles of sufficient quantity and quality to support the department's academic mission. All faculty are expected to share in the responsibility of retaining music majors through successful teaching and mentoring.
- Supervision of independent studies, theses, honors projects
- Concert and recital programs including student ensembles, student degree recitals, and student non-degree recitals.

TEACHING CRITERIA

Candidates must meet the following criteria:

- Effective course design and structure: syllabi must include a clear path to acquisition of the content of the course, including dates of assessments, office hours, and clarity in how grades are earned.
- Effective course delivery: the faculty member must demonstrate their expertise of the subject matter in the course, as well demonstrate that they are effective communicators of the subject matter to the students in the course.
- Rigor and consistency in grading: the faculty member must plan, communicate, and assign grades in a manner that maintains and encourages a high standard of academic excellence.
- Generally positive student feedback: Generally positive student feedback is an indicator of effective teaching and learning. Student feedback will be considered from the standardized course evaluations (SITE) administered at the end of each semester. Faculty may choose to provide supplemental student feedback using their own instruments. Faculty members should demonstrate responsiveness to student feedback as they revise and improve their courses over time. Course evaluation (SITE) data will be considered in the context of other materials submitted by the candidate and the teaching evaluations/observations performed by department colleagues.

RESEARCH /CREATIVE ACTIVITY

Research/creative scholarship is expected of all faculty as appropriate to the candidate's discipline, and in accordance with their faculty rank (traditional/pedagogical appointment), as well as the broader study of music. The Department acknowledges the widely diverse aspects of scholarship and creative activity in music and the arts. While individual faculty may pursue different types of research/creative scholarship, a consistent level of meritorious and recognized achievement is expected for continuance, tenure, and promotion. The Department gives the highest weight to research/creative scholarship that have undergone the process of peer review. Online publication or dissemination of work will be considered equal to published work, provided that the peer review selection process is of equal rigor. Candidates will submit evidence of excellence in their research/creative activities. This evidence may include, but is not limited to, the representative activities listed below:

REPRESENTATIVE CATEGORIES OF ACTIVITIES

Performance and Presentation

- Artist-in-residence/scholar-in-residence
- Chamber recitals
- Concert performances as a conductor
- Concerto performances
- Invited research presentations
- Performances of original compositions
- Presentation of scholarly, pedagogical, or instructional works
- Professional accompanying of significant repertoire
- Professional large ensemble participation
- Research/creative activity such as presentations at a conference, a performance or a collaboration on a faculty research project or performance.
- Significant professional engagements
- Solo recitals
- Use of technology to disseminate scholarly ideas

Publication

- Arrangements
- Articles
- Bibliographies
- Books
- Broadcasting
- Catalogue raisonné
- Catalogues
- Compositions
- Computer software
- Concert program notes
- Indexes
- Papers in professional journals
- Recordings (audio, video, and multi-media)
- Reports to local, state, or federal agencies
- Reviews and criticism

- Textbooks
- Transcriptions
- Translations

Work in Progress

- Continued or sustained work toward any of the items under Performance and Presentation, and/or Publication, that is not yet complete

RESEARCH/CREATIVE SCHOLARSHIP CRITERIA FOR TENURE AND PROMOTION

Criteria for Promotion to Associate Professor

Normally, candidates for promotion from assistant to associate professor will have at least 10 items from Merit Level II, or Merit Level I, or other research/creative scholarship the department deems adequate to merit promotion. The committee has discretion to give more weight to certain activities based on size, scope, and impact. Additional listed activities should clearly demonstrate consistency of output, a career trajectory of a life-long scholar towards achieving national prominence, and evidence of a continued contribution to the relevant field(s).

Criteria for Promotion to Professor

Promotion to the rank of Full Professor is recognition of demonstrated achievement and a national distinction over the span of an individual's academic career. There should be evidence of long-standing leadership, national recognition, and/or substantial contributions both within and beyond the university. Normally, candidates for promotion from associate to full professor will have at least 7 items from Merit Level II showing continuing development and at least 3 items from Merit Level I, demonstrating work that is substantial in length or preparation, is at the national/international level, and is peer-reviewed. The committee has discretion to give more weight to certain activities based on size, scope, and impact. The committee will also consider other research/creative scholarship deemed adequate to merit promotion. Additional listed activities should clearly demonstrate consistency of output, a career trajectory of a life-long scholar towards achieving national prominence, and evidence of a continued contribution to the relevant field(s).

Sustained achievement in the candidate's entire body of work is considered, but only as it is relevant to the individual's area of professional competence. Candidates will be evaluated on contributions since the last set of successful promotion materials were submitted for consideration. It is the responsibility of the candidate seeking promotion to provide promotion committees with the appropriate evidence on which to base a decision.

RESEARCH/CREATIVE SCHOLARSHIP MERIT LEVELS

Merit Level I

Merit Level I includes work that is substantial in length or preparation, is at the national/international level, and is peer-reviewed. Accomplishments at this level should establish the faculty member as a widely recognized and prominent expert in the field. Accomplishments may include, but are not limited to, the representative activities listed below:

- Article peer-reviewed and published in a significant international or national journal in the discipline
- Book or monograph based on original research
- Catalogue raisonné based on original research
- Chapter or article based on original research published in a book
- Editing a work that is substantial in length and/or preparation.
- Ongoing editorship of a journal/periodical on a national/international level.
- Evaluation of professional programs at a national or international level
- Invited performance at a national or international level
- Invited research presentation at a national or international level
- National publication of an original bibliography or index
- Original composition performed at a national or international level
- Peer-reviewed and published textbook which breaks new ground and transcends ordinary instructional material
- Peer-reviewed recorded performance with international/national circulation
- Peer-reviewed workshop/clinic presentation at a national/international level
- Publication of an original composition (not an arrangement)
- Significant funded research ending in a project report
- Translation of a major book for publication
- Work that is original in nature, that advances the state of the art, and that breaks new ground
- Other accomplishments as presented by the candidate

Merit Level II

Merit Level II includes work at the local/state/regional level, expands on previously published work, and broadens recognition of the individual faculty member. Accomplishments at this level should add significant prominence and visibility to the faculty member in the specific field. Accomplishments may include, but are not limited to, the representative activities listed below:

- Adjudication beyond a local level
- Article in a refereed online journal or encyclopedia in the discipline
- Co-authored book based on original research
- Conducting seminars and workshops for professionals that entails teaching professional skills and practice
- Development of a research/creative/instructional webpage with a significant

interactive component

- Guest conducting of a substantial number of pieces or major work at a regional performance event
- Invited performance at a regional level (ex. conference/convention)
- Invited research presentation at a regional level
- Original composition performed at a regional level
- Peer-reviewed recorded performance with regional circulation
- Publication of an arrangement or performance technique studies (etudes)
- Publication of meritorious articles, reviews, and commentaries in newspapers or other national/international popular media, demonstrating high standards in the discipline
- Revised edition of a book or monograph incorporating substantial new research
- Translation acclaimed within the discipline but of less importance than a book
- Writing textbook with local circulation used for sequence courses or in courses with multiple sections
- Other accomplishments as presented by the candidate

SERVICE

Service is an essential part of a faculty member's contribution to the well-being of the department, college, and university. Such service also provides faculty with the opportunity to help govern the institution. Faculty will be recognized for conscientious service on departmental, college or university committees; representing the university in a service or consultative role to schools, professional organizations, or other outside agencies; and other duties incidental to the above or as assigned by the chair of the department, dean of the college, provost, or the president.

As professorial appointments in the Department of Music are often specialized, the development of service goals help balance the service component of a candidate's workload with needs of the department, college, and university. Developing clear service goals will provide contextual explanation of area-specific service activities to outside constituencies. Service goals should be included in the service narrative of a candidate's continuance materials. Candidates may make a case for considering specific activities at a higher-level if they believe the contributions have merit.

Candidates for continuance, and candidates for tenure and promotion will present evidence of service work to the department, the college, and the university—including service to professional organizations.

REPRESENTATIVE CATEGORIES OF SERVICE

Service may include, but is not limited to, the representative activities listed below:

- Adjudication
- Advise student club/organization
- Appropriate and effective advising of students
- Assist in a clinic, workshop, or festival
- Chairing a department or college-level strategic planning committee
- Chairing a department or college-level T&P document revision committee
- Chairing a search committee
- Chairing a university or college-level committee
- Consultation
- Documentation of candidate's students engaged in civic/community activities
- Holding office in national or international professional organizations
- Maintain a working relationship with and providing services to educational institutions
- Media appearances
- Member of committee as requested by the Provost/Vice President of Academic Affairs
- Member of departmental, college, or university committee (Calendar Committee, Graduate Council Committee, Music Department Service Committee, PCAL Faculty Awards, Scholarship/Grant Committee, Strategic Planning Committee, University Academic Calendar Committee, Wall of Fame Committee)
- Member of faculty senate
- Musical services of university-related nature (ex. graduation)
- Organizing of and participating in the development of programs and activities which enhance the reputation of the department, college, or university
- Participate in state, regional, and national associations by attending meetings and serve on committees
- Participate in state, regional, and national associations by holding office, or editing an association publication
- Securing and administering internal or external grant proposals for service projects that benefit the Music Department, university, or community
- Serve as a mentor in the faculty mentor program
- Serving on national or international committees
- Special lectures
- Sponsor, coordinate, or assist in clinics, workshops, and festivals

SERVICE CRITERIA TENURE AND PROMOTION

Service Requirements for Promotion to rank of Traditional or Pedagogical Associate Professor

- Contributions that fit candidates' service goals
- Contributions advance the goals of the Department and at least one other constituency (College, University, student organizations, the profession/ disciplinary organizations)
- Active and meaningful engagement in departmental recruitment and retention activities specific to candidate's teaching area (Applied Studio, Ensembles, Academic)
- Additional service activities that the committee deems acceptable

Service Requirements for Promotion to rank of Traditional or Pedagogical Full Professor

- Contributions that fit candidates' service goals
- Candidates perform service to their discipline
- Candidates expand and take on leadership roles in the department
- Candidates expand their service to other constituencies (College, University, student organizations)
- Contributions advance the goals of the Department and at least one other constituency (college, university, student organizations, the profession/ disciplinary organizations)
- Active and meaningful engagement in departmental recruitment and retention activities specific to candidate's teaching area (Applied Studio, Ensembles, Academic)
- Additional service activities that the committee deems acceptable

Service Requirements Promotion to rank of Instructor II

- Contributions that fit candidates' service goals
- Active and meaningful engagement in departmental recruitment and retention activities specific to candidate's teaching area (Applied Studio, Ensembles, Academic)
- Additional service activities that the committee deems acceptable

Service Requirements Promotion to rank of Senior Instructor

- Contributions that fit candidates' service goals
- Active and meaningful engagement in departmental recruitment and retention activities specific to candidate's teaching area (Applied Studio, Ensembles, Academic)
- Additional service activities that the committee deems acceptable

Approved by WKU Department of Music tenure-eligible faculty on April 3, 2024

Lopes,
Zachary

Department Chair

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Zachary
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College Dean

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Robert
Fischer

Provost

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