

**Fort Hays State University**  
**DEPARTMENT OF MUSIC**  
**Student Handbook**



2008-2009 edition

## INTRODUCTION

This handbook is to be used by students in the Department of Music at Fort Hays State University. It is a collection of answers to commonly asked questions, departmental policies, and general information and procedures that students need to know in order to complete their degree programs and fulfill their academic obligations.

This handbook is not intended to be a complete collection of all policies, rules, and procedures of the University or Department of Music. You are encouraged to familiarize yourself with the FHSU student handbook. You are also encouraged to learn the classroom policies of each professor under whom you will study.

Disclaimer: This handbook is derived from the operating bylaws of the University and Department of Music. Should there be a conflict with any information in this handbook, the governing Department of Music bylaws and/or University bylaws will prevail. Updates to this handbook will be made on a yearly basis. Conflict of information or out-of-date information does not excuse any academic obligation on the part of the student. It is the student's responsibility to ensure they understand the policies and procedures of the University and Department of Music.

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## **1. Faculty Information**

### **FHSU Music Faculty and Staff**

**2008-2009**

#### **Chair**

**Mr. Ben Morris-Cline** – Studio cello/bass, Director of Orchestras, string pedagogy (Advisor)

#### **Staff**

**Ms. Tricia Lynch** – Senior Administrative Assistant

#### **On Campus Faculty**

**Dr. Laura Andrews** – Music education (Advisor)

**Dr. Paula Boire** - Studio voice, vocal pedagogy, diction (Advisor)

**Dr. Tim Crowley** – Theory, composition, music technology (Advisor) [on reassignment]

**Mr. Terry Crull** – Director of Choral Activities

**Mr. Brad Dawson** - Studio trumpet and Director of Jazz Studies (Advisor)

**Mr. John Huber** - Music theory, group piano, aural skills, studio piano (Advisor)

**Dr. Jeff Jordan** - Director of Wind Ensemble, music education, studio horn

**Mr. Dean Kranzler** - Studio percussion

**Mr. Matt Means** – Studio violin/viola, chamber music, HSO concertmaster

**Dr. Joe Perniciaro** - studio voice, Director of Opera (Advisor)

**Dr. Kristin Pisano** – Studio clarinet/saxophone, music history (Advisor)

**Dr. Irena Ravitskaya** – Studio piano, collaborative piano, group piano

**Dr. Timothy Rolls** – Music theory, composition, music technology

**Mr. Lane Weaver** - Studio low brass, Director of Athletic Bands, Director of Concert Band

**Ms. Kay Werth** – Studio flute/oboe/bassoon

#### **Off Campus Faculty (on-line learning)**

**Ms. Ann Crowley** – music appreciation

**Mr. Ben Markley** – music appreciation

**Ms. Katie Morris-Cline** – music appreciation

## Affiliate Programs

Ms. Cathy Drabkin – Director, Western Kansas String Academy

### 2. Hours of Operation

#### **MALLOY HALL BUILDING HOURS**

Monday – Saturday: 7:00 AM – 10:30 PM

Sundays: 8:00 AM – 10:30 PM

#### **MUSIC OFFICE (MH 137)**

Weekdays – 8:00 AM – 4:30 PM

Summer hours – 7:30AM – 5:00PM (M-T), 7:30AM – 11:30AM (F)

Please use the office for business purposes only. A student lounge is available for leisure, meals, and rest.

### 3. Storing your stuff

#### **LOCKERS**

Locker check-out is handled by the music office staff. Please see them for locker check-out/check-in. Students may be required to check-in their lockers at the end of the academic year, or to re-check a locker for summer session.

#### **HALLWAYS**

Please keep hallways clear of personal belongings. It is unsightly, makes travel in the hallways difficult, and is against fire codes. Please do not use hallways as a place to lounge and/or eat. A student lounge can be found on the second floor for such purposes.

#### **INSTRUMENT CASES**

There is often not enough room to bring your instrument case into the rehearsal hall. Do not leave it in the hallway – put it back into your locker before you enter the rehearsal hall.

### 4. Using our stuff

#### **COPIER POLICY**

Copies in the Music Office are \$ 0.10 each, payable immediately to the office staff.

