

**University of the Pacific
Conservatory of Music
Criteria and Procedures For
Faculty Evaluation and Promotion and Tenure
Approved by the Conservatory Faculty, May 5, 2010
revision: April 2015**

I. Introduction

These criteria and procedures shall serve as guidelines for the Dean and the Faculty Evaluation committee of the Conservatory of Music in making recommendations for faculty evaluation and for promotion and tenure. It is the policy of the Conservatory that the faculty shall consist of the most highly qualified person available. Nothing in these guidelines shall be construed so as to prevent the Conservatory from acting within University guidelines and policies in pursuit of the objective.

II. Tenure

The future distinction of the Conservatory of Music depends in large part upon the quality of the judgment exercised in making tenure decisions. For this reason, and because the awarding of a tenured appointment represents a commitment of substantial resources on the part of the University, each such recommendation will be made with the greatest possible care and will be the result of thorough and rigorous scrutiny of all relevant information.

The extended commitment inherent in the granting of the tenure requires not only the potential for future achievement, but also a firm record of past achievement. It is expected that each person awarded a tenured appointment will be the most highly qualified available person for the position in terms of teaching, scholarly and artistic activity, and professional service. It is further expected that each candidate will show clear evidence of the potential to achieve the rank of full professor.

III. Allocation of Effort

The *Faculty Handbook* states: “As a University-wide criterion in evaluations for promotion and appointment with tenure, a sustained record demonstrating high quality teaching in the areas of academic responsibility is most important. A sustained record demonstrating high quality scholarship or artistic achievements in the field of academic appointment is next in importance. Relevant University and professional service is expected of all faculty. While teaching and scholarship are weighted higher in promotion and tenure decisions, University and professional service is required and will be evaluated according to unit guidelines and the professorial rank being considered. Evaluation should emphasize quality, and quantity shall not be evaluated with an emphasis equivalent to or greater than quality.” (7.5.4.a Evaluation Criteria Defined; please refer to the *Handbook* for more details) To this end, the following general guidelines for allocation of effort are established:

Teaching	50%
Scholarly and/or Artistic Endeavors	25%
Professional Service	15%

This leaves 10% of a faculty member’s workload to be assigned in a way that serves the interests and needs of the individual, the Conservatory, and the University.

Each full-time member of the Conservatory of Music is expected to engage in teaching, scholarly and/or artistic endeavors, and professional service.

- Untenured faculty members must adhere to at least a 50% teaching and 30% scholarly or artistic endeavor allocation, and no more than 20% service allocation of effort in order to establish themselves in all phases of their University careers. Service especially should not exceed the stated percentage.

- The Conservatory employs a system of differential allocation of effort for tenured faculty, recognizing both the individual's goals and the Conservatory's needs. The following flexibility is possible: 50-70% for teaching; 25-40% for scholarly/ artistic endeavors; and 5-20% for service. The total must be 100%. The appropriate balance of activities and the duration of the assignment should be discussed first with the faculty member's department chair and then with the dean. The faculty member and the dean will determine the final allocation of effort and the period of time to which it applies. The weights that a tenured faculty member determines in consultation with the dean must total 100%, and they must give more weight to Scholarly and/or Artistic Endeavors than to Service.

IV. Performance Expectations for Full-time Faculty Members

In the Conservatory of Music, full-time faculty members, both tenured and untenured, must maintain an acceptable standard of performance in all areas of responsibility. It is recognize that teaching, scholarly and / or artistic interests and service responsibilities change and develop over time. Regardless of the nature of these changes or the amount of effort allocated to each activity, the standards for achievement remain high throughout the faculty member's tenure at the University. An evaluation of at least *adequate* (on a scale of *exceptional, very good, adequate, marginal, poor*) must be achieved to indicate an acceptable level of performance. If a faculty member fails to achieve a rating of *adequate* or higher in teaching, scholarship and/or artistic endeavor, or service, the faculty member and the Dean will develop a plan to address the areas of concern. In such cases, the faculty member may request a review of the evaluation by the Faculty Evaluation committee if he or she disagrees with the evaluation. Continued failure to achieve an acceptable level of performance will result in a review by the Faculty Evaluation Committee and a recommendation to the Dean. The Conservatory complies with University evaluation and grievance guidelines.

