

Approved by Department of Dance faculty (2/6/17)

GUIDELINES FOR TENURE, PROMOTION & ANNUAL EVALUATION
Department of Dance
The University of Southern Mississippi

I. Criteria for Appointment to Faculty Rank

A. Faculty holding the rank of Professor are expected:

- To hold a doctoral, M.F.A., or other terminal degree or equivalent professional credentials in the discipline.
- To demonstrate continued effective teaching and further development and deepening skills as a master teacher.
- To have a solid record of successful creative and/or scholarly research and have a level of distinction among the peers of their discipline.* Specifically:
 - A unique perspective is developed and clearly articulated.
 - A clear point of view is articulated in creative and/or scholarly research.
 - A dedication to further artistic discovery is apparent.
 - A continuous body of work exists that reflects standards and current developments in the field.
- To have participated significantly in the professional work of the discipline, in ways other than teaching and research.
- To have demonstrated clearly that they can work well with colleagues and students, and to have served as leaders among colleagues through modeling and facilitating effective mentoring, collaboration and professionalism.

*See page 6 for explanation.

B. Faculty holding the rank of Associate Professors are expected:

- To hold a doctoral, M.F.A., or other terminal degree or equivalent professional credentials in the discipline.
- To demonstrate effective teaching and commitment to teaching.
- To have a record of creative and/or scholarly research that promises to lead to a level of distinction among artists and/or scholars in the discipline.
- To have participated in the professional work of the discipline, in ways other than teaching and research.
- To have demonstrated clearly that they can work well with colleagues and students.

C. Faculty holding the rank of Assistant Professors are expected:

- To hold a doctoral, M.F.A., or other terminal degree or equivalent credentials in the discipline.
- To demonstrate effective teaching and commitment to teaching.
- To show a clear commitment to and promise in creative and/or scholarly research.
- To show promise in their ability to engage in the professional work of the discipline, in ways other than teaching and research.
- To show evidence that they can work well with colleagues and students.

D. Instructors/Visiting Guest Artists, including appointments to teaching track positions such as Visiting Teaching Assistant Professors and Assistant Teaching Professors, are expected:

- To hold a Master's degree, or equivalent training and experience as appropriate to the particular appointment
- To demonstrate ability in highly effective teaching
- To demonstrate quality creative and/or scholarly research
- To show evidence that they can work well with colleagues and students

In all ranks, engaged and effective student advisement and responsible service to the University are understood to be part of the expected task of a faculty member as is a collegial working relationship with colleagues and students. (Student advisement is not limited to academic advisement, but extends to include advising students in their courses and communicating well in doing so.)

II. Requirements for Tenure

A. University Standards for Tenure

The *Faculty Handbook* in section 9.6.8 defines the Standard of Evaluation for tenure as this: "The award of academic tenure is a privilege. Tenure is awarded after a thorough review that culminates in the University acknowledging the faculty member's professional excellence and the likelihood that excellence will contribute substantially over a considerable period of time to the mission and anticipated needs of the University. Professional excellence is reflected in the faculty member's teaching, research, and service, including the faculty member's ability to interact appropriately with colleagues and students. A faculty member might meet the criteria for a given promotion in rank, and achieve promotion, but fail to merit the privilege of tenure. Promotion in academic rank does not necessarily imply that one merits academic tenure."

In section 9.6.2 of the *Faculty Handbook*, tenure is defined as requiring "excellence in performance and the promise of continued excellence in teaching, research and service."

The Department of Dance will formally evaluate progress toward tenure during the third year of University employment as a full-time, tenure-track faculty member. Faculty members will undergo tenure review in the sixth year of full-time employment. If awarded, tenure is granted at the beginning of the seventh year of employment.

B. Departmental Standards for Tenure

Tenure is awarded after a probationary period and careful consideration of the candidate's commitment to the university, college, and departmental mission and goals. It recognizes that a person has demonstrated the promise of a continued commitment and long-term dedication to teaching, creative/scholarly research and service to their department and profession. It further recognizes the possibility of faculty members achieving a high level of recognition in their chosen discipline in the future. Thus the standard for tenure is one of demonstrated achievement and success in the areas of teaching, research, and service that supports the likelihood of significant and continuing contributions in the future.

Tenure carries with it the qualified expectation of continuing employment (*Faculty Handbook*, p. 84). Tenure does not release senior faculty members from the responsibility to be productive in the evaluative categories. In fact, it is expected that they be leaders in these areas. (See D. below, Post Tenure Review.)

The relationship between Departmental annual evaluations and Departmental standards for tenure and promotion is obvious and linked. The criteria and standards the Dance Department has set forth in this document for annual evaluation (see pages 7-19) are the same as those required for tenure and promotion. For example, the criteria upon which effective teaching and research are evaluated on an annual basis are the same as those required for tenure and promotion. The variability resides with increasing expectations in promotion for Assistant Professor to Associate Professor and Associate Professor to Full Professor. For specific guidelines for each level of promotion, see pages 5-6.