#### **FACILITIES**

Please use our facilities with care. We want to maintain and improve the physical conditions of the building, and we need your help to do so. Proper disposal of waste, turning off lights when you leave a room empty, cleaning up your belongings, keeping your belongings in your locker - these are all ways in which we can all do our part to ensure the building is clean and looks cared for.

#### **LIBRARY MATERIALS**

Materials may be checked out from Forsyth Library. There are also many on-line resources that can be found via the Forsyth website.

## **STUDENT LOUNGE**

A student lounge is located on the second floor next to classroom 212. Please use this facility for resting and eating. Please do not eat and/or lounge in the hallways.

## **UNIVERSITY INSTRUMENTS**

University owned instruments are rented to FHSU students enrolled in departmental ensembles for a fee. Bring a check payable to the "Department of Music" to Tricia in MH#137. After you have paid the instrument usage fee, the department will check the instrument out to you for the semester. There will be a rental agreement you will need to sign in order to use our instruments, and you will be responsible for negligence.

## **UNIVERSITY PIANOS**

Please treat pianos with care and respect. Please do not place food or drink on pianos, or use them as storage areas.

## **5. Communication**

In general, the better your communication, the better your education and connections with faculty and students. Be sure to stay informed, communicate, and plan ahead.

## **BULLETIN BOARDS**

Check bulletin boards often for messages from the Department of Music. It is the common way in which we are able to communicate with the student body at large. Faculty members often communicate with students using bulletin boards on their doors or outside their offices. It is your responsibility to keep up with announcements. Upcoming event information can be found in a display case outside of the music office. You should also check the website for updates to the calendar.

## **EMAIL**

Most faculty use email to communicate with students. Often, the only email we have is your tiger email. Check email daily to ensure you are not missing an important communication from your professors. It is your responsibility to ensure timely communications. Be sure to respond immediately to your professors.

## **6. Getting Involved**

### **STUDENT ORGANIZATIONS**

There are many ways to get involved in the Department of Music, including organizations and events. Through these organizations, you will make new connections, learn new skills, and gain valuable experience for your future.

#### **1. COLLEGIATE MUSIC EDUCATORS NATIONAL CONFERENCE (CMENC)**

CMENC is an organization for individuals with an interest in music. The primary focus is the advancement of music education in today's society. Activities promote music education as a field of study and as a profession.

#### **2. SIGMA ALPHA IOTA (SAI)**

Sigma Alpha Iota is a professional music fraternity for women.

#### **3. PHI MU ALPHA (FMA)**

Phi Mu Alpha is a professional music fraternity for men. The chapter is inactive at this time.

#### **4. MUSICAL ARTS COUNCIL**

The MAC is a student leadership organization in the music department and is involved in issues ranging from recruitment and public relations to student involvement and hospitality.

#### **ENCORE SERIES**

The Encore Series performances are presented throughout the year by the Memorial Union Activities Board (UAB). Many of these events will count as recital attendance. Students may purchase tickets at the Student Service Center in the Union. Purchasing a season ticket can save you money and inspire you to attend all of the performances.

#### **PERFORMANCE OPPORTUNITIES**

There is no greater way of honing your skills than through performance. Honor recitals, competitions, festivals, ensembles, studio performance classes – these are all ways to gain invaluable experience through performance. Watch bulletin boards for opportunities, and talk to your major professor about getting more performance into your education.

### **7. Practice Rooms/Classrooms**

#### **PRACTICE ROOMS**

Practice rooms are located in the center of the first and second floors of the music wing in Malloy. They are available for use whenever the building is open. Please do not leave personal belongings in your room, or leave the room vacant for longer than 15 minutes.

#### **REHEARSAL HALLS/CLASSROOMS**

115 (Palmer Recital Hall) and room 126 (large group rehearsal hall) and all classrooms must be reserved ahead for practice times. To reserve these rooms ahead of time, see the music office. Regularly scheduled classes, ensemble rehearsals, faculty use, and special events all take precedence over practice usage in these spaces.

### **8. Academic Policies**

#### **ACCOMPANISTS**

##### **Student/Accompanist Guidelines**

1. Submit music to accompanist no later than one week prior to the first rehearsal.
2. It is a student's responsibility to contact accompanist to set rehearsal times.
3. Come to each rehearsal with the accompanist on-time, prepared, and ready to work.
4. Rehearse with your accompanist on assigned material *before* bringing accompanist to lesson.
5. Notify accompanist in advance of any changes and/or cancellations of lesson and rehearsal times.
6. If a student is working with an accompanist who is enrolled in the Collaborative Piano Class, that student will be required to perform in the class as requested by the class instructor.

## APPLIED LESSONS

Concurrent applied lessons for any one music-major student will be limited to a maximum of 4 credits spread over 3 fields, as determined by the student's advisor and major professor. One half-hour lesson per week for the fall or spring semester equals one credit. In the summer, an hour-long lesson per week equals one credit. Individual practice time is a required part of the course and the amount required per week is to be determined by the professor.

Attendance and punctuality are essential elements in applied lessons. It is reasonable for applied teachers to adopt and enforce an attendance policy which requires students, whenever possible, to make all reasonable efforts to notify the teacher in advance of a possible absence. Make-up lessons are to be scheduled at the discretion of the teacher, but it should be made clear to the student that excessive absence and/or tardiness (for whatever reasons) will impair the chances for success in the course. In cases where the teacher must miss a lesson, a make-up lesson will be scheduled at a time mutually convenient to the student and teacher.

## AURAL SKILLS JURIES

Students enrolled in aural skills courses must complete a juried proficiency examination at the completion of each level. At the conclusion of the four-semester sequence, the final grade of students who do not demonstrate mastery of aural skills at the minimum expected level is withheld. The minimum expected level is a C or higher grade in sight-singing, ear-training, and application. In such cases, a grade of incomplete is given until such future time as the student demonstrates, either after repeating the last course or following individual study, that the expected competency has been achieved. In accordance with university policy, an incomplete grade is automatically converted to a grade of "NC" after one year.

## CONVOCATIONS

The Department of Music will hold a series of Convocations every semester for student performances on Thursday at 2:30 p.m. The number and dates of Convocations will be determined at the beginning of the academic year by the Department Chair and will be communicated to students and faculty. ***Student attendance is required.***

The purpose of the Convocation is to showcase the very best student performances in the department, and as such should be considered an honor. Students will be recommended by their applied teachers for inclusion in a Convocation. Recommended students should display a high degree of musical competency, ability, and performance readiness.

On Tuesdays and Thursdays at 2:30 p.m. that Convocations are not scheduled, rooms will be reserved for studio performance class purposes. See your studio teacher for exact dates and times of studio performance classes.

## ENSEMBLE PARTICIPATION

Participation by students in more than one ensemble in a semester can be valuable to both the student and the department. Care must be taken, however, to protect a student's commitment of time or energy to ensembles, especially if such participation interferes with adequate academic progress. **Advisors will work within the guideline to enroll each student in no more than ten (10) contact hours of ensemble rehearsal per week, per semester. Exceptions to this must be made in consultation with the student/advisor/and major professor.**

## JURIES

Juries are a necessary fact of life for music majors. Everyone has one with his or her major performance area each semester. Each student must sign up for a time to perform on a sheet posted by studio faculty. The sheet will be posted approximately one week before finals week. Sign up early for the best time. Juries are conducted by two or

three professors, including your private instructor. See your applied professor for jury requirements.

### **MUS 461 HEARING**

Students desiring to be admitted to MUS 461 applied lesson study must prepare a 30-minute program and schedule a jury with the entire music faculty. The program should incorporate music of diverse styles and/or historical periods, and researched program notes must be submitted at the jury, along with a list of repertoire studied during college up to that point. Faculty members will provide written feedback to the student based on the jury. At the conclusion of the jury, the music faculty members present vote to admit the student to MUS 461. A two-thirds majority is required for admission to this level of study.

### **PRE-DIRECTED TEACHING REVIEW**

[effective for students entering in the Fall, 2002 semester]

All students in the Bachelor of Music in Music Education degree program will be reviewed by the music faculty at the completion of the semester prior to applying for directed teaching. In order to be approved by the department chair for directed teaching approval, each student must complete the following requirements:

- 1) grade of C or higher in MUS 284 and 288 or 289
- 2) have progressed to the MUS 451 level of applied study in their principal performing medium
- 3) an interview with a music education faculty jury.