V. Goals and Procedures for Annual Faculty Evaluation

The Conservatory of Music will conduct an annual evaluation of its faculty that will yield information to assist in Conservatory planning, merit salary decisions, assessment of progress toward promotion and/or tenure, differential allocation of effort, individual career planning, decisions regarding reassignment of responsibilities, strategies for renewal or development, and documentation for special recognition. The Conservatory's criteria for evaluation and promotion and tenure will serve as the standard by which accomplishments are evaluated. Untenured faculty will be evaluated each year by the Faculty Evaluation Committee; tenured faculty will be reviewed by the committee once every five years.

VI. Faculty Responsibility

It is each faculty member's responsibility every year to prepare a Faculty Report of Activities for evaluation which might be accompanied by supporting materials to document teaching, scholarship and/ or artistic accomplishments, and professional service during the calendar year under review. . Possible accompanying materials include, but are not limited to, peer reviews of teaching, copies of research productivity, printed programs and/or review of performances, course syllabi, and so forth. Course evaluation forms are available electronically and do not need to be included. Failure of a

faculty member to submit a Faculty Report of Activities by the announced due date may result in a negative evaluation and may be interpreted as a waiver of opportunity for merit salary consideration for that year.

VII. Student Assessment of Teaching and Advising

Students will assess teaching using Faculty/ Course Evaluation forms each semester in all classes taught by Conservatory faculty. The results of the evaluations are available to the individual faculty members following final examinations and juries each semester, and to the Faculty Evaluation Committee during the annual review of untenured faculty, as well as during the five-year review of tenured faculty. The results will be available online, within Inside Pacific. Students will evaluate advising once each year using an instrument designed for this purpose. These results are available to the individual advisor and the Faculty Evaluation committee as well.

VIII. Procedure for Annual Evaluation

Each faculty member will submit a report to the Dean of the Conservatory, usually in February (exact date TBD every year), as outlined under Section VI. The Dean will also review the student assessments of teaching (and advising, if applicable) collected during the calendar year under review. The Dean, who will consider all available information, will do the annual evaluation. The Dean will communicate the results of the evaluation to each faculty member in writing in accordance with the University's evaluation timeline, and no later than the beginning of the following Fall Semester.. Each faculty member will meet with the Dean annually to discuss the member's productivity, evaluation, and expectations for the upcoming year and beyond. As established in Conservatory Bylaws, untenured tenure-track faculty members will also be reviewed by the Faculty Evaluation Committee yearly as part of the annual evaluation process, and the FEC will prepare a report that will be available to the Dean before the meeting with the faculty member. The Dean will mentor each untenured tenure-track faculty member during an individual meeting annually. The Dean's letter of evaluation will inform the faculty member as to his or her progress in the tenure process. The process is designed to mentor and develop as well as evaluate the faculty member.

IX. Procedure for Five-year Evaluation

Tenured faculty member will receive a full evaluation every fifth year, according to the Faculty Handbook (7.5.3), unless there has been an evaluation for promotion or reassignment in the two years prior to when such an evaluation would be due. Fifth-year evaluations will employ the same criteria as other evaluations. Materials used for the review will include Faculty Report forms for the period, student evaluations, evidence of scholarly and creative activities, and any supporting materials that can inform the evaluation. The Faculty Evaluation Committee will examine the materials, conduct classroom/studio visits and prepare a report for the Dean. The Dean will also examine all materials and meet with the faculty member to discuss the report and its conclusions. There will be no formal vote by the Conservatory faculty in this process.

X. Procedures for Review for Promotion & Tenure

These procedures will be followed by all Conservatory of Music faculty members who are applying for promotion in rank or for continuous tenure at the University of the Pacific.