Persons in teaching track positions (Teaching Assistant Professors, Visiting Assistant Teaching Professors) are held to standards for those positions, which include a primary focus on teaching. Research (creative and/or scholarly) and service are not required components of such positions and tenure will not be awarded on those criteria. Any research and/or service will be noted in annual evaluations as will any contributions to the field and/or University. Collegiality will also be noted. At the same time, collegiality is a component for tenure in the Department of Dance for persons in teaching track positions.

In the evaluation process for tenure and promotion, the department and its faculty are dedicated to all persons having equal access to academic advancement without regard to age, sex, religion, color, national origin, veteran status, disability status or sexual orientation.

C. Policy and Procedures

1. Eligible candidates for tenure prepare and submit tenure dossiers to the departmental chair no later than a date decided upon by the Office of the Provost, generally late September-early October.
2. The departmental Chair convenes the departmental Tenure Committee (all tenured departmental faculty), provides the committee with the tenure dossier, tenure review reports and annual evaluation reports of the candidate, and participates as a nonvoting ex officio member.
3. Members of the tenure Committee vote either to recommend or to decline to recommend candidates for academic tenure. The Committee, chaired by a member elected by a simple majority vote of other members, conducts the review and submits a review report, which includes the Tenure Recommendation Form to the chair. The written document includes a narrative detailing the rationale for the recommendation as well as the vote of the Committee.
4. The departmental Chair reviews the written report of the Tenure Committee and prepares an independent report either concurring or disagreeing with the recommendation of the Tenure Committee.
5. The departmental chair submits the written report of the Committee and, if applicable, the Chair's report to the Dean, and provides written notification of the departmental recommendation(s) to the candidate.

D. Post Tenure Review.

The department adheres to university policy regarding post tenure review as outlined in the *Faculty Handbook*.

III. Requirements for Promotion

A. University Standards for Promotion

The *Faculty Handbook* section 9.4.2 outlines IHL policy, specifying that a candidate for promotion in academic rank must display evidence of:

- Professional training and experience
- Effectiveness in teaching or librarianship
- Effectiveness in interpersonal relationships, including professional ethics, cooperativeness, resourcefulness, and responsibility
- Professional growth, such as research, publications, and creative activities;
- Service, such as economic development and non-teaching activities that further university goals or reflect favorably on the university

The *Faculty Handbook* also states that “promotion in academic rank requires demonstrable merit, on a continuing basis, in the categories of evaluation” (9.4.2).

The *Faculty Handbook* defines eligibility for Promotion in section (9.4.3): “In cases involving promotions from assistant professor to associate professor and from associate professor to Full professor, candidates must serve a minimum of five (5) years in the lower rank, thereby making a recommendation for promotion permissible during the fifth year of service in the lower rank and an approved promotion effective at the beginning of the following academic year.”

In addition, in accordance with the *Faculty Handbook* Section XI – 12.5 three external referees will be used in the evaluation process of promotion to Professor. At least one of these referees must have the opportunity to view a candidate’s work in performance (if the candidate’s research is primarily creative).

B. Departmental Standards for Promotion

Promotion is granted to those faculty who have attained a level of achievement based on evaluative categories set forth in the department, college and university guidelines. Promotion from one rank to another signifies that the faculty member has demonstrated growth, effectiveness, and sustained effort in the evaluative categories of teaching, creative and/or scholarly research, and service.

A faculty member cannot achieve advancement without providing evidence of the outcomes of teaching. Candidates seeking promotion should be able to document a sustained effort towards and evidence of effectiveness in teaching. Each candidate will also have accumulated a body of creative and/or scholarly research that can be reviewed. A listing of service to the institution, profession, and/or to the community should be documented.

The weighting of the areas of teaching, research and service in the review process will be different in each instance due to the diversity of tasks required by the department to meet its mission and goals. However, achievement in teaching alone is insufficient for promotion. Activity in scholarly and/or creative research and service are necessary. Specific examples of what constitutes service is on pages 15-17. Discussion of what constitutes research is on pp. 11-14.

The Department of Dance provides for the following minimum standards of evaluation for promotion in rank from Assistant Professor to Associate Professor. (For Teaching Track positions, the criteria does not extend to creative and/or scholarly research and service.)

- To hold a doctoral, M.F.A, or other terminal degree or equivalent credentials in the discipline.
- To demonstrate effective teaching and commitment to teaching.

- Evidence of creative/scholarly research that promises to lead to a level of distinction among artists and/or scholars in the discipline. Specifically:
 - Unique artistic voice and point of view are emerging.
 - A growing body of work exists that meets or exceeds stated standards of excellence in this document and in the professional field of dance.
- Evidence of participation in the professional work of the discipline, in ways other than teaching and research. (See pages 16-17 for examples).
- Evidence of ability to work well with colleagues and students

The Department of Dance provides for the following minimum standards of evaluation for promotion in rank from Associate Professor to Professor. (For Teaching Track positions, the criteria does not extend to creative and/or scholarly research and service.)