The music education faculty jury will consist of music education faculty members who have had experiences as music educators in the public schools. This *ad hoc* jury will be appointed by the department chair each year. The interview will consist of questions relating to the desired attributes of a music educator including methodology, classroom/rehearsal strategies, demonstration of conducting skills, pedagogy, etc. The completed review instrument will be placed in a central file in the music office. A copy will be given to the student and advisor.

Possible results of the music education jury interview include:

- 1) recommendation to the department chair for admission to directed teaching without concerns,
- 2) recommendation to the department chair for admission to directed teaching upon completion of specified additional coursework,
- 3) recommendation to the department chair that admission to directed teaching be denied.

### **SCHEDULE CONFLICTS**

We recognize that many students work in addition to attending classes. However, our policy is that education comes first. In the event of a schedule conflict between work and school, school comes first. Students will not be excused from performances, rehearsals, or classes due to conflicts with other responsibilities.

### **SENIOR RECITAL POLICY**

#### **a. Definitions**

The term "senior recital" is used to mean a public student performance typically scheduled during public hours that fulfills degree requirements. It does not mean Convocations or studio labs.

A "faculty panel" is an ad hoc group of faculty assembled to hear a student's recital (or portion thereof) for the purpose of approving it for public performance and making recommendations on content, program order or other matters deemed appropriate. The faculty panel should consist of at least three faculty members, and be of an odd number. The faculty panel should consist of faculty members from the

student's area of study. The following faculty groupings for panels are suggested: Brass/Percussion, Voice/Choir, Strings/Piano, Woodwinds/available faculty members.

A "full" recital consists of a minimum of 50 minutes of music.

A "half" recital consists of a minimum of 25 minutes of music.

#### **b. Approval**

Permission from the student's studio teacher.

Permission from a faculty panel by means of a hearing. The hearing will be held between 3 and 4 weeks in advance of the recital. It should be scheduled at a time that avoids class conflicts for everyone involved. The student should demonstrate ample ability/potential to present a polished recital. The student should pass with a majority of faculty votes. Faculty on the panel are encouraged to consult with one another regarding the hearing decision.

#### **c. Course Registration**

Any student giving a senior recital must be enrolled in MUS 099. Enrollment in MUS 099 must be concurrent with enrollment in MUS 451 or 461.

#### **d. Degree Requirements**

Bachelor of Music in Performance - a full senior recital

Bachelor of Music in Music Education - a half senior recital (A full recital is permissible subject to approval by the student's studio teacher and the faculty panel.)

Bachelor of Arts in Music - no required recital

Additional recitals (i.e. electives, minors, sophomore recital, junior recital, etc.) should be assigned judiciously, subject to approval by the faculty in the appropriate applied area. Scheduling of these recitals is subject to calendar availability and Department Chair approval. Such recitals may be best suited for informal/unofficial recital settings and studio performance labs.

#### **e. Dress and Deportment**

The studio teacher will instruct the student on appropriate dress and stage etiquette.

#### **f. Memorization**

Memorization is required of piano and voice students, and for the appropriate literature of string students (solo works, concertos, show pieces). For others, memory is required at the discretion of the instructor.

#### **g. Programs**

Complete program text must be submitted to the student office assistant three calendar weeks in advance of the recital after the recital hearing has been passed. Final-copy program text must be approved by the studio teacher one week before the senior recital. Student/teacher will be responsible for proofreading of the program. Programs will be printed by the department in a standardized format (University letterhead, 8 ½ X 11). Students desiring extra copies of the program may reimburse the Department of Music for the cost. It is the student's responsibility to ensure that programs are submitted to the office in a timely manner.

The following program information must be submitted in a Word document:

- a. Name of all performers and instruments
- b. Title of all works (including all movements titles)
- c. Composers of all works, including composer dates
- d. Time, date, and location of recital
- e. Correct order of program
- f. If the student wishes to include program notes, they must not exceed one page in length, and will be printed on the back of the program page.

#### **h. Repertoire**

The studio teacher has authority to approve repertoire for a recital. It is understood that the repertoire will be of the highest quality, consistent with professional and academic standards, and representative of the teacher's expectations for the student's abilities, academic and artistic goals, and aesthetic criteria.