The Faculty Evaluation Committee, when preparing the report for a promotion and tenure case, shall be constituted as follows, in accordance with the Faculty Handbook , 7.5.5.e: three tenured faculty members of the Conservatory (i.e. the standing Faculty Evaluation Committee); one Conservatory faculty peer of the evaluatee, tenured if possible, chosen from a slate of three submitted by the evaluatee;

a student (preferably from the department of the candidate, if not from any department of the Conservatory), chosen from a slate of five submitted by the evaluatee; a faculty member from outside the Conservatory, chosen from a slate of five submitted by the evaluatee. The membership of the Committee shall not include the chair of the candidate's department. All members of the Committee are voting members.

A. Assembling a dossier

1. All materials for the candidate's dossier will be prepared and assembled in accordance with the University's standards, guidelines, and timelines.
2. At present, the University Guidelines require that the dossier include:
A dated signature of the faculty member being evaluated should be included on the cover sheet to indicate that the faculty member has read the entire portfolio including unit committee's report and the dean's evaluation, and has had the required number of days to respond
Dean's Letter
Department Chair's Letter
Evaluation Committee Report
A current curriculum vitae
A narrative self-evaluation which addresses teaching, philosophy, scholarship and/or creative activity, service to a unit, the university, community, profession or discipline, and the candidate's role and any evaluation of this role in advising students
Course/teaching evaluations and summary data
Selected course material
Selective samples (or appropriate representation) of scholarship and/or creative activity should be included
External Reviews
Other materials- Inclusion of congratulatory letters should be highly selective
3. In addition to standard University procedures, Conservatory of Music faculty members will assemble dossiers that contain the following:
 - Letters of support from past and current students
 - Letters of support from professional colleagues, both from on- and off- campus
 - Letters from external evaluators that evaluate the candidate's scholarship/performance/creative activity within the context of the candidate's teaching and service workload.
4. To obtain the information and letters noted above, the following will be done:
 - a) *Letters from students.* The candidate will prepare a list of names with complete accurate addresses of those to be contacted. The Dean will write each person requesting a letter of support. There is no limit on the number that may be contacted, but it is suggested that this should lead to no more than 12-15 letters. No materials (c.v., resume, recordings, publications, etc.) will be sent.
 - b) *Letters from professional colleagues.* The candidate will prepare a list of names with complete accurate addresses of those to be contacted. The Dean will write each person requesting a letter of support. There is no limit on the number that may be contacted. A c.v. should accompany these requests, but no additional materials (recordings, publications, etc.) will be sent.
 - c) *External Evaluators.* The candidate, Chair of the candidate's department and the Office of the Dean will prepare short lists of potential reviewers. Two from the candidate's list will be chosen to be reviewers of the candidate's record of accomplishment. Two more will be chosen from the names supplied by the Chair of the Department and the Dean. It is expected that external evaluators will be

people of standing in the profession without close professional ties to the candidate.

The candidate will prepare a packet of materials for the external evaluators that will contain the following: curriculum vitae, including a comprehensive list of scholarship/performance/creative activity accomplishments during the period under examination, a narrative of his/her self-evaluation which addresses; teaching, philosophy, scholarship and/or creative activity, service to a unit, the university, community, profession or discipline, his/her role and any evaluation of this role in advising students, a description of his/her teaching and service responsibilities, and, representative examples of his/her scholarly/creative work. Examples may include but are not limited to items such as programs, publications of articles and books, recordings or other evidence the reviewer can use to make the evaluation.