- To hold a doctoral, M.F.A., or other terminal degree or equivalent credentials in the discipline.
- To demonstrate continued effective teaching and further development and deepening skills as a master teacher.
- To have a solid record of successful creative and/or scholarly research and have a level of distinction among the peers of their discipline.* Specifically:
 - A unique perspective is developed and clearly articulated.
 - A clear point of view is articulated in creative and/or scholarly research.
 - A dedication to further artistic discovery is apparent.
 - A continuous body of work exists that reflects standards and current developments in the field.
- Evidence of significant participation in the professional work of the discipline, in ways other than teaching and research. (See page 16-17 for examples.)
- Evidence of ability to work collaboratively and respectfully with colleagues and students, and to have served as leaders among colleagues through modeling and facilitating effective mentoring, collaboration and professionalism.

*The evaluation of research at the highest level within any given field is best done by experts in the field. At the appointment at the Full Professor rank and at the level of review for promotion to Full Professor, evaluation should be twofold—by a respected outside authority/expert to determine and confirm the impact and importance of an individual’s work and at the local level.

To guide those from outside the field, when we speak of perspective and point of view, we intend that individual works are neither referential nor appropriated from the work of other artists/scholars. They are original and not defined by size or scope, but by depth of investigation. Further, the creator speaks in a language that is unique to their individual aims and specific to the agenda at hand. Typically, this language is apparent in a comprehensive body of work. At this level, the creator is in a continual process of refinement and they are not satisfied with replication of previous endeavors. The creator is at once aware of the world and of the profession and they pull from it in decided and deliberate ways to suit their research agendas.

When considering a faculty member's application for promotion, especially to full professor, the unique nature of the art demands there may be difficulty in working with regularity outside the university. Creative research in dance, our primary form of research in the department, requires extended periods of rehearsal and performance, thus making performance of creative work outside the campus difficult to achieve. This means that the majority of a faculty member's creative research will occur on campus. For this reason, understanding the scope of an individual's research (regional, national, international) may be sought through assessment and evaluation by external professional peers who are nationally and/or internationally situated in the field. The confirmation of a faculty member's contributions to the field through external evaluation is required for promotion to Full Professor.

C. Policy and Procedures

1. Faculty members prepare and submit promotion dossiers to the Chair of the Department no later than a date decided upon by the Office of the Provost, generally late September-early October. Candidates for promotion may supplement their dossiers with additional relevant information, including a response to negative recommendations, at any level of the promotion process.
2. External Referees: Evaluation for promotion to the rank of Professor includes the assessment of the candidate's credentials by at least three external referees deemed qualified by the Promotion Committee (i.e., nationally recognized leaders in their respective fields). The candidate may assist the Committee in their selection of external referees by suggesting a list of potential referees. The Chair of the Promotion Committee solicits and receives letters from external referees selected by the Committee. In evaluating performance-based work, at least one referee must have the opportunity to view a candidate's work in performance, live or recorded.
3. The Promotion Committee prepares and submits to the departmental Chair a written document, signed by committee members, recommending or declining to recommend promotion in rank. The written document includes (a) narrative detailing the rationale for the recommendation and the vote of the Committee prepared by the chair of the Committee and (b) the Promotion Evaluation Form.
4. Duties of the Departmental Chair
 - a) Reviews written reports of the Promotion Committee
 - b) Prepares an independent recommendation either concurring or disagreeing with the recommendation of the Promotion Committee
 - c) Submits both recommendations to the Dean of the College of Arts & Letters
 - d) Retains copies of documents within departmental personnel files

e) Notifies in writing candidates for promotion of the recommendations

V. Annual Evaluation

A. University/Department Standards

The Policies and Bylaws of the Institutions of Higher Learning mandate that the university do annual evaluations of all members of the faculty. These annual evaluations provide the basis for third year review and the results of these evaluations serve as primary evidence for the request for tenure and promotion. Thus annual evaluations provide a significant means in which continued employment, promotion, salary increases and/or tenure are determined.

Periodic evaluation of teaching, scholarly/creative research and service is the means by which the department maintains and ensures the quality of its faculty. The faculty clearly feels that these reviews should originate at the departmental level and the responsibility for the evaluation should rest there, as faculty and chair are the most qualified and knowledgeable body to carry out this task. In other words, departmental annual evaluations are professional peer reviews. Those making recommendations based on these evaluations should be expected to provide objective evidence for their decisions.

Faculty evaluations should be weighted and in the areas of teaching, research and service in a manner agreed upon and established between the Chair and the individual faculty member. The proportion of teaching to research to service should be taken into account when determining the overall evaluation of each faculty member. Proportions are related to expectations associated with rank, to individually defined research profiles and to how teaching loads reflect the curricular needs of the department. Persons in teaching track positions are evaluated only in the area of teaching, and are held to the same standards for effective teaching.

