LSU School of Music Faculty Handbook

August 2019

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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 2018-2019, 31,000 students were enrolled—5,600 of those graduate students. LSU is accredited by the Southern Association of Colleges and Schools Commission on Colleges.

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. Strategic Plan, Vision, Mission

Building on Flagship Agendas 2010 and 2020, and taking into account dramatic changes affecting the higher education landscape, LSU embarked on developing a new strategic in 2016. An 18-month process was both comprehensive and far-reaching, resulting in LSU Strategic Plan 2025.

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, 21st century curriculum that will train future arts leaders and arts advocates, preparing our students for employment success in the professional marketplace.
**CMDA Fundraising Plan**

Changing the World Through the Arts

**Vision from CMDA Website**

For more than a century, LSU has cultivated a rich tradition of musical and theatrical art forms. We proudly carry that heritage into the 21st century by preparing students for modern leadership roles and careers in the performing arts, as well as providing outreach and cultural enrichment to the community at large. We are fortunate to be located in the city of Baton Rouge, a diverse metropolitan region of nearly 800,000 citizens, the state capitol, and a vibrant hub for cultural development.

**Mission from Taskstream**

Train, cultivate, and reward excellent performing artists, educators, scholars, and creators, fostering passion for the arts, collaboration, and the creation of new works that engage the community with expressive power and purpose.

**CMDA Three Es**

Excellence, engagement, employment

**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 C-1).

Appendix C-2 presents committees and division make-up for the School of Music, effective 2017-2018.

D. Administrative Personnel

Dean, CMDA
   Todd Queen cmdadeansoffice@lsu.edu

Executive Associate Dean
   Kristin Sosnowsky ksosno1@lsu.edu

Director, School of Music
   James Byo jbyo@lsu.edu

Associate Dean, Graduate Studies, CMDA
   Joseph Skillen cmdagradstudies@lsu.edu

E. Professional Staff

Office Manager, Assistant to the Director, Music
   Ruth Alise ralise@lsu.edu

Human Resources, Executive Assistant to the Dean, CMDA
   Tim Love cmdadeansoffice@lsu.edu

Business
   Amy Trahan, Manager, Music atrahan1@lsu.edu
   Doris Butler, Officer, Music dbutler@lsu.edu
   Kara Duplantier, Officer, Bands karadup@lsu.edu

Human Resources, Student Employment, CMDA
   Paloma Gonzalez paloma@lsu.edu

Operations (Productions, Information Technology), CMDA
   Zach Hazelwood, Director zhaezl1@lsu.edu

Marketing, CMDA
   Cullen Sadler, Coordinator jsadle5@lsu.edu
   Leonce Clement, Creative Designer lclement1@lsu.edu
Audio Engineer
Bill Kelley
wdkelley@lsu.edu

Instrument Repair Technician
Steve Koivisto
stevekoii@lsu.edu

Piano Technician
Joe Rush
TBA

Opera Coordinator
Ali Leonard
aleonard1@lsu.edu

Office of Student Success - CMDA
Allie Prest, Assistant Dean
aprest@lsu.edu
Amy Smith, Academic Counselor
asmith10@lsu.edu
Alexia Perez, Music Recruiter
apere43@lsu.edu

F. 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

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.,
PS 22 – student absence from class
PS 44 – student grading
PS 48 – general appeal procedure
PS 73 – sexual harassment

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 (PM 11)

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.

In June 2019, the disclosure process went electronic. Submit all disclosures of outside employment through the GeauxGrants platform.

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.

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 should 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 varies 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 absences should be approved by the Director. Use the Music Travel Form to request professional travel. Report isolated absences due to sickness to the Assistant to the Director (ralise1@lsu.edu)

E. Use of LSU/CMDA Facilities and Premises
LSU CMDA facilities are available primarily for departmental use 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 necessary paperwork processed through the appropriate staff. In most cases, an email from a CMDA administrator does not fulfill the university’s contractual requirements, which include 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 any private use without 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.

**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. 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 implemented Faculty 360, an online faculty activity reporting program. All faculty are expected to maintain their activities in this database. It is now the official method for submission of annual activity reports and
G. Promotion and Tenure

Refer to PS 36-T.