B. The Evaluation Process for Promotion and Tenure

The Faculty Evaluation Committee will examine the dossier, including all letters, previous annual evaluations, and other relevant information. The Committee members will also conduct representative classroom/studio visits to observe the candidate. The Committee will then prepare a report with a recommendation, to be made available to the voting faculty, together with the full dossier. After reading the report of the evaluation committee and examining the dossier, the tenured faculty of the Conservatory shall vote on whether or not to support the recommendation of the evaluation committee. This recommendation and the faculty vote are reported to the faculty member, the department chair, and the dean. The department chair will also submit a letter to the Dean and the faculty member stating whether s/he supports the recommendations of the Faculty Evaluation Committee. The Dean then writes a letter to the Provost, for review by the University's Promotion and Tenure Committee, discussing the recommendations of the Faculty Evaluation Committee, the department chair's letter and the vote of the faculty, and stating whether s/he supports the case.

A copy of the Faculty Evaluation Committee report (and a report of the faculty vote), the Department Chair's letter, and the Dean's letter are given to the candidate, who may reply in writing within eight days. The candidate's reply will also be transmitted to the Provost, for review by the University's Promotion and Tenure Committee

Appendix A

Criteria for Faculty Evaluation And Promotion and Tenure

Recommendations for annual faculty evaluation and promotion and tenure shall be based on the record of the faculty member in teaching, scholarly/artistic achievement, and professional service.

Teaching and Student Learning

It is expected that each member of the faculty will excel in teaching, which results in student learning. This is the most important mission of the Conservatory of Music. Enthusiasm for teaching and the ability to stimulate students to achieve at the highest level possible are essential attributes. Academic and career advising are considered to be part of the teaching and learning process.

Scholarly/ Artistic Endeavors

Scholarly/ artistic endeavors may include any of a wide variety of activities depending on the field of specialization and the interests of the faculty member. It is expected that each faculty member will pursue scholarly and/ or artistic activities appropriate to his or her field of specialization and will achieve significant recognition among his or her peers beyond the University and local community in one or more such fields of activity.

Professional Service

Professional service refers to activities that utilize the professional expertise of the faculty member. Each member of the faculty is expected to render a reasonable amount of service to the conservatory of Music, the University of the Pacific, and to the profession or public at large.

The Criteria

It is not expected that a faculty member will engage in all of the activities listed under any of the following categories. Neither is it expected that a faculty member will be equally active in each of the three categories. The quality of the contributions is of greater importance than the quantity.

A. Teaching and Student Learning

Evidence to be considered in the evaluation of teaching and student learning shall include student evaluations of teaching/ learning and student advising. These evaluations, using Conservatory evaluation forms, will be administered every term electronically for individual faculty members. Other evidence may include:

1. written statements by colleagues;
2. written statements by former students;
3. success of present and former students; and
4. development of new courses, instructional programs, teaching/learning material, or teaching techniques.

B. Scholarly and Artistic Endeavors

Evidence to be considered in the evaluation of scholarly and artistic activity will be examined according to both quality and quantity of activity, although quality is more important. Appendix B presents criteria for classifying music scholarly and artistic activity as major or minor. Evidence includes, but is not limited to, the following:

1. For the teacher of music performance:
 - a) Significant public performance. The significance of public performance, like that of the kinds of public exposure described in other areas, will be evaluated on the basis of

location, nature of the audience, quality, quantity, and critical review, if any. Such public performance might include recital appearances as a soloist or as a member of a chamber ensemble, guest solo appearances off campus, or participation in professional performing ensembles.

b) Presentations at workshops, seminars, conferences, and contributions to professional journals.

2. For the conductor:

a) performances with university student groups, if in significant off-campus settings;

b) guest conducting appearances;

c) preparation of performances or papers for professional societies;

3. For the teacher of music theory and/ or composition:

a) commissions, performances, exhibitions, creation, or publication of musical compositions, arrangements, or sound works;

b) publication of books, articles, reviews, chapters in books, or monographs;

c) presenting papers, speaking or participating on panels in meetings of professional societies

4. For the teacher of music history, music education, music therapy, and music management:

a) publication as the author, co-author, editor, or translator of books, chapter in books, articles, reviews, monographs, and scholarly editions;

b) presenting papers, speaking, or participating on panels in meetings of professional associations;

c) appearances as a guest lecturer or seminar leader on other campuses.