#### **i. Scheduling**

All recitals must be scheduled as far in advance as possible to reserve the date and room. It is recommended that students reserve their recital dates at the beginning of the academic year. All recitals are scheduled through the Department Chair. Student recital dates will be determined in advance by the Department Chair, and students will have their choice of those dates.

Whenever possible, no single half senior recitals should be scheduled. In no case will a recital be scheduled opposite another Department of Music performance or regularly scheduled rehearsal.

The student is entitled to one dress rehearsal in the hall; other rehearsals may be scheduled if reasonable, subject to room availability.

#### **j. Times and Dates**

Weekday evening times are available for senior recitals. Evening recitals will begin at 6 p.m., 7:00 p.m., and 8:00 p.m. The Chair of the Department will make the final decision regarding recital time.

#### **k. Stage Manager Assistance**

Arrangement for all necessary assistance is the responsibility of the studio teacher/student. A request for Stage Manager services should be filled out and turned in to the Stage Manager mailbox no later than fifteen (15) working days before the recital. Requests are available from the office or on the website.

#### **l. Venues**

Palmer Hall (MH Room 115) is the normal site for senior recitals. Other performance sites may be utilized when performance media, audience size or other calendar considerations justify it. The Department Chair will have final authority to approve alternate performance venues.

### **SOPHOMORE REVIEW**

All music education majors will be evaluated at the end of their sophomore year. Transfer music education major students will be evaluated at the end of their second semester at FHSU. Students will appear before an ad hoc committee appointed by the department chair. The music education coordinator serves as standing chair of this committee. Following the interview, the committee will write an advisory recommendation concerning the student's potential for success in the field of music education and suggestions for improvement. A copy of this recommendation will be sent to the student's advisor and the department chair.

## **STUDENT TEACHING CONCURRENT ENROLLMENT**

Concurrent enrollment in music courses by students enrolled in student teaching is discouraged. Students may enroll in MUS 099, 151, 251, or 451 concurrently if these requirements have not been met prior to the student teaching semester, but this practice is strongly discouraged. Ensemble enrollment while student teaching is forbidden.

## **9. Music Scholarships**

### Named Awards:

Students receiving named awards from living donors are required to send a personal letter of thanks to the donor each fall semester. Please see Tricia Lynch as early in the fall as possible to see if you need to write a thank you note to a donor. You should tell the donor about yourself and your career plans. Donors to the department are very interested in seeing their money assist with the educational and career goals of FHSU music students. It is your duty to recognize their kindness and generosity in offsetting the cost of your education.

### How to Keep Your Scholarship:

1. Every student with a scholarship needs to file a renewal application by early March. A renewal contract will be sent to you with a deadline for return. Please see Mr. Morris-Cline if you have any scholarship questions.
2. Every student needs to maintain a 3.0 GPA. This will be checked by the Scholarship and Recruitment Committee after each semester.
3. Every student needs to maintain enrollment in the required studio lesson and ensemble, and should meet the requirements of the scholarship contract.

## **10. Career Options in Music**

An Inventory, an Overview, but not an Exhaustive List

"While some parts of the [music] field are tremendously overcrowded, *there is an actual shortage of qualified people in other areas*. A complete inventory of music-related occupations reveals an astonishing diversity. The individual searching for employment in music will discover a very large number of career options." (David Baskerville)

- Composer
- Arranger/Orchestrator
- Editor
- Copyist
- Conductor/Music director
- Producer
- Engineer
- Musical Theater Director
- Video or film producer or director
- Performer
- Accompanist
- Vocal coach
- Teacher

- Administrator
- Music therapist
- Church musician
- Lyricist, librettist, playwright, music critic
- Artist manager or agent
- Music salesperson
- Acoustical engineer
- Piano technician
- Arts lawyer
- Start your own business....

For more information, consult with a faculty advisor.

## **11. A Brief Overview of FHSU Music Degree Programs**

*Bachelor of Arts (B.A.)* - Liberal arts degree that combines music study with study in areas outside of music; includes study of a foreign language (10 hours). Ideal for students who want to pursue combination fields such as music and business or music and technology. A senior recital is not required for this degree. Performance requirements are less stringent than those of the Bachelor of Music degrees below.