For more comprehensive coverage of process, see the information provided by Human Resources.

For an explanation of the School of Music Review Process, refer to the School of Music Bylaws in Appendix B.

H. Annual Faculty Evaluation

Each year, faculty performance is evaluated annually, on a calendar year basis, by the Director. 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. In February, the faculty member’s CMDA Annual Activity Report is due in Faculty 360. To see criteria and formatting, log into your Faculty 360 account in myLSU, choose Run Reports, and find CMDA Annual Activity Report. In June the Director’s evaluation will be completed and distributed to faculty.

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, a self-assessment, which is optional, and course evaluations. For pre-tenure faculty, the reports of the mentor and peer reviewer will also be considered. 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 membership types on the Graduate School website.

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 and School. The mentoring process relies on the experience of current tenured faculty members to assist in this process. As such, the Director 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 through 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 as requested
- 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 mentor a part of P&T documents

**B. University Resources**

a. Faculty Technology Center

The [Faculty Technology Center](#) “provides IT support, consultations, and innovative solutions to faculty and graduate teaching assistants tailored to their individual teaching, research, and operational needs. Services include workshops and webinars, one-on-one consultations, virtual assistance, and events.” You can get access also on your myLSU page under Instructional Support.

b. The [Office of Research and Economic Development (ORED)](#) offers faculty support in a number of ways best found by pursuing the website. Look for: Research Compliance, Science Café, Grants, and Workshops. [Research travel support](#) to faculty and junior faculty. Included here is information about the Southeastern Conference (SEC) Visiting Travel Grant Program.

c. Annual Faculty Colloquium. The [Office of Academic Affairs](#), through the efforts of the university’s Learning & Teaching Collaborative, hosts a faculty colloquium each January.

d. The [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.

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

b. [Sabbatical Leave](#). The Human Resource Management website provides detail about Sabbatical Leave.
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.

**VI. Academic Affairs (SoM)**

**A. Course Syllabus**

This section presents information on the course syllabus and related matters Preliminaries are things to consider prior to constructing a syllabus. The section on Mid-semester Grades and Final Exams reveals LSU’s policy. Syllabus Construction provides a link to helpful information from Courses and Curricula. Moodle is LSU’s information management system intended to facility 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), coachings (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. 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. Policy states that 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.

d. Refer to the official Academic Calendar for start and end dates, the holiday schedule, and the midterm and final exam schedule. Academic Calendar and the Schedule Booklet can be found on the **University Registrar website**

**Mid-semester Grades**
Faculty are required to report mid-semester grades for undergraduate students. From the General Catalog: “The Academic Calendar shows the midsemester examination period. Faculty must report midsemester grades in all undergraduate courses. These grade sheets are available through PAWS or myLSU.”

Final Exams

Final exam times are scheduled at the University level and can be found on the University Registrar website.

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

As you prepare syllabi for courses, it may be helpful to review criteria that faculty are expected to include in each course syllabus. The university courses & curriculum committee provides helpful information posted including a syllabus outline and a sample syllabus under Courses on their website.

The sample syllabus contains important links that can be pasted into each syllabus (including student expectations, office of disability services, etc.) As the recommended statements change from time to time, it is helpful to include these links so that students see the most up-to-date statements. I have attached the syllabus outline pdf, if anyone is interested.

Moodle

Moodle is LSU’s course management system. You will find helpful information here. 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, see help desk.

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 Barnes & Nobles at LSU 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)**
225-578-5137

**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**.

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

**C. Group Excused Absences**

Effective 11/1/2017

Discussions involving Dean, Director, the Music Advisory Committee, and the Ensemble Directors Council have delivered a process for more adequately addressing group excused absences. Our discussions have been rooted in one principled position, that class/ensemble conflicts should be kept to a minimum because we value student attendance. Some conflicts, however, are inevitable, even inherent to the School of Music culture of service, outreach, and engagement. It is in these cases that we endeavor to live by a process that is sensible, clear, and known by faculty and students. As the process is applied, we will take stock of how it is working.

The SoM Process:

1. No later than two weeks before the start of fall classes, the lead faculty member will request the Dean’s validation of group absence from class.