It is understood that a faculty member in any particular area is not limited only to the scholarly and artistic activity listed in that area.. It is recognized that many faculty members perform, write, edit, compose, publish, consult, record, and participate in a wide variety of professional activities. Such breadth of activity is encouraged. However, each faculty member's primary efforts should be directed toward those activities in the area of his or her appointment.

C. Professional Service

Because of the visibility the Conservatory of Music seeks to maintain in the state, region, nation, and beyond, the service component is important. Evidence to be considered in the evaluation of service may include:

1. active participation, elective or appointive leadership roles in professional associations, or attendance at professional meetings;
2. student recruitment;
3. serving on committees of the Conservatory or University;
4. administrative duties, including program director, department chair, and workshop or institute organizer;
5. utilization of the professional abilities and expertise of the faculty member on behalf of continuing education in music or in the service of government agencies, citizens' groups, educational or religious institutions, or charitable organizations at any level.

Appendix B

Criteria for Classifying Music Scholarly and Artistic Activity as Major or Minor

A faculty member in any particular area of the Conservatory is not limited to the scholarly and artistic activity listed in that area. It is recognized that many faculty members perform, write, edit, compose, conduct, publish, and participate in a wide variety of professional activities. Such breadth of activity is encouraged and will be recognized in the evaluation process in accordance with these criteria.

In assessing scholarly and artistic activity during the annual faculty evaluation process and when a faculty member applied for promotion and/or tenure, it is necessary to classify research accomplishments as major or minor. The following criteria are to assist the faculty member in making that determination and reviewers in understanding the size, scope, and relative importance of the accomplishments.

Music Composition

One must consider many factors when evaluating the merits of a musical composition, but the following objective criteria should usually be considered when ranking works as having greater or lesser significance.

Major scholarly or artistic activity by a composer normally fits at least one of the following criteria:

1. the creation of a composition or arrangement of major proportion, including performance length and artistic merit, in any medium that requires substantive creative time and effort by the composer;
2. the creation and/ or installation or exhibition of a permanent or temporary sound work of major proportion in any medium that requires significant creative time and effort;
3. a commission for a major work in any medium by a professional performance ensemble, conductor, individual performer, gallery, or exhibit;
4. publication and/or recording of a major work;
5. a successfully completed research grant for composition from a regional, national or international foundation or agency;
6. a successful entry in an impartially refereed composition contest;
7. a performance of the composer's work(s) by a professional ensemble or soloist or a performance at a regional, national, or international meeting of a professional society.

Minor scholarly or artistic activity by a composer normally fits at least one of the following criteria:

1. a work or arrangement of smaller proportion or of lesser difficulty, requiring less time and creative effort to complete;
2. composing original incidental music of smaller proportion or writing an arrangement for a local university event;
3. a performance of the composer's work(s) by lesser ensembles in lesser venues;
4. publication and/or recording of a minor work, arrangement*, or transcription**.

*Especially in the field of jazz or commercial music, arranging is, at its most professional level, a reconstruction and often, a total transformation of an existing melody and/or harmonic progression. As much creativity can be involved in this process as in the majority of original composition.

** Transcribing is a process where one transliterates, as closely as possible, existing music by another composer, or more rarely, one's own composition, from one performing medium to another. This process requires careful craftsmanship, knowledgeable taste and considerable skills as an orchestrator, but does not normally require the proportional amount of creativity involved in composing or arranging.

Music Performance

In the field of music performance, public performance is equated with publication. When classifying music performance as a major or minor, the factors of difficulty of repertory, performance venue, and the performer's role in a given performance should be considered.

The factor of quality pervades all music performance and does not change the classifications of major and minor as defined in this document. A major performance can be unsuccessful; a minor performance can be flawless, but still be considered a minor performance.

Major performances normally fit at least one of the following criteria:

1. solo performance with a large ensemble or leading role in a vocal production;
2. a complete recital as soloist or collaborative artist as a part of a concert series on or off campus;
3. recital as a member of an established professional small ensemble in a university setting or as part of a professional ensemble;
4. concert in a major city as a principal member of a professional ensemble;
5. performance at a professional music symposium, conference, or institute;
6. performance on a national or internationally distributed recording.

Minor performances normally fit at least one of the following criteria:

1. performance as a member of an ad hoc ensemble;
2. minor role in a vocal production;
3. performance as assisting artist in a recital;
4. solo performance or accompanying in an informal setting;
5. performance as a member of a community or semi-professional ensemble;
6. performing on a recording of less than national distribution.

Scholarly Research

Scholarly research in music usually results in publication or the presentation of a paper, lecture, or work in electronic media. The classification of the results of research as major or minor is based on several factors: the topic being considered and its relative scope and importance; the length, form, and styles of the final product; and the audience for whom it is intended.

Major publications normally fit at least one of the following criteria:

1. a book, monograph, textbook, or work in electronic media of substantial significance and scope, published by an established publisher;
2. a substantial scholarly edition of extant music;
3. a scholarly article published in a refereed journal;
4. a lengthy scholarly article based on original research written for a major music dictionary or encyclopedia.

Minor publications normally fit at least one of the following criteria:

1. a relatively brief monograph, textbook, or work in electronic media, usually meant for an audience of non-specialists;
2. a scholarly or performing edition of a relatively brief composition;
3. an article on a less substantial topic, published in a magazine or regional journal;
4. a brief article based on widely available materials, written for a general dictionary or encyclopedia;
5. a review of a book, edition of music, or work in electronic media.

Major papers or lectures normally fit at least one of the following criteria:

1. a scholarly paper or lecture selected by committee, presented at a regional, national, or international meeting of a professional society;
2. an invited paper or lecture presented at a meeting of a professional society or at another university.

Minor papers or lectures are normally defined as :

A paper or lecture of lesser significance, presented at a state or regional meeting;

Funded grants that may be considered major research are normally large, externally funded grants made available to the faculty member by a state, national, or international agency. Funded grants that may be considered minor research are normally small, internally funded grants from within the university.

Conducting

The major responsibilities of an ensemble conductor are carried out prior to public performance. They include study of the music, preparation in rehearsals, long-range planning and choosing repertory, writing program notes, preparing translations when lyrics are involved, as well as other organizational work. Above all, a conductor's performance should be assessed on the musicality and artistic quality of rehearsals and performances.

Major conducting performances normally fit into at least one of the following criteria:

1. Conducting one's regular university ensembles, when:
 - a) Such performances occur off campus and are of an artistic quality and in such venues that these performances will raise the visibility of the Conservatory in the professional community.
 - b) They are invited appearances at meetings of professional societies.

2. Guest conducting. Invitations for guest appearances are a measure of a conductor's professional recognition. Relative importance may be measured by the stature and visibility of the inviting organization. Major guest appearances include:
 - a) invited appearances with professional ensembles;
 - b) invited appearances with ensembles at other universities;
 - c) invited appearances at all-state festivals, for honor ensembles or at professional music societies.
 - d) A regular position as conductor of a professional ensemble.

Minor conducting performances are usually somewhat less demanding musically and technically; they are often performances in a pedagogical environment or performances that serve as an adjunct to some other activity. Performances of this type usually fit at least one of the following criteria:

- a) performances as guest conductor with public school groups and regional music festivals;
- b) brief performances with university ensembles at local and regional off-campus events;
- c) serving as guest conductor on a recital with other faculty members, such as conducting a large chamber work.
- d) On-campus performances with university ensembles that are particularly challenging artistically (i.e. not routine performances) or involve collaboration with other ensembles, and similar.

Appendix C

Criteria for classifying Service Activity as Major or Minor

In assessing service activity during the annual faculty evaluations process, and when a faculty member applies for promotion and/or tenure, it is necessary to classify service contributions as major or minor. The following criteria are to assist the faculty member in making that determination and reviewers in understanding the size, scope, and relative importance of the accomplishments.