For the annual evaluation process, the committee will review data from student evaluations. If they are not available to the Department Chair, the faculty member should include data from student evaluations of teaching for the calendar year under review. The student evaluation data and comments for this period of time provide the candidate with most statistically sound body of data to support evidence of outstanding teaching.

Faculty are required in their annual evaluation written submissions to be specific, reflective and to contextualize their teaching, research and service as well as outline and address past and future goals. Faculty members should explain the impact and importance of their professional work. Annual evaluations will be submitted via the departmental template.

As part of the annual evaluation process, and in accordance to the *Faculty Handbook*, 8.4.3, faculty are annually observed by members of the Personnel Committee. Faculty members can provide additional sources to document teaching, including, but not limited

to an additional peer review, a portfolio, etc. The peer review can be from a dance faculty member or from other colleagues at USM or not. The intent of this involved process is the betterment of teaching effectiveness.

B. Evaluative Categories and Criteria for Annual Evaluation

TEACHING

Effective teachers are defined by three areas:

Skills: “what the effective teacher can do”

Knowledge: “what the effective teacher knows”

Professional Disposition: “who the effective teacher is”

Departmental criteria answers to both faculty academic and artistic responsibilities and intends to sensitively address the grand scope of what we all do, which is to clearly instruct and model craft, pedagogy, history, and technique while simultaneously encouraging the emergence of the individual artistic voice and the personal work that reflects this. Teaching effectiveness is ascertained through observation of instruction, faculty narrative submissions, and the review of curricular and supplemental materials.

Skills

The teacher demonstrates:

- Effective time management – pacing of instruction is appropriate and instructional time is maximized
- Effective classroom management – the classroom is a safe and respectful learning environment where students are on task, disruptions are handled efficiently and effectively, and risk-taking and expression are promoted.
- Curricular and instructional rigor – the ability to clearly communicate class objectives along with the means to achieve them, and maintain developmentally appropriate (cognitive, affective, kinesthetic) instruction.
- Strong oral and written communication skills
- A dedication to equality among learners – diversity is acknowledged and effective differentiated learning strategies are employed to ensure individualized instruction is occurring as needed.
- Organization and preparedness – instruction is researched and planned in advance, including the development and utilization of quality supporting instructional materials/equipment/technology.
- Responsive and interactive instruction
 - Feedback is diverse, effective, and consistently given, solicited, discussed and applied.
 - Critical and creative inquiry permeates instruction.
 - Relevant group and individual practice and application of learning – the classroom is a laboratory for discovery-based learning where students learn by doing and an exchange of information is continual.

- The teacher and students are partners in the learning process (when applicable), sharing in the responsibility and rewards of developing and (re)defining themselves as artist/educators.
- An ability to clearly and effectively model excellence in the artistic, educational, scholarly and reflective practices central to the subject matter being taught.

Professional development in the area of teaching does not constitute teaching and should be included in annual evaluations under a “Professional Development, Honors and Awards Section.”

Knowledge

The teacher possesses:

- Depth of content knowledge in subject areas instructed.
- The ability to contextualize content knowledge in subject areas instructed.
- The ability to create, instruct and evaluate effective lesson plans that are cohesive and reflect the standards, rigor, and current discourse of the dance field.
- The ability to create and effectively utilize assessment tools that reflect the stated objectives and expectations of the lesson, are diverse (formative and summative), and evaluate, but also inform and motivate, students in instruction.
- The ability to effectively share the relevance and meaning of content knowledge.
- The ability to share instructional strategies with students in order to promote motivation, self-actualized learning, and the pursuit of excellence.
- The ability to inform educational and pedagogical approaches and perspectives with professional experiences for greater application of learning towards professional standards.

Professional Dispositions

The teacher demonstrates:

- Fair, respectful, and appropriate treatment of students in instruction, evaluation and interaction.
- A positive and resilient demeanor.
- A dedication to students and their (collective and individual) pursuit of knowledge, growth, and excellence in and out of the classroom.
- Reflective practices in support of personal growth and a continued expansion of abilities and possibilities. Constructive criticism is embraced, considered, and applied when necessary.
- Working to achieve high expectations for teaching effectiveness, specifically utilizing informed, innovative, and interactive instructional practices.
- Ongoing development as an artist/educator (professional development) and remaining an engaged professional and a “learner.”
- Enthusiasm for teaching, content knowledge and students in their classrooms.
- Professionalism, including punctuality, reliability, availability, maturity, sound judgment, initiative, personal presentation and appropriate personal conduct.

- Respectful and appropriate communication and interaction with colleagues, administrators and students that contributes to an environment of collaboration instead of competition.

The above teaching criteria will be considered for faculty in annual evaluations and when undergoing review for promotion and/or tenure. Additional data can be gleaned from student evaluations of teaching. In the instances of tenure and promotion the candidate should include no less than five years of data from student teaching evaluations for at least three to five different courses. The student evaluation data and comments for this period of time provide the candidate data to support evidence of outstanding teaching.

All faculty members are expected to be prepared, knowledgeable, organized, punctual, to communicate their expectations clearly, and to review and return course assignments in a timely manner. Additionally, faculty should be available to meet with students during announced office hours, participate in advising, and submit grades in a timely manner.

In the Department of Dance, teaching includes the following:

- Instructing assigned course.
- Development of new courses.
- Significant course redesigns, including updating instructional strategies, content, assessment processes and instruments, technology integration, and relationship to larger curriculum.
- Supervising independent study (if not part of assigned teaching load).
- Serving as major professor or committee member for students pursuing B.F.A. senior Honors projects.
- Directing the Repertory Dance Company or RDC2 (including producing an RDC2 concert/matinee). (Choreographing for RDC, RDC2, British Studies in Dance, and/or Freshman Repertory is considered Research. Producing concerts for British Studies in Dance and organizing outreach for RDC2 is considered Service.)
- Teaching British Studies in Dance, Freshman Repertory and Performance Project.
- Instructing master classes and/or workshops at dance festivals, in studios, on student groups, at schools, etc. (This may be compensated or not).

It is important to note that teaching in the department is often expansive in nature and that coursework sometimes includes off campus activities, performances, outreach, etc. These activities are sometimes considered service and are listed in the Service portion of this document.

Documentation for teaching effectiveness includes the following (and is included in Tenure and Promotion dossier submissions):

- Student evaluation of instruction (required in annual evaluation submission)
- Peer review, portfolio or other, secondary source of teaching documentation (required in annual evaluation submission).
- Written comments from current students and/or alumni
- Sample course materials, including course syllabi, assignments, student work, course handouts, exams, videotapes, assessment instruments, etc.

- Unedited videotapes of teaching
- Teaching awards and/or nominations
- Publication in teaching related magazines or journals (if not research)
- Documentation from attending and/or conducting teaching related workshops (if professional development for teaching)
- Award of summer teaching grant or other external grant for instruction

RESEARCH

Criteria for evaluating creative research

We all understand that criteria for evaluating achievement and quality in the arts can diverge from that in other fields, but it is further important to note that different fields in the arts have different purposes and thus, different approaches to and indicators of achievement and quality. We hold that assessment of the quality of our work should be determined by the profession, which includes the academy. We acknowledge that institutional success and achievement is not necessarily the same thing as individual achievement, although the relationships are strong. While we acknowledge that external perceptions are important, and unavoidable, they mesh with internal and individual purposes as we pursue our creative research. Public opinion and perception are valued in that we understand the importance of satisfying our audiences, however, our definition of success in the area of creative research is based primarily on other, more appropriate reasons.

Art-making (the primary form of research in the Department) utilizes a mode of thought that is “centered on making choices and arrangements among a few or many sets of materials to create something new or to produce a unique version of a work” (Achievement, page 8). In other words, we make something out of nothing and we attempt to do so creatively and uniquely. This form of thought and scholarship involves discerning, analyzing, defining and/or applying technical means within *the* field towards a certain (or perhaps intentionally uncertain) end. At the professional level we define, analyze and solve problems. Creative work in dance is produced through creative endeavor, inquiry and investigation. We understand that “layers of structure and meaning” exist and we “combine, integrate, and synthesize elements with internal conceptual and structural integrity” (Achievement, page 16). It is, in part, upon these criteria that we evaluate our creative scholarship. We seek uniqueness in voice and in individual vision. This, also, is criteria upon which we can be evaluated as artists.

Determining quality in creative research is a complex issue that involves intent, content, process/technique/methodology, and product/result. Continuous self, peer and student evaluations are solicited and considered during the development of a creative work. This feedback (given with the intent of a higher quality and more deeply realized product) is part of the established methodology of making art within our department. In result, to talk about quality and to help establish objective but still individualized criteria for evaluating creative research in dance, we can ask the following questions. These questions ~~will~~ should be addressed by each faculty member in their annual evaluation and in tenure and promotion dossiers, and will likewise be asked by the dance personnel committee elected to conduct annual evaluations and tenure and promotion reviews:

- Was craft/technique used as a means to an end, or was it the content of the work?
- Was the project both uniquely conceived and executed/realized?
- Was the project infused with a unique artistic voice/vision? Does the creative process reflect this? Was an artistic point of view clearly articulated on the product?
- Is there evidence of the artist's ability to make choices, arrangements, and juxtapositions using the elements of the art form?
- Was the process one of discovery and inquiry?
- Is there evidence of an individual research agenda/point of view? Is the artistic intent apparent and/or clear?
- Does the process reflect evidence of continual self evaluation?
- Was an outside evaluator/review given?