2. For each request, the dean, in demonstrating good stewardship of the School’s human and material resources, will consider the intersections of pedagogical priorities, the student experience, and the School’s inherent obligations.
3. One week before the start of fall classes, a complete list of validated group absences will be available to all faculty.

4. No later than 3 weeks prior to the event, the lead faculty member will have prepared an excuse letter, the list of students involved, acquired the Dean’s signature, and distributed to his/her students.*

*There may be exceptions. The precise days and times to be away for tournament basketball band, for example, are not known until several days before the event.

5. Student responsibility. Each student will notify the appropriate teacher(s) through email no less than one week before a validated group absence. The Dean’s excuse letter and a list of all students involved will be attached to the email. Failure to notify the teacher one week in advance may result in forfeiture of the student’s right to “make up” class material missed.** For group absences, number 5 defines “reasonable advance notification and appropriate documentation” found in PS 22.

**See the exceptions comment above.

6. It is the responsibility of ensemble directors to explain this process to their captive student groups both verbally and in writing (syllabus) and, in so doing, give this matter high priority. As outlined in PS 22, it is the responsibility of faculty members to assist students in making up, as much as possible, material missed. It is the responsibility of students to be proactive about make up work.

Timeline: Group Excused Absences

1. 2 weeks prior to fall semester – lead faculty requests Dean’s validation
2. 1 week prior to fall semester – director distributes semester list of validated group absences
3. 3 weeks prior to event – lead faculty distributes to students an excuse letter w/dean’s signature and list of students who will miss class*
4. 1 week prior to event – students communicate with faculty through email and in person as appropriate

*There may be exceptions that do not fit well with the above schedule. The precise days and times to be away for tournament basketball band, for example, are not known until several days before the event.

**D. 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.”

**E. 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 Director of the SoM. 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 D 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.

F. 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.

Programs of study are available on the website. 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.
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.

**G. University Assessment: Program Review**

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.

**H. Recruiting & Retention: Office of Student Success**

The College of Music & Dramatic Arts Office of Student Success offers support to both graduate and undergraduate students in admissions, advising, academic support, life skills, and peer engagement. The office consists of the Assistant Dean, Academic Counselor, and both a Music and Theatre recruiter.

Allie Prest, Assistant Dean, works to provide a comprehensive experience throughout the student life cycle, from recruitment to graduation. Utilizing university data and resources, the Assistant Dean works to identify student development needs as well as to offer insight into departmental needs for the consideration of the Dean and Director. Working in conjunction with the Associate Dean for Graduate studies, the Office of Student Success works to ensure a smooth transition for graduate and international students as they begin their pursuit of advanced degree. The office aims to better inform scholarship decisions by providing the Dean, Director and faculty with the most up to date records, both of criteria for awards as well as that of students eligible to receive and retain awards. The office is keenly focused on student retention at the undergraduate level. Initiatives led by the Academic Counselor, Amy Smith, support retention efforts through extensive advising opportunities, academic and life skills workshops and timely referrals to campus resources for all College of Music & Dramatic Arts students. Alexia Perez, Music Recruiter, seeks to broaden the visibility and accessibility of the School of Music by serving as a representative at recruitment events as well as through direct engagement with individual music directors and schools.

Together, the Office of Student Success team hopes to create an engaging and positive experience for everyone with whom they come into contact. The goal is for our visitors to feel welcome, our current students to feel supported, and our alumni to talk about their time at LSU with pride.

**I. 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.

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 here on the Graduate School website. 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 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 and 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 s/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 equaling the same type of award held during the fall/spring semesters and if the budget to cover such costs remains intact. Students will still be required to pay all miscellaneous students fees.

See Appendix E 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 starts in mid-August and ends in mid-May. Two-week increments should be reflected on each timesheet. The method for logging hours is as follows: Every two weeks each TA will receive an email asking them to submit an accounting of the hours they worked for each of their supervisors during the previous weeks. This will require a different timesheet for each supervisor for whom they work. Following their deadline to submit timesheets (generally 3-4 days), each supervisor will receive an email compilation of the hours that each TA worked for them. If you agree, you reply and approve. One email every two weeks.

