



THE UNIVERSITY OF
SOUTHERN
MISSISSIPPI®

SCHOOL OF PERFORMING & VISUAL ARTS

ANNUAL EVALUATION
PROMOTION AND TENURE
GUIDELINES

SR Fletcher

5/14/21

Director

Date

Chris Winstead

8/25/2021

Dean

Date

Steven Moore

8/25/21

Provost

Date

School of Performing & Visual Arts Policies & Procedures

Approved 26 March 2021

PREAMBLE

The overall context for the work in Art and Design, Dance and Theatre, is that all programs are both academic and production units. We not only teach subject matter, but provide a bridge for students to use their knowledge by creating art, and by so doing, mature in their understanding of our art forms. Work in classroom and labs enriches work in studios, galleries, rehearsal halls and theatres; and in a reciprocal manner, the art we create with our students enriches and furthers the teaching and learning in the School. Although the multi-faceted work we do in the School of Performing and Visual Arts is challenging, in that it often demands a huge amount of time and effort, it is what draws us to the work and motivates excellence by all involved.

The above is the context for the below information in the Policies and Procedures document which we hope will support and help prosper our work in the School. Our overall mission is to provide the most exciting and beneficial environment for learning about our disciplines in the arts, through excellence in academic achievement and the most dynamic and collaborative creative activity.

MISSION, VISION, AND VALUES

School Policies and Procedures must align with current University and College Policies and Procedures, the Academic Master Plan, and the Faculty Handbook.

School Mission

Our mission is to provide the most exciting and beneficial environment for learning about our disciplines in the arts through excellence in academic achievement and the most dynamic and collaborative creative activity.

School Vision

The vision of the School of Performing and Visual Arts is to build the best arts program in the state of Mississippi and to develop a reputation for graduating well-prepared, highly skilled, and thoroughly educated artists in the Southeast and the nation. The School of Performing and Visual Arts aims to serve as an educational and cultural resource for Mississippi, the Southeast, and the nation.

School Values

SPVA Values are best articulated through the following objectives:

- Provide all students with an education that emphasizes comprehension and application of the expressive, theoretical, and investigative possibilities of the arts
- Prepare students to excel as working professionals in our contemporary societies
- Encourage students to investigate culture, history, and technology through the arts
- Provide students with a comprehensive, individualized and rigorous course of study
- Mentor attentive faculty-student interactions and aim for students to be skillful and knowledgeable performers, makers, educators and/or advocates
- Offer course of study such that students experience dance, art, or theatre as an art form and as a career path
- Engage students in creative and critical thinking and prepare them to successfully participate in the profession with conviction and integrity
- Bring art experiences to the community through performance, exhibitions, and education

- Emphasize the power of the imagination, passion, discipline and collaboration in the creation of dance, art, and theatre
- Provide the best possible, and most creative, work environment for students, faculty and staff, while offering the strongest possible support for the specific missions of the programs

PART I: ORGANIZATIONAL STRUCTURE

1. School Personnel:

- a. The Faculty. Faculty serve a critical role in the shared governance of the School of Performing and Visual Arts. Faculty in the School include full-time tenure-track and teaching-track faculty, as well as a key group of temporary and permanent part-time adjuncts. We expect faculty to maintain active engagement in teaching, research and service. Faculty report to the Director and are evaluated annually based on the Governance Option selected by the faculty each Fall in accordance with the *Faculty Handbook*. The *Faculty Handbook* (4.4) describes the expected teaching load to be four courses (12 credit hours), or the equivalent, for fall and spring semesters. In the School of Performing and Visual Arts, tenure-track faculty members teach three courses per semester with the fourth course reassigned for research. Teaching-track faculty teach four classes per semester (See Workload guidelines below in Part II.). Faculty members take on service responsibilities in addition to teaching full loads and remaining engaged in research. Additional responsibilities of faculty members are outlined in the *Faculty Handbook* (3.3). In addition, at the school and discipline level, we expect faculty to:

- contribute to the creative and professional environment in the school
- attend all faculty meetings and respond to faculty correspondence
- advise assigned students
- hold regular weekly office hours
- participate in recruitment and retention efforts
- represent the unit professionally and respectfully to the university and college
- be collegial and respectful

Faculty have a right to appeal the decisions made by the Director, Faculty Evaluation Committee, and/or Program Coordinator regarding annual evaluation, teaching assignments, and tenure and/or promotion decisions, etc. As per the *Faculty Handbook*, faculty are protected in these areas. Faculty have academic freedom to express themselves in their classes and in their research. Behavior that is illegal and/or inappropriate to the academic setting are not protected.