Major service activities. The following examples are normally considered to be major service:

1. Department Chair, Program Director, or other substantial administrative position in the Conservatory;
2. Membership on committees that meet frequently and/or have substantial responsibility and/ or demand significant preparation, including University committees such as Academic Council, IPC, etc., or Conservatory committees such as Conservatory Planning and Priorities Committee, Academic Regulations Committee, etc.;
3. Leadership roles in professional organizations at the state or national level or consulting on a state or national level.

Minor service activities. The following examples are normally considered to be minor service:

1. Student recruitment;
2. Committees in the University of the conservatory that meet infrequently or that are short- term *ad hoc* committees, including most search committees;
3. Organizing and/or directing special events such as competitions, festivals, recruitment events such as String Days, etc.
4. Adjudication at festivals and competitions;
5. Hosting professional organization meetings such as NATS, PAS, CMEA, etc.
6. Serving as a faculty advisor for student organizations such as music fraternities of career groups.

Notes: Calculation of loads in the service category often varies from the norm due to the variable nature of the numerous activities. While major assignments will normally constitute 10% of a load, on occasion the workload may be much lighter in a particular committee so an adjustment would be considered. While minor assignments will normally constitute 5% of a load, on occasion the workload may be much heavier and time-consuming and therefore, and adjustment would be considered. Student recruitment is especially difficult to measure and in some instances, it may

constitute the major service commitment of a faculty member, given that the future student population of the Conservatory rests on the success of such efforts.

Appendix D

Teaching Load Calculations

Credit for work done in 1) teaching, 2) scholarly and/or artistic endeavors, and 3) professional service, as defined in the *Criteria & Procedures* document, will be given exclusively in those categories. Load credit for performance or administrative work, or other forms or research or service, will not be give in the teaching category. Every full-time faculty member must have a 100% load assignment, divided among the three categories according to the variable percentages determined at the beginning of the year. The minimum annual load assignment for teaching for all full-time faculty members is 50% of the 100% responsibility. 50% equals 10 teaching units; the variable teaching percentages range from 50% to 70%. Examples: for the classroom teacher, a 3 unit class equals 3 teaching units; for the ensemble director the teaching unit equivalency normally equals at least the number of contact hours with the ensemble; for the applied teacher the conversion of applied units to teaching units is found below; normal credit for advising will be set at the ratio of one unit per ten students.

Teaching units and their equivalent percentage of the total assignment are as follows:

Teaching Units Total Load	% of Total Load	(per semester)	Teaching Units	% of	
14	=	70%	7	=	35
13	=	65	6	=	30
12	=	60	5	=	25
11	=	55	4	=	20
10	=	50	3	=	15
9	=	45	2	=	10
8	=	40	1	=	5

The conversion of applied/ private lesson teaching units to teaching load units is as follows:

No. of Applied units Units (No. of ½ hr lessons)	=	No. of Teaching Units	No. of Applied units	=	No. of Teaching Units (No. of ½ hr lessons)
1	=	.3	24	=	7.2
2	=	.6	25	=	7.5
3	=	.9	26	=	7.8
4	=	1.2	27	=	8.1
5	=	1.5	28	=	8.4

6	=	1.8	29	=	8.7
7	=	2.1	30	=	9.0
8	=	2.4	31	=	9.3
9	=	2.7	32	=	9.6
10	=	3.0	33	=	9.9
11	=	3.3	34	=	10.2
12	=	3.6	35	=	10.5
13	=	3.9	36	=	10.8
14	=	4.2	37	=	11.1
15	=	4.5	38	=	11.4
16	=	4.8	39	=	11.7
17	=	5.1	40	=	12.0
18	=	5.4	41	=	12.3
19	=	5.7	42	=	12.6
20	=	6.0	43	=	12.9
21	=	6.3	44	=	13.2
22	=	6.6	45	=	13.5
23	=	6.9	46	=	13.8