**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.

The College of Music and Dramatic Arts offers a limited number of travel grants to students to assist in their research and creative activity. Application notices are dispersed three times a year—for fall, spring, and summer travel.

**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:**
- Information about the Dissertation Year Fellowship and Distinguished Dissertation Award can be found on the Graduate School website.
- Information about various Black Faculty & Staff Caucus students awards can be found here.

**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
- Sigma Alpha Iota
- Student Government (LSU SG)

**G. Collaborative Pianist Services**

The school has a limited number of staff pianists and graduate assistants, as well as one Faculty Pianist, Elena Lacheva. Faculty and students should submit a Collaborative Pianist Request form as early as possible, found at the LSU Music website, under Current Students, and scrolling down to Academic Forms. This is the URL:

https://www.lsu.edu/cmda/music/forms/collab-piano-request.php

The pianists will be assigned by Prof. Ana Maria Otamendi on a first come, first serve basis. They are available for required recitals, juries, and the concerto competition. The criteria for the allocation of the pianists is as follows:

1) Difficulty of the repertoire. Most DMA solo and concerto recitals will be assigned to either a staff pianist or to the Faculty Pianist, Elena Lacheva.
2) Availability of the pianists.
3) Balancing the workload of each graduate assistant or staff pianist.
4) Faculty recitals and guest artist recitals will be distributed between the Piano Faculty and the Faculty Pianist.

We highly encourage students to speak to the graduate assistants and other graduate student pianists about collaborating in each other’s recitals. Even with difficult repertoire, this will often lead to much better results, and there won’t be any need for payment.

Once an assignment has been made, Prof. Otamendi will send an email to the student, the pianist, and the corresponding faculty member. It is important that both faculty and students are aware of the collaborative piano policies (pianists’ rights and responsibilities), always attached as a PDF to the assignment emails:
**Professional-In-Residence Pianist:**

Contact time with the Faculty Pianist, whether in or out of the lesson setting, can equal up to 6 hours, plus the dress rehearsal and the performance. Arrangements for any other collaborative services (extra rehearsals, qualifying recitals, recordings, concerto competitions, opera auditions, etc.) are the financial responsibility of the student.

**Staff pianists and Graduate assistant pianists:**

1) **For a full recital:**

The pianist is responsible for attending a 30-minute weekly rehearsal with the assigned student, as well as 30 minutes of the weekly lesson time, plus the dress rehearsal. The total amount of contact time cannot exceed 15 hours during the semester. The student can choose to accumulate up to 6 out of these 15 hours, and reschedule them later in the semester.

2) **For a single work or a half recital:**

The pianist is responsible for attending a 30-minute weekly rehearsal with the assigned student, as well as 30 minutes of the weekly lesson time, plus the dress rehearsal. The total amount of contact time cannot exceed 7.5 hours during the semester. The student can choose to accumulate up to 3 out of these 7.5 hours, and reschedule them later in the semester.

**Other considerations:**

The pianist will play the jury and studio classes free of charge, but recitals are the financial responsibility of the student, and the fee should be agreed upon at the beginning of the semester (suggested fee of $100-200, depending upon whether it is a half-recital or a full program). If the student requires any other services not delineated above, the pianist should be paid an hourly fee settled between both parties.

The student must contact the pianist **within ten days** of the assignment in order to arrange the transfer of music, to schedule a weekly rehearsal time, and to confirm that the lesson time works for everyone. If the instrumentalist or vocalist doesn't contact the pianist within ten days, then the assignment will be forfeited.

If a pianist is playing for a jury, the repertoire must be set **no less than a month before the jury.** If the pianist is playing a recital, the repertoire should be set at least **six weeks before the recital.** Accordingly, the students should give all music to the pianists before these timelines. If the pianists are notified of changes later than this, or they haven’t received the music, then the assignment will be forfeited and the student will have to find a different pianist and pay them out of pocket.

The relationship between collaborators is dynamic, requiring ongoing attention by all parties in order to foster communication, professionalism, respect, and artistic integrity. It
is the pianist’s responsibility to be well prepared for lessons and rehearsals. Students should talk to the pianist and to Prof. Otamendi if preparation is not satisfactory. Most conflicts can be resolved if communication is prompt and efficient. Making music together is a lofty place to be when professionalism and respect pervade the setting at every turn and from start to finish.