- b. The Director. The Director is the administrative head of the School of Performing and Visual Arts and serves operational and organizational functions in support of the academic and artistic purposes of the school and the faculty. The Director is responsible for maintaining excellence in the arts in the School and has the ability to allocate resources towards the needs of the School. Just as are the Faculty, the Director is a working artist. In all respects, the Director is the administrator of the artistic and educational purpose of the School.

The authority of the Director derives from responsibility delegated by the President of the University through the Provost and the Dean. The Director is appointed by the Dean following consultation with the school faculty and Provost. The Director is responsible for and provides leadership in matters relating to personnel, faculty development, faculty workload, annual evaluation, budgets and resource management, physical facilities maintenance, assessment and accreditation, public relations, strategic and long terms planning, and external funding. The Director is responsible for determining workload allocation for individual faculty members that incorporate teaching and research, as well as School level projects, such as accreditation efforts and arts-specific events. The Director additionally represents the School at the college and university administrative levels.

Although the Director may delegate duties to various administrative personnel and faculty members or to standing or *ad hoc* committees of the School, and while expected to consider the advice and recommendations of faculty in making decisions, the Director has the ultimate responsibility for the actions of the School except where explicitly stated otherwise in University regulations. In all respects, the Director of the School of Performing and Visual Arts will practice transparency in leadership.

In addition to fulfilling assigned administrative responsibilities the Director is an advocate for the professional welfare of the SVPA faculty including assurance of fair treatment and appropriate advice and support in the event of conflict with other administrative units.

The Director serves at the pleasure of the Dean. The Director undergoes an annual administrative evaluation by the Dean and participates in a periodic administrative review as outlined in the *Faculty Handbook*, 4.4.1. In addition, an administrative evaluation is annually administered by the Faculty Senate.

- c. Associate Director. The Associate Director typically provides leadership in internal administrative and academic duties as assigned by the Director. The Associate Director works across all disciplines in the School similar to the Director, and serves operational and organizational functions in support of the academic and artistic purposes of the school and the faculty. The Associate Director manages all program and General Education Curriculum Assessment and program assessment requirements for the School. With regard to budget, academic administration, and resource management, the Associate Director may act as signature authority in the absence of the Director. The Associate Director is appointed by the Director in consultations with the faculty and with the approval of the Dean. While considering qualifications required for this position, in an effort to ensure equal representation and shared governance, priority appointment to this position by the Director, will reflect, as much as possible, diversity of leadership from professional faculty across programs within the School. In all

respects, the Associate Director of the School of Performing and Visual Arts will practice transparency in leadership.

Program Coordinators

Each program in the School of Performing and Visual Arts designates a Program Coordinator. A Program is what was formerly considered a department by the University. In the School of Performing & Visual Arts this includes the three distinct disciplines of Art & Design, Dance, and Theatre. Program Coordinators are highly engaged in student issues and also facilitate program needs in the areas of curriculum and recruitment. A formal inclusive process determines the Program Coordinator, with participation from all full-time faculty members within the given program for the purpose of making a recommendation to the Director. Program Coordinators serve a term of three years and can serve more than one term. Program Coordinators receive one course reassignment per semester. It is strongly recommended that Program Coordinators are tenured/promoted with significant knowledge of the program they are vested to serve. Teaching Track faculty should be promoted in order to serve as a Program Coordinator.