In determining annual evaluation scores the committee will consider:

1. The faculty member's stated research agenda; (if this is not in a separate research prospectus, it should be mentioned in the annual evaluation submission)
2. The faculty member's reflection of their process in their annual submission;
3. The final product as viewed in live performance;
4. Annual evaluation meeting with the faculty members and the review committee;
5. If appropriate or available, external evaluation of the work.

The dance faculty acknowledges that the above listed criteria could easily be developed into a quantitative rubric in the future.

Faculty members are encouraged, but not required, to create a prospectus at the onset of a new research project that explains their upcoming project in relation to overall research goals. Discussion of upcoming projects can be had with the Chair in order to create transparency and to foster a holistic understanding of a faculty member's load and artistic agenda. A prospectus can be included in the annual submission of goals for the upcoming year in the Spring semester; however, some projects do not adhere to this schedule and an amended prospectus may be generated later as projects change and develop. For example, a faculty member may amend their spring prospectus with an updated one the following fall as the academic year begins. The intent of this suggestion is to assist junior faculty with the research progression and to inform the Chair of an individual faculty member's research trajectory.

Criteria for evaluating scholarly research

Some dance faculty members may realize their research through more traditional means, such as publishing and presenting. Dance is an academic subject of study as much as it is an expressive and creative art form. It has a rich and emerging history in research, and scholarship in dance remains central to ongoing advocacy efforts for dance's essential place, and irrefutable impact in education. Individually or collaboratively sharing one's expertise and/or informed experiences and research-based interests with others through the mediums of paper, panel and professional presentations is highly valued by the

department, along with having one's written work selected for publication in periodicals, journals or books. Similar to creative research, scholarly research should reveal a unique artistic and/or educational perspective that contributes something "new" to the dance.

Criteria for evaluating the quality of scholarly research can be ascertained in part by asking the following questions:

- Was the research selected through a submission process where specific criteria needed to be met?
- Is the organization or publication associated with the research recognized for its high standards for excellence or as an authority in the fields of dance and/or education?
- Were evaluation scores given for the presentation, and if so, can data from these be aggregated, analyzed and demonstrate success, influence and impact?
- Does the scholarly research reflect a clear, cohesive and unique research perspective?
- Is research in-depth, contextualized, appropriately referenced and essential to the scholarly perspective as a whole?
- Is the scholarly work's unique voice, value and contribution evident within the framework of the faculty member's larger body of research as well as within the field of dance the work contributes directly to?
- Is quality writing, speaking, and organization and development of thought evident in the scholarly work?
- Was an outside evaluator/review given?

The creative/scholarly research in the Department of Dance is as diverse and specialized as there are teachers/artists/scholars on the faculty. Each faculty member has a research profile that explains balance that is a balance of creative vs. scholarly research, although research areas can be in one area only. The primary evaluative criteria for creative research is the quality of the performance, not the venue in which it is produced. All department faculty are expected to be seriously and continuously engaged in ongoing creative/scholarly research. See pages 11-12 for explanation of criteria for evaluating research.

The faculty of the dance department concedes that the relative isolation of Hattiesburg from major centers of professional performance when coupled with the unique nature of the art makes it difficult for faculty to work with regularity outside the university. Dance requires extended periods of time in planning, rehearsal and performance, thus making continuous performance of creative work outside the campus difficult to achieve on a sustained basis. This means that the majority of a faculty member's creative activity will occur on campus. It is also true that in many campus performances the quality and level of achievement will be commensurate with the university's ability to support the activity with adequate and reliable levels of funding and reassigned time.

Creative/scholarly research includes the following:

- Choreographing a dance for RDC, RDC2, British Studies in Dance or other academic or non-academic entity for compensation or not.
- Reconstructing/restaging a choreographic work.

- Rehearsal direction of a work by a visiting or guest artist.
- Performing a piece of choreography.
- Choreographing for musicals.
- Choreographing for a play.
- Choreographing a lecture-demonstration.
- Collaborating with other university units in an artistic project (if not part of a course).
- Chairing, moderating or participating in a panel at a professional conference.
- Presenting at a professional conference.
- Publishing an article in a juried regional or national journal.
- Publishing an article in an unjuried regional and national publications.
- Applying for and/or receiving internal/external funding for research and/or creative activities that is associated with research agenda. (If otherwise, grant work should be listed under service).

The above work is not limited to on-campus work.

Documentation of scholarly and/or creative research includes the following (and is included in Tenure and Promotion dossier submissions):

- Written prospectus and follow up analysis of creative research projects (encouraged, but not required in annual evaluation submissions). The “written prospectus” is created at the onset of a new research project. (See page 13 for more detail).
- Internal or external peer review of work presented.
- Unedited recording of performances.
- Photographs of work in performance.
- Research journals and/or material leading to performances.
- Letters of invitation to present at regional and national events.
- Awards and recognitions for research.
- Programs from performances, workshops, conferences.
- Published reviews of works.
- Letters of commendation from colleagues and/or professionals.
- Copies of published material.
- Letters from adjudicators, jurors.

This issue of documentation of creative research is distinctive because the dance department does not have a venue for its works to adjudicated aside from American College Dance Association, where only one faculty work per year is adjudicated. Ideally, we have all productions externally evaluated and/or adjudicated. In the meantime, we depend on ticket sales, audience response, and our own rigorous critical judgment to evaluate the quality of the creative work.

The Department expects that faculty members will continuously engage in both their own individual creative research and in the overall departmental creative environment.

Creative work that falls beyond the scope of an individual faculty member's established research agenda is considered service. For this reason, the department is concerned with the ability of each faculty member to make judicious choices about the projects in which they engage. Faculty efforts should be directed towards meeting their teaching responsibilities and fulfilling their research agendas.

SERVICE

Service activities include non-paid contributions made to the department, university, profession and/or community. Service to the institution is necessary work that provides for the advancement and maintenance of the institution for which the faculty receive no load credit. Any activity that receives remuneration is not considered service; sometimes such activities are considered teaching and at other times research. Service can take the form of artistic work (if beyond the scope of a faculty member's research agenda).

Service to the profession is activity with professional organizations that represent the scope of the dance field. These organizations can be local to international.

Service to the community is activity in which faculty use the knowledge and skill of their discipline – without compensation – to help a community organization. CoAL highly values community connections that are created from the college faculty using their talent in behalf of community organizations.

Service to the department includes, but is not limited to:

- Serving as a member or chair of a departmental committees, including search committees, tenure and promotion committees, third year review committees, department personnel committee, etc.
- Coordinating guest artist residencies, including grant writing and overseeing on-site activities.
- Organizing/producing concerts/tours and/or outreach that is above expectations for teaching within certain courses, including British Studies in Dance, RDC2, and/or Performance Project.
- Advising student organizations related to a discipline (Student Dance Organization, HighDEF, Dance Student Advisory Council).
- Mentoring new colleagues.
- Writing peer reviews for junior faculty members to use in their preparation for tenure and promotion.
- Advising or directing independent/non-credit student projects.
- Serving as publicity coordinator.
- Serving as studio schedule coordinator.
- Serving as textbook liaison.
- Coordinating High School Dance Day.
- Coordinating departmental documentation and archival of dance productions
- Serving as library liaison.
- Coordinating Alumni events.
- Participating in recruitment visits and/or events.

- Coordinating American College Dance Association participation.
- Serving on National Association of Schools of Dance/CAEP accreditation committees.
- Creating/overseeing outreach programs. (if not part of coursework)
- Serving as Principal Investigator on grants. (if not related to area of research)

Service to the college could include but not be limited to:

- Serving as a member or chair of a college committee (College Council, Tenure and Promotion committee, Calendar committee, Awards committee, Executive committee, College ad hoc committees, etc.).
- Serving as Department Chair search committee member or chair.
- Choreography for college events (if not part of research agenda).

Service to the university could include but not be limited to:

- Serving as a member or chair of a university committee (Faculty Senate, Academic Council, Graduate Council, University Strategic Planning committee, Dean Search committee, Professional Education Council, University Assessment Committee, Space Planning committee, ad hoc university committees, etc.)
- Serving on CAEP, SACS, etc. accreditation committees.
- Serving as Presidential scholar interviewer.
- Choreography for university events (if not part of research agenda).

Service to the profession could include but not be limited to:

- Holding office, including board membership, in a local, state, regional, national, or international professional organization.
 - Example organizations include: Congress on Research in Dance, International Association of Dance and Medical Sciences, Dance Notation Bureau, Mississippi Alliance for Arts Education, National Dance Education Organization, Mississippi Arts Commission, Hattiesburg Arts Council, National Dance Association, DanceUSA, etc.
- Serving on accrediting, licensure and governing boards for a discipline (NCATE, NASD, etc).
- Serving as visiting evaluator of the National Association of Schools of Dance.
- Organizing/hosting a conference or festival for a professional organization.
- Lending professional skill to agencies that advocate for a discipline, including school districts.
- Performing external peer reviews of research and/or for tenure and promotion.
- Serving in the capacity of adjudicator/juror in the discipline for activities at local, state, regional, and/or national levels.
- Writing state standards for education, e.g., Mississippi Framework (unless part of research agenda).
- Consulting for the state Departments of Education.
- Performing Mississippi Arts Commission peer panel reviews.

Documentation of service includes:

- Letters of appointment.
- Letters of appreciation for service activities.
- Awards recognizing excellence in service.
- Documentation of the outcome/product of committee activity.
- Outline of student organization activities advised and evidence of impact on the campus or community.
- Newspaper or agency newsletters announcing election or appointment to an office.
- Programs from events in which service was rendered.