*Bachelor of Music in Performance (B.M.)* - Professional degree where the majority of course work is taken in music. Intense focus on solo performance usually leading to graduate work or performance careers. The culminating project for this degree is a senior recital.

*Bachelor of Music in Music Education (B.M.)* - Professional degree where about half of the course work is taken in music. Requires 28 hours of course work in the College of Education to prepare the student for a career as a music educator in the public schools. Culminating projects are a senior recital and directed teaching in the public schools.

*Bachelor of Music in Composition (B.M.)* – Professional degree where the majority of course work is taken in music. Intense focus on theory and composition usually leading to graduate work or composition careers.

*Bachelor of Arts in Music Technology (B.A.)* – Liberal arts degree that combines music and music technology study with study in areas outside of music; includes study of a foreign language (10 hours). Ideal for students who want to pursue combination fields such as music technology and business. A senior recital is not required for this degree.

*Minor in Music* – A 20-hour degree program that can be earned in connection with any major degree program at FHSU. The music minor is a prescribed degree program.

*Minor in Music Technology* – A 21-hour degree program than can be earned in connection with any major degree program at FHSU. The music minor is a prescribed degree program. See Dr. Tim Crowley for more information.

FLOW SHEETS FOR ALL DEGREES AND THE MUSIC MINOR ARE AVAILABLE FROM MUSIC ADVISORS

## **SELECTED GRADUATE MUSIC DEGREES (not offered at FHSU)**

Master of Music (M.M.) - Advanced professional training in a specific area of music (performance, conducting, theory, composition, history, education, church music, etc.)

Master of Music Education (M.M.E.) – Advanced professional training in pedagogy and music education.

Doctor of Musical Arts (D.M.A.) - Terminal degree in music performance (or conducting, composition, accompanying, etc.), usually for college professors or administrators.

Doctor of Philosophy (Ph.D.) - Terminal degree in music for areas with a research emphasis such as theory, history, or music education, usually for college professors or administrators.

Doctor of Education (Ed.D.) - Terminal degree in music education, usually for public school administrators or college professors.

## **12. Undergraduate and Graduate Grade Appeals Policy**

Step 1: All students are obligated to confer informally with the instructor responsible for assigning a disputed grade, if that instructor is available. If a student has not previously conferred with the instructor, she or he is advised to do so within 20 class days following assignment of the grade. It is assumed that where simple clerical errors or errors in computation have occurred, informal consultation with the instructor will resolve any disagreement.

Step 2: If the student remains dissatisfied with the instructor's explanation and the assigned grade, or the instructor is not available, she or he may arrange a consultation with the department chairperson (see note below). The chairperson has the discretion to affirm the instructor's decision, or arrange for further consultation between instructor and student (to include the chairperson). Such action on the part of the chairperson shall be taken and communicated to the student within ten working days of the student's request for consultation with the chairperson.

If the situation is not resolved, the student may request a formal departmental administrative hearing for the purpose of assessing whether or not course standards and procedures for evaluation were properly established, enacted, and carried out (procedural due process). The student initiates such a formal administrative hearing by submitting a written statement of fact and appeal to the department chairperson. This letter must be submitted within 10 working days of the student's receipt of notification by the chairperson of an affirmation of the instructor's decision, or a decision by the chairperson following a consultation involving the instructor, student and chairperson, but not later than the end of the first full semester following assignment of the disputed grade.

The departmental hearing is to be conducted by a committee of two tenured faculty members of the department, selected by the student from a list of all tenured faculty members of the department, excluding the instructor who assigned the disputed grade, if the student is willing to make such a selection. Otherwise, the two faculty members shall be selected by the department chairperson. The focus of the committee shall be to determine whether the disputed grade is due to an

identifiable error, or whether the course standards and evaluation procedures were properly established and carried out and whether such procedures were made reasonably clear to the class and should have been received and understood by a competent student qualified to take the class. If the two committee members cannot agree as to a conclusion, the disputed grade shall be determined in favor of the instructor assigning the grade.