Program Coordinator service responsibilities include:

- Overseeing student issues related to student retention and success
- Student advisement oversight
- Preparing paperwork related to student persistence and graduation
- Program-specific recruitment/audition activity
- Class scheduling in collaboration with Area Heads
- Curriculum planning & development in collaboration with Area Heads
- Attendance at College Curriculum Committee (if any program proposals are under review)
- Membership on School Curriculum Committee
- Compiling/circulating faculty meeting agendas and coordinating faculty meetings

The Program Coordinator communicates with the SPVA Director about program needs and student issues as these pertain to the duties of the Coordinator position. Activity performed by the Program Coordinator is evaluated annually by the FEC in the area of service.

- d. Area Heads. Area Heads provide leadership for specific disciplines within each School program.
 - i. In Theatre, the Area Heads for Performance, for Design and Technology and for Directing are also the de facto heads of the MFA programs in each of those areas. In addition, there are BFA Coordinators in Performance and in Design and Technology who are responsible directly to the area heads in those disciplines.

- ii. In Art and Design, Area Heads provide leadership in the areas of Painting and Drawing, Graphic Design, Sculpture, and the general studio art degree.
- iii. In Dance, there is an Area Head for Dance Education and there should be an Area Head for Performance and Choreography

Area Heads serve with no reassigned time, and their work is considered service to the School. Area Heads are faculty who are willing to serve and who are supported in doing so by their colleagues.

Typical responsibilities of an Area Head include the following:

- Representing each area in program-level recruitment activities for undergraduate students
- Oversight of curriculum rotation and teaching schedules for faculty *in each area*. In this capacity, Area Heads are advisory to Program Coordinators in determining class schedules
- General oversight of student progress to degree in each area
- Organization of evaluations of undergraduate and/or graduate students, including portfolio review in Art & Design, juried assessments in Dance, and screening applications for the BFA programs in Theatre
- General leadership and oversight of students' artistic work in each area through mentoring, attending rehearsals and production meetings, etc.
- Advising the Director as necessary about area-specific issues
- Participating in assessment reporting as necessary in collaboration with the Associate Director
- Specific to the dance education/licensure program in Dance:
 - Oversight of mentor teacher recruitment and training
 - Annual (state and national) accreditation reviews
 - Placement of licensure students in K12 student teaching locations
- Specific to the graduate program in Theatre:
 - Oversight of recruitment for MFA graduate students in each area in Theatre
 - Mentorship of MFA graduate students in each area on all major projects

Area Heads in the School of Performing and Visual Arts currently work in these positions with no course reassignment.

- Typical responsibilities of a Theatre Bachelor of Fine Arts Coordinator in both Performance and Design & Technology include: maintain BFA

standards, organize BFA reviews and report results, review incoming candidate applications, notify students of acceptance/declination, organize other meetings with BFA students as necessary (orientation, etc.) and facilitate changes or adjustments to the BFA curricula in consultation with the Area Heads and Program Coordinator.

- e. Staff Personnel. The School of Performing and Visual Arts employs three full-time Administrative Specialists who serve the operational and educational goals of the school. While there is value in cross-training Administrative Specialists, some areas (budgets, scheduling, physical plant, etc.) remain centralized in one position. Staff personnel report to the Director and work collaboratively with the Director in managing the daily operations of the School. Staff personnel are evaluated annually by the Director. Policies, procedures, and grievance protocols applicable to staff personnel are stated in the *Employee Handbook*.

Administrative Specialists' job responsibilities include the following: preparing travel paperwork; managing procurement card purchases, requisitions, purchase orders, reimbursements, and deposits; tracking course fees; preparing hiring paperwork for approved guest lecturers/artists, student workers, and adjuncts; managing textbook orders; taking minutes of meetings; entering class schedules, instructional assignments, and space assignments; being fluent in SOAR; facilitating graduation applications, course substitutions and waivers; assisting with recruitment events; entering work orders with Physical Plant; facilitating all paperwork for graduate students and the Graduate School.

The School of Performing and Visual Arts employs additional Professional Staff who are essential to the success of operations and event programming. At present, three of these positions (3D Shop Technician, Costume Shop Supervisor, Scene Shop Supervisor) are full-time, 12 month, and are evaluated annually by their direct supervisor. In addition, the School currently subsidizes the employment of a part-time Museum Assistant.