In documenting service, faculty members should state if positions are elected, appointed or otherwise undertaken.

C. Standards of Evaluation

The Dance Department employs a five point scale for annual evaluation:

Far exceeds expectations	5	“Exceptional”
Exceeds expectations	4	“Outstanding”
Meets expectations	3	“Acceptable” or “proficient”
Below expectations	2	“Developing”
Does not meet expectations	1	Unsatisfactory

Faculty are minimally expected to “meet expectations” in the three evaluative categories in their annual evaluations. Standards for earning a score of 3 in each category are listed below. Other scores (unsatisfactory, below expectations, exceeds expectations, far exceeds expectation) are given proportionate to the level of performance as defined for meeting expectations.

For a rating of at least a three in the area of Teaching the faculty member should:

1. Accept teaching assignments distributed by chair after consultation with faculty.
2. Teach a 3/4 load commensurate with other departmental assignments.
3. Student evaluations support stated goals of the faculty member in the teaching category.
4. Demonstrate satisfactory performance as a student advisor.
5. Maintain and execute syllabi, class assignments, exams, assessments, class schedules.
6. Maintain regular office hours and be accessible to students.
7. Attend one commencement annually.

For a rating of at least a three in the area of research a faculty member should:

- Engage in one significant and defined research project per calendar year with reassigned time* for doing so. Examples are:
 - Choreographing or restaging a dance.
 - Performing in a dance.
 - Publishing research in a journal or book that is peer reviewed or adjudicated.
 - Presenting at a conference.
- Define research agendas, including aims, goals and timelines, at the onset of a project.
- Critically and reflectively articulate research agendas at the completion of a project.

Faculty engaged in research without reassigned time will earn annual evaluation scores that reflect their research overload. Other determinants of a faculty member's score in research are the quality of the product, the depth of the investigation as articulated in their annual evaluation submission. The nature and scope of a faculty member's research over the course of the evaluation period will influence the annual evaluation.

*"Reassigned time" means carrying a 3/4 teaching load, wherein one course is reassigned per academic year for research. In all areas of evaluation, the personnel committee will adjust the academic year load for the calendar year reporting cycle of the annual evaluation submission.

For a rating of at least a three in the area of service the faculty member should:

1. Serve on all departmental committees of the whole.
2. Serve on departmental committees for which the faculty member is eligible.
3. Accept committee and service assignments as distributed by the Chair after consultation.
4. Seek increasing service assignments at the college and university level as appropriate to time of service and rank.

D. Collegiality

Collegiality is a willingness to submit personal interests to those of the department, college, and the broader institution, and to show willingness to compromise for the best interests of the program and students. Collegiality is closely tied with professional dispositions. The following factors are further indicative of collegiality: communicating positively and effectively with colleagues, peers and students in a variety of situations; working flexibly and with an aim towards department goals; maintaining a positive, supportive and professional demeanor in the workplace; maintaining professionalism with students by not engaging them in faculty-level discourse/issues. While participation and engagement in departmentally-defined social and/or curricular events is expected, participating in additional social and/or curricular events is left to the determination of the faculty member. It is important for all faculty to be committed to the department in

ways outside of assigned responsibilities; however, each faculty member is granted permission to decide for themselves the balance of their time in and out of the workplace. The department Chair will make clear what departmentally defined events are required.

Although important, we believe that the issue of collegiality must be carefully documented if it is to become a basis for evaluation as it is inherently subjective and subject to diverse opinions concerning the manifestation of this characteristic in any given individual.

E. Policy and Procedures

1. Evaluation of calendar year performance is conducted annually between January 15 and March 15 of the year following the period under review.
2. At least two weeks prior to their scheduled evaluation conference, faculty members submit their Report of Annual Evaluation to departmental Personnel Authority. Further departmental guidelines for what is expected in this submission are stated on page 12. University guidelines are in section 8.4.3 of the *Faculty Handbook*. Faculty members include in their report their annual activities in teaching, research and service, how their activities during the year under review met their goals and objectives as well as goals for the future.
3. Annual evaluation conferences are held between January 15 and March 15 to ascertain and discuss professional accomplishments during the period of evaluation and to discuss and establish goals and objectives to be pursued during the next period of evaluation.
4. Report of Annual Evaluation: The departmental Personnel Authority prepares a written report summarizing the essential content and result of the evaluation, including recommendations arising from the evaluation of performance.
5. When funds are provided for merit pay increases, the departmental Chair assigns amounts of increases according to merit group classification. The departmental Chair submits departmental recommendations to the Dean of the College of Arts and Letters. The Chair's recommendation incorporates whenever possible accommodation of the weightedness of the categories of teaching, research and service for each faculty member.
6. Departmental evaluation reports are forwarded to the Dean on or before the date specified by the University's Academic Calendar. Copies of evaluation reports are transmitted to faculty members being evaluated and retained within departmental personnel files.