If a departmental administrative hearing is requested, such hearing is to be completed and the results communicated, in writing, to the student within ten working days of the receipt by the department chairperson of the request for such hearing.

Step 3: If the student remains dissatisfied with the results of the formal departmental administrative hearing, she or he has the right to a University appeal. The student is responsible for initiating the appeal process by submitting a second written statement of fact and appeal to the Provost. This letter must be submitted within 10 working days after receiving the results of the departmental administrative hearing.

Note: If the instructor assigning the disputed grade is the department chairperson, all references to the chairperson in this policy statement shall be replaced by references to the Dean of the College of Arts and Sciences.

### **13. Statement of Student Rights Regarding a Learning Environment**

We, the faculty in the Department of Music at Fort Hays State University, affirm the following rights for each student we serve in the course of our duties as educators:

1. The right to instruction based on adequate preparation and planning by the instructor.
2. The right to expect a faculty member to be interested in, and demonstrate commitment to, the role of teaching.
3. The right to receive substantive course content and the opportunity to attain course objectives as specified by the published course description.
4. Entitlement to a just, fair, and respectful classroom environment that allows for the freedom of speech.
5. The right to confidentiality.
6. The right to know the system on which one is to be graded, and to be rewarded according to one's course accomplishments or mastery of the course material.
7. Access to the instructor outside of class time at posted office hours.
8. The right to evaluate both course and teacher.

### **14. Harassment**

#### **POLICY RELATIVE TO HARASSMENT ON THE BASIS OF RACE, RELIGION, COLOR, NATIONAL ORIGIN, GENDER, AGE, SEXUAL ORIENTATION, MARITAL STATUS, VETERAN STATUS, OR PHYSICAL OR MENTAL DISABILITY**

Fort Hays State University is committed to an environment in which students, faculty, administrators, and academic staff (both classified and unclassified) can work together in an atmosphere free from all forms of harassment, exploitation, or intimidation.

It is the policy of FHSU to prohibit harassment of individuals on the basis of their status as a member of a protected class, which includes race, color, religion, age, national origin, marital status, veteran status, gender, sexual orientation or a physical or mental disability. The protection afforded by this policy apply equally to all segments of the University community, i.e., students, unclassified personnel, classified personnel, and employees of associated corporations.

## **DEFINITION OF HARASSMENT**

Harassment includes- but is not limited to - verbal, physical, or written behavior directed toward or relating to an individual or group on the basis of their protected class status and has the purpose or effect of 1. creating an intimidating, hostile, or offensive work or educational environment; 2. interfering with an individual's work, academic performance, living environment, personal security, or participation in any University-sponsored activities; 3. threatening an individual's employment or academic opportunities.

This definition also applies to harassment of persons because of their association with or support of members of a protected class.

Harassment on the basis of gender is further defined as any behavior which through inappropriate sexual content or disparagement of members of one gender has the same purpose or effect as items 1, 2, or 3 above. Any behavior, whether verbal or physical, constitutes sexual harassment if: 1. unwelcome sexual advances, requests for sexual favors, or other verbal or physical conduct of a sexual nature (e.g. uninvited touching) are made a condition of an individual's employment or education; 2. unwelcome sexual advances, requests for sexual favors, or other verbal or physical conduct of a sexual nature are used as a basis for employment or academic decisions affecting that individual (e.g. grades, evaluations, promotions, letter of recommendations); 3. unwelcome sexual advances, requests for sexual favors, or other verbal or physical conduct of a sexual nature have the purpose or effect of unreasonably interfering with an individual's academic or work performance or creating an intimidating, hostile, or offensive working or learning environment (e.g. sexual innuendo in the classroom).

Any reprisals taken against an individual for reporting, objecting to, or serving as a witness about harassment of a member of a protected class will be considered a separate and distinct act of harassment.

While some examples of harassment, such as physical and verbal assaults, are easily identified, more frequent and generalized instances, such as blatant and subtle graffiti and insensitive use of language - including epithets and "humor" - often go unacknowledged. All of the above instances are equally demeaning and violate the spirit of this policy.

Under Title VII of the Civil Rights Act of 1984, employers are responsible for the actions of their agents. Supervisors and employers are accountable for actions of employees if those supervisors and employers are aware of or should have been aware of any harassment.