If appropriately staffed, the School would also include a Master Electrician, a Production Manager, a Marketing and Public Relations staff position, and a full-time assistant to the Museum Director.

- f. Additional administrative personnel. Unique to the School of Performing and Visual Arts and our function as a producing organization, we require dedicated administrative positions of Museum Director and Theatre Producer. If these positions are filled by permanent faculty, which is recommended, they would be reassigned two courses per semester.

The Theatre Producer provides administrative leadership for all Theatre program productions, collaborating with faculty, staff and students to maintain and support the highest artistic standards for productions. The Producer schedules meetings (regularly or periodically) with faculty, staff, students, and administrators that are

involved in productions; this is a central aspect of the position of Producer. The Producer's primary responsibilities are listed in Appendix D; this list is not inclusive of all potential responsibilities.

The Museum Director is responsible for developing the overall gallery schedule and providing administrative leadership for all museum exhibitions and affiliated events. This involves administrative oversight of all aspects of museum operations, and includes, but is not limited to: communicating with artists and patrons; writing exhibition contracts and grants; training and supervising museum staff and student gallery assistants; shipping and receiving exhibitions; packing and unpacking works of art; developing promotional materials, brochures, text panels and catalogs; filling out condition reports; routine patching and painting of walls and pedestals; construction of special displays; and all other tasks related to the successful installation, lighting, labeling, presentation and promotion of gallery exhibitions. The Museum Director also serves as host for all gallery receptions and museum related events. It is understood that the success of museum exhibitions and events is essential to the artistic and educational enterprise of the Art and Design program and the School, and therefore requires a collaborative effort and collective support from the College, and from School Administrators, Administrative Specialists, and all Art and Design faculty and staff. The Museum Director works with the School Director to secure and manage funding to support all museum related efforts, exhibitions, and events. Finally, in addition to administrative oversight of these responsibilities, the Museum Director is an Art and Design faculty member and a practicing artist or art historian with responsibilities for teaching and creative research.

2. Organizational Structure of the School:

See Appendix A for complete organizational chart.

The organizational chart shows how faculty organizationally interact with program coordinators, area heads, and the Director and Associate Director. In specific instances (travel/research resourcing, annual goal setting, professional development, personnel issues, and workload) faculty members work directly with the Director.

Communication in the School is assured through regular meetings for all School faculty and staff. Full School meetings are held at least once a semester and are chaired by the Director. These meetings are meant to foster communication, transparency and community across disciplines. Faculty within each program convene at least once a month in faculty meetings led by Program Coordinators. Agendas for the latter are developed by the Program Coordinator with input from the Director and the faculty. School meetings typically address issues, policies, procedures, and business relevant to School operations as a whole, while program meetings typically address discipline-specific issues and operations. Minutes are recorded by an Administrative Specialist or faculty member for all meetings.

3. School Standing Committees:

- a. Leadership Team. The Leadership team consists of the Director, Associate Director, and Program Coordinators. Sometimes this team is expanded to include Administrative Specialists as they are highly involved in the daily operations of the School. The Leadership Team meets at least once a month. In such meetings, a broader view of activities, issues, and initiatives in each area of the School are shared. Membership is by virtue of the position with terms following accordingly.
- b. Curriculum Committee. The School Curriculum committee consists of the three Program Coordinators and three additional faculty (one from each program) who are elected by faculty in each program. This committee elects a chair who serves on the College Curriculum Committee. This committee assures that all curricular paperwork is complete and accurate after it has been reviewed at the discipline level and before it is forwarded to the College. The terms of service are for the length of their position (program coordinators) or two years (elected faculty member).

Each program in the school maintains authority over their degree plans, curriculum development, etc. In order to assure that decisions about curriculum originate at the program level, we acknowledge that all faculty in a program will be involved in the curricular affairs of their program. It is not appropriate for such decisions to be made by anyone other than those faculty within the program. While this is not an institutionally required layer of curriculum development and review, it is a respected, common, and expected practice in the School of Performing and Visual Arts.