VIII. Productions

This section breaks down “productions” into four crucial and related parts—(A) scheduling (re: deadlines), (B) marketing, (C) procurement (travel, accommodations, pay, insurance coverage), and (D) philosophical considerations. Please be in the habit of considering scheduling, marketing, and procurement (A, B, & C) as connected. All three are necessary and time-sensitive. Embedded within the following text is School of Music policy concerning guest artists.

A. Scheduling Concerts, Recitals, Master Classes, and More

The event booking process is explained on the website under Faculty Resources.

1. Major and other ensembles events associated with the Ensemble Directors Council
   - Deadline: April preceding the academic year
   - When finalized, events and requested venues, dates, and times are firm, not soft, commitments.
   - Union Theatre (UT) negotiations should funnel through the Director of Operations (DoO); communications with the UT should be handled by the DoO only.

2. Faculty recitals, guest artists, master classes, studio recitals, recruiting events
   - Deadline: March and April preceding the academic year (see website for precise dates)
   - Submit the Event Request Form.
   - With one exception (see underline below), all proposals are subject to administrative approval.
   - The faculty sponsor accepts responsibility for organizing the event from start to finish, coordinating all facility and calendaring matters with the Production Manager, marketing matters with the Marketing Coordinator, and procurement matters with the Business Officer.
   - Guest appearances typically require special attention from the faculty sponsor.

Note 1: Occasionally, opportunities present themselves unexpectedly, resulting in after-deadline requests for guests. Guest artist/master class events that live within the regular studio class time and space, and involve no money need not have administrative approval. Guest artist/master class events that live outside the regular studio class time and space, and/or involve money require administrative approval. The approval process
considers return on investment, wear on students, complexities of scheduling, market saturation, finances, and staffing. Before you as a faculty member decide to make such a request, please consider this bigger picture.

Note 2: Faculty cannot require students to attend studio class when the time of studio class conflicts with students’ other classes and related curricular activities.

3. Student recitals
   - **Degree-required recitals** scheduled during first two weeks of each semester
   - **Non-required recitals** scheduled during third week of each semester
   - No recital scheduling will take place after the 3rd week of classes.

B. Marketing

   - Submit the Marketing Information Form.
   - The level of marketing support for each event is administratively predetermined. Whatever the level, the quality of event presentation is tied to the quality and timeliness of information submitted by the faculty sponsor.
   - Fall events deadline: the preceding May (see website for precise dates)
   - Spring events deadline: the preceding November (see website for precise dates)

Note: Prioritize completion of both the Event Request Form and the Marketing Information Form. They make possible the effective work of our production and marketing teams—teams that comprise professional staff and student workers. Timely completion of and follow-through on forms is a key piece of SoM productions strategy.

C. Procurement (travel, accommodations, pay, insurance coverage)

   Submit the Music Payee Request Form. **Do this even if your event does not involve cost to the School.** This form’s indemnification section covers us in terms of legal liability. If you have questions about procurement, check with Business Officer, Doris Butler, dbutler@lsu.edu

D. Philosophical Considerations: Recitals, Master Classes

   **Individual faculty who make recital/guest artist proposals beyond two in an academic year should prioritize these proposals.** Proposals in excess of two, while not discouraged, bring with them the challenges of wear on students, scheduling, market saturation, finances, and staffing. Limits will be applied.

   Our policies urge a proactive approach to programming, that is, one that is planned well in advance and thoughtful. Requests that make a case for planned well in advance and thoughtful will be given priority consideration. Occasionally, opportunities present themselves unexpectedly, resulting in after-deadline requests for guest artists. Proposals are subject to administrative approval in a process that considers return on investment, wear on students, complexities of scheduling, market saturation, finances, and staffing.
On one or more of these bases, an after-deadline request may be denied. If approved, productions and monetary support may be limited. Faculty may not require students to attend studio class when the time of studio class conflicts with students’ other classes and related curricular activities.

When programming is conceived and promoted as touching more than one area within the School, we may have fewer recitals in a given year, but more with horizons-extending impact on a wider swath of students, faculty, and community. This approach advocates for a broad, inclusive conception of music and music making and calls for more examples of faculty reaching across areas in building guest artist events. The School depends on the faculty to create the grass roots buzz among students and faculty about an event.

Creative scheduling of other venues reduces competition for a busy Recital Hall and spreads the wealth across campus. On campus venues include the French House (Jonathan Earle, Dean, Honors College), Coast & Environment Rotunda (Chris D’Elia, Dean), the Business Education Complex (Richard White, Dean), SoM 115, Tiger Band Hall, and St. Alban’s Chapel.

B. Use of Recital Hall and Other Performances Spaces

As the premier public recital and recording space of the School of Music, the Recital Hall is used primarily for faculty recitals, student recitals, guest artist recitals and master classes, dress rehearsals, and faculty recording. Additionally, it is open to scholarly presentations, limited studio classes, and mass student/parent events. It is reserved for piano tuning and maintenance on a schedule that varies with the recital/concert schedule.

Because it presents open access to recital pianos and audio equipment, and because its aesthetic appeal is compromised by burnt out light bulbs, which can be replaced only at ends of semesters, Recital Hall use is closely monitored. Requests for all use, including reasons other than those listed above, will be considered and approvals reserved for (a) faculty and students in the LSU music major, (b) justifiable reasons, and (c) those who, after use, can be depended on to return the space to neutral, which concerns the treatment of pianos, chairs, stands, lights, and doors. This latter point, on good stewardship, is critical.

Recital Hall Regulations
- For all use, the Recital Hall must be reserved. No exceptions.
- The primary user must make the request for use.
- The Recital Hall is available for other use on weekends only for faculty.
- Make the request 2 weeks in advance. Otherwise, use is at the discretion of the Director. Requests for next day use that arrive after 12:00 noon will be denied.
- Users will observe explicit use protocols, which will be distributed in writing.
- The student policy allows for one Recital Hall dress rehearsal. Requests for more than one will be denied.

Other Performance Space Regulations
• For all SoM and MDA rooms, a reservation must be completed before use.
• Other adequate rehearsal/performance space can be found in:
  o SoM 232: Chamber music room
  o SoM 331: Chamber music room
  o SoM 115: Choir rehearsal room
  o SoM 118: Orchestra rehearsal room
  o SoM 114: With noise reducing doors, 114 is a satisfactory space for self-recording.
• Students may self-record in the rooms listed immediately above.
• When the football schedule and SoM staffing allow, these rooms can be reserved on weekends. Requests for use that arrive after 12:00 noon on the Friday immediately preceding will be denied.

Process
• Complete the Room Reservations Form on the website.

C. School of Music Recording Procedures

In the spring of 2017, to both modernize and save cost, the Audio Engineer in consultation with the Dean transitioned to a new approach to recording concerts and recitals. High Definition (24 bits/48 kHz) audio files are transferred directly to a hard drive. A backup of this file is made to a second secure hard drive. Performers are sent links to an unedited, CD quality version of these audio files (16 bits/44 kHz).

At present, performers and their studio professor receive a link to a folder that contains the event, edited into tracks. These files are of CD quality (16 bits/44 kHz). For events that are recorded in the recital hall, the link will be sent within 24 hours. For events recorded outside the recital hall, the link is sent within 5 business days.

All recordings are stored on a hard drive in the recording booth. All recordings are backed up to a second hard drive. Access to these files is available to faculty upon request.

The LSU Library will receive mp3 versions of these edited recitals at the same time as the performers. Library staff will enter the event into their catalog with links to the individual tracks in the Digital Commons platform. These files will be available to anyone with an LSU ID. The time it will take to get them online is not known at present, but should be known in the near future.

D. 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.

E. 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.

F. Copies

In the School of Music, faculty have access to copy machines in SoM and MDA. Students have limited use of a copy machine in SoM 128.

IX. Business Office Procedures

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

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.

c. Short’s Travel. http://www.lsu.edu/administration/ofa/oas/acctpay/ShortsTravel.php
d. Lacarte Form. https://www.lsu.edu/administration/ofa/oas/acctpay/pdfs/as703.pdf
Appendix A, CMDA Faculty Bylaws

Louisiana State University
College of Music and Dramatic Arts
Faculty Bylaws

Article I. 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 Faculty 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.
   b. Meet formally with their faculty member at least once/semester and informally
      frequently during the year.
   c. Review faculty member’s curriculum vitae and other materials to be submitted for
      promotion and tenure for their consistency with PS 36T.
   d. In conjunction with the Dean, assist faculty member in meeting deadlines for
      promotion and tenure.
   e. Be available to junior faculty for advice and consultation
   f. Observe the faculty member’s teaching at least once/year
   g. 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.
   b. Observe the junior faculty member’s teaching once/year.
   c. Provide written report of observation to faculty member that will go in the faculty
      member’s promotion and tenure file once/year.
   d. Be available for advice and consultation as requested.

3. Mentees will:
   a. Reach out to mentor for advice and consultation.
b. Request teaching observations from mentor and peer reviewer.
c. Be sure written requests are part of promotion and tenure documents.
d. 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-1, College Committees: 2019-2020

**CMDA Committees 2019-20**

**Executive**
- Kristin Sosnowsky
- Jim Byo
- Joe Skillen
- Allie Prest

**Advisory**
- Tara Houston (21)
- Jim Murphy (20)
- Darrel Hale (21)
- Lori Bade (20)

**Curriculum**
- Pam Pike
- Kyla Kazachk挥发
- John Dickson
  (Theatre faculty)

**Promotion & Tenure**
- Alan Sikes (21)
- Seth Orgel (21)
- Willis Delony (20)
- George Judy (20)

**Awards**
- Andreas Giger, chair
- George Judy
- Willis Delony
- Shannon Walsh

**IT/Technology**
- Mara Gibson, chair
- Jesse Allison
- Isaac Pletcher
- Zach Hazelwood
- Bill Kelley

**Faculty Senate**
- I. Bazayev (19-22)
- Tara Houston (19-22)
- Matt Vangel (18-21)
Appendix C-2, School Committees and Divisions: 2019-2020

STANDING COMMITTEES

Music Advisory (director)
   Byo (chair), Bazayev, Campbell, Delony, Sims, Stanley, Talley

Curriculum Committee
   Peck (chair), McFarland, Stanley, McDonough, Bade

Promotion and Tenure
   Panel A: Pike (chair), Perry (chair-elect), Sims, Campbell, Delony
   Panel B: Bazayev, Moon, Stanley

AD HOC COMMITTEES

Bachelor of Arts
   Kemler (chair), Bowers, Stone

Graduate Education Working Group
   Inactive until further notice
   Boutwell (chair), Isbell, Pike, Skillen, Talley

Recruitment & Retention Committee and Scholarship Coordinators
   Jesse (voice), Wei (strings), Pike (piano), Stone (jazz),
   Campbell (woodwinds), Beloglavec (brass/perc), West (music education)

Ensemble Council
   Davis (chair), Allison, Borowitz, Croomes, Dickson, Gibson, Hebert, Jones,
   McDonough, Riazuelo, Shaw, Stone, Talley

Search Committees:
   Clarinet
   Orgel (chair), Pennington, Kemler, Campbell, Talley

   Viola
   Stanley (chair), Parker, He, Lilleslatten, Sims

   Associate Director of Band
   Talley (chair), Kemler, Isbell, Shaw, Delony, Athletics, Alumnus, Student

   Director of Orchestra Studies Search
   Skillen (chair), Parker, Wei, Dickson, Dietz, Bazayev, Gurt
Music Therapy
Isbell (chair), Stanley, Howe, Moon, West, Cassidy, Cindy Colwell (consultant, University of Kansas)

International Programs
Perry (chair), Otamendi, Parker, Wei, West

Music Divisions
Department of Bands/Ensembles – Talley
Academic Studies – Bazayev
Instrumental Studies – Kemler
Keyboard Studies – Delony
Music Education – Stanley
Vocal Studies – Sims

Program Review Committee
Byo, Bazayev, Howe, Bowers, Dietz

Mentees/Mentors/Peer Reviewers (reports due to Byo November 21, 2019)

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<th>Mentee</th>
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Appendix D, Summer Pay Details

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 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 E, 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](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.