- c. School Promotion and Tenure Committee. The School Promotion and Tenure Committee is responsible for undertaking personnel issues including reviews for tenure and promotion and pre-tenure (third year) review. Membership is all tenured and promoted faculty and terms of service are determined as outlined in the *Faculty Handbook*.
- d. Faculty Evaluation Committee. The Faculty Evaluation Committee (FEC) is elected annually based on the Governance Option voted on by the Faculty. The FEC is responsible for conducting annual evaluations of all faculty. FEC membership and committee processes are outlined in the *Faculty Handbook* (Chapter 8).
- e. Exhibition Committee. The Exhibition Committee is selected annually by members of the Art and Design faculty to ensure equal representation between all visual arts areas. The Exhibition Committee is headed by the Museum Director, and is responsible for reviewing artist submissions and voting on programs for inclusion in the Galley of Art and Design exhibition schedule.

- f. Play Reading Committee. Theatre has a standing committee to receive title submissions from theatre students, faculty and staff. The committee reads and forwards a selected list from which the faculty creates a season of productions.
- g. SPVA Student Advisory Committee. This student committee includes student representative from each program. Two undergrad each from Art & Design, Dance, Theatre, and one graduate representative from Theatre. This committee is advisory to the Director, and representatives are not voting members of any existing or planned faculty committee. Meetings are twice a semester in weeks 1 and 12. Student representative should be those who are committed to studying art, design, dance, and theatre at USM and who are invested in our programs. This committee is not intended to be a grievance committee or to usurp existing processes for student concerns. The committee serves an important role as programs and the school make long term decision. Membership is elected. Terms are for one year.

In Art & Design, an annual call for nominations (self-nomination or nomination by faculty or peers) will be made in March with all nominations due by March 31. Nominated students will submit an application including a paragraph on why they want to serve along with a current resume and transcripts by April 15. The A&D faculty will review the applications and vote to rank the students by formal ballot in a faculty meeting. The top two ranked students will serve on the SPVA Student Advisory Committee and the third and fourth ranked students will be retained as alternates. Selected students will be notified of their appointment and the meeting dates for the next academic year by April 30.

In dance, an annual call for nominations will be made in March of the previous year for two student representatives to serve a one-year term. Students will be asked to self-nominate and answer a few questions generated by dance faculty and the SPVA director based on the responsibilities of the position and in support of their application. The dance faculty will review all applications and select student representatives during an April faculty meeting. The students will be notified before the end of the spring term of their appointment as well as the bi-annual meeting dates for the following year.

In Theatre, a call for nominations is made by March 31st. Nominations are sent to the Theatre Program Coordinator. A poll is sent to theatre majors on March 31, with results by April 5. Rising sophomores and junior and rising 2nd year grads are eligible to be elected.

4. School *Ad Hoc* committees:

Ad hoc committees may be created in reaction to a clear need for broad input into decision making and planning. Membership may be elected and/or appointed at the discretion of the Director or comprised of self-selected faculty members. Specific *ad hoc* committees include search committees, event planning, documents reviews, accreditation planning, Revelry steering committee, and others.

Search committees are populated differently in each program in the School. In Dance, committees are of the whole faculty. In Theatre and in Art and Design, search committees are appointed by the Director and consist of no less than three faculty members from the program. The Director chairs each search committee and is responsible for managing the logistics of the overall search, including timelines, online applicant tracking, and paperwork. The Director is responsible for communicating the preferred candidate to the Dean and is involved in terms of employment as appropriate and as within authority.

5. Representation on College-and University-level Bodies.

The School of Performing and Visual Arts has two School representatives on Faculty Senate, and one on each of the following: the Undergraduate Curriculum Committee, Graduate Curriculum Committee, College Curriculum Committee, College Awards Committee, College Personnel Committee, and the Professional Education Council. The Director serves on the Council of Directors. We adhere to University policies and processes for selecting representatives to governing and representative bodies.

Faculty appointments to other school, college, and institutional committees are made either through internal elections or through appointment by the Director.

6. Amendments:

Any faculty member can request to any member of the Leadership Team an amendment to this document. Amendments under consideration would be reviewed by the Leadership Team and then recommended to the full School faculty for review and/or approval.

The faculty can act on amendments at the faculty meeting in which they are introduced, provided that all members of the faculty have electronically received the amendment at least 15 days prior to the faculty meeting. Amendments must receive the approval of two-thirds of the faculty members present and voting.

This document should be reviewed in its entirety by a School *ad hoc* committee every three years, starting in Fall 2021. This effort will be chaired by the Associate Director.

PART II. WORKLOAD GUIDELINES

1. General expectations for faculty workload responsibilities:

SPVA faculty workload prioritizes instruction with built-in time for research. The *Faculty Handbook* (4.4) describes the expected teaching load to be four courses (12 credit hours), or the equivalent, for fall and spring semesters. In the School of Performing and Visual Arts, tenure-track faculty members teach three courses per semester with the fourth course reassigned for research. In Theatre and Dance, this reassigned time should equate to the production of one creative project per academic year. In Art and Design, reassigned time could equate to creative research for publication or presentation in regional, national and/or international conferences, juried exhibitions, invitationals, public commissions, etc. (See Research below on page 11 for a more detailed listing).

In the School of Performing and Visual Arts, workload cannot be based exclusively on minimum credit hours instructed per semester, but is based on number of courses instructed per semester. In the arts, some studio, production, performance, ensemble, and/or practicum courses are assigned one or two credit hours, where in fact, the contact hours and the total hours of instruction for such courses exceeds the minimum required for the number of hours assigned. This means that such courses are counted as equivalent to a three-credit hour course in a faculty member's teaching load. This happens in dance where load is best understood in terms of number of courses instructed, not credit hours instructed. It should also be noted, that all studio courses in Art and Design meet for twice the number of hours as standard lecture courses.

All teaching-track faculty instruct four courses, or the equivalent, in the academic year (fall and spring semesters). There is an expectation for service, but not research.

All programs adhere to the workload guidelines set forth in the *Faculty Handbook* (4.4) which explains the discretionary role of the Director in determining workload for individual faculty members. Individual faculty workloads are determined annually by the Director in consultation with the Program Coordinators as appropriate.

Service activity is taken on in addition to teaching and/or research responsibilities and is expected of all faculty members. Only in rare occasions is reassigned time granted for service responsibilities (i.e. President of Faculty Senate, Chair of Academic Council, etc.). These reassignments are made by the Director and are approved through the Dean.

Administrative reassignment policies reflect those of the institution. Program Coordinators receive one course reassigned time per semester with no expectations of summer compensation or work. The Associate Director receives one course reassigned time per semester. School Directors are expected to teach a minimum of one class per year. General expectations for scholarly productivity for the Director are established each year between that individual and the Dean, or in the case of Associate Director, between the Faculty Evaluation Committee and the Director.

Specific to our school, there are positions with unique workload stipulations that are defined in contracts. The Technical Director in theatre receives two courses reassigned per semester. The Museum Director receives two courses reassigned per semester. The Theatre Producer receives no more than 2 courses reassigned per semester. The Production Manager receives one course reassigned per semester.

Faculty members can apply for sabbaticals at any time per University policy. Directors are responsible for arranging instructional coverage in support of this.

PART III. FACULTY ANNUAL EVALUATION GUIDELINES

1. Policies and Procedures:

School procedures for conducting annual evaluations are done in accordance with policies outlined in the *Faculty Handbook* (Chapter 8). The evaluation process in the School of Performing and Visual Arts is this:

- a) Evaluation of review period performance is conducted annually between June 1 and September 30 of the year following the period under review.
- b) By a date set by the Faculty Evaluation Committee, faculty submit their Annual Evaluation in Digital Measures in accordance with institutional guidelines. Faculty members include their activities in teaching, research, service (if tenure-track), noteworthy activity and remarks, and state goals and objectives for the upcoming year. Any contextual information that informs the Faculty Evaluation Committee is appropriate.
- c) The Faculty Evaluation Committee reviews each faculty submission against School criteria/expectations and creates a Report of Annual Evaluation in Digital Measures for each faculty member. This report is forwarded to the faculty member in Digital Measures. This written report summarizes the essential content and result of the evaluation, including any recommendations arising from the evaluation of performance.
- d) Optional conferences are held between individual faculty members and at least two members of the Faculty Evaluation Committee, unless Option 1 was selected (Director only). Conferences can be initiated by either the FEC or the faculty member.
- e) The faculty member and the FEC acknowledge receipt of the Report of Annual Evaluation. It is then forwarded to the Director.
- f) Faculty members meet with the Director to establish goals and objectives for the next evaluation period if they are not agreed upon in the Report of Annual Evaluation in Digital Measures.
- g) Annual Evaluation Reports are forwarded to the Dean on or before the date specified by the University's Academic Calendar. Copies of evaluation reports are in the Digital Measures Workflow.

Faculty Annual Evaluations: Performance Categories

Refer to Faculty Handbook for more information:

- [Committee Membership Eligibility](#) (1.10.1)
- [Faculty Governance Options](#) (1.10.2)
- Faculty Evaluation Process ([4.1](#), [4.4](#), [4.5.2-4.5.4](#), [Appendix B](#))

- Workload Allocation/Assignment ([4.3, Appendix A](#))
- [Administrator Workload](#)
- [Circumstantial Adjustments to Workload Allocation](#)

Also see attached Appendix B, a model for a rubric to complement the narrative provided below.

School General Statement about Annual Evaluation Standards

For tenure-track faculty, annual evaluations provide the basis for pre-tenure review and the results of these evaluations serve as primary evidence for the request for tenure and promotion. For teaching-track faculty, annual evaluations provide the basis and primary evidence for the request for promotion. In both cases, annual evaluations provide a significant means by which continued employment, promotion, salary increases, and/or tenure are defined. From here, the SPVA faculty understand and support the institutional shift towards the focus of faculty evaluations being faculty development and goal setting that promotes responsive creative processes and invested scholarly pursuits. Teaching-track faculty are evaluated in the areas of teaching, including professional development in teaching, and service.

As part of the annual evaluation process, all tenure-track, teaching-track, visiting and part-time faculty may request observation and evaluation of their instruction. Peers may or may not be from the School.

Annual evaluations are means to report and share accomplishments and for faculty to be recognized for their contributions in all areas. Where activities are listed in the annual evaluation submission should correspond to how teaching, research, and service are defined and listed within this document. In preparing their annual evaluation and after reviewing this document, if a faculty member cannot determine in which category to report an activity, they should ask the Director. This document has been approved by all permanent faculty in the School of Performing and Visual Arts, and as such, serves as a shared guide for how to present and review, in a consistent manner, the full scope of what we each do, and consequently works to ensure equitability and uniformity in the annual evaluation process and review by the FEC.

Because of the demands of each of the programs in SPVA, it is noted that the Faculty Evaluation Committee may decide that a faculty member's work in Teaching, Research or Service clearly exceeds expectations if the work in a specific area during the academic year showed any of the following:

- Work that was initiated by a critical and urgent need in the program or School, which demanded unusual time and effort, and which was integral in maintaining quality of teaching, research and/or service, or success of a specific event/program/research
- Exemplary effort involving an extraordinary number of hours and student contact time on multiple projects well beyond the standards for "meets expectations"

- Sustained, exemplary quality of work in any of the three areas that may not have earned an award or outside recognition, but which has been critical in maintaining the high standards of excellence in the school

Tenured and Tenure Track

Teaching

Meets Expectations for Teaching

A faculty member meets expectations in teaching through:

- a) Teaching three courses per semester (teaching track faculty instruct four courses per semester)
- b) Participating in academic advising each semester
- c) Student evaluations that consistently reflect effective teaching. Faculty member scores are generally higher than USM mean.
- d) Maintaining and executing syllabi, class assignments, exams and course content
- e) Maintaining regular office hours and being accessible to students. Office hours are 2 hours per week per traditional lecture courses and 1 hour per week per studio courses.
- f) Attending one commencement annually

Some teaching activities that are included in meeting expectations are program specific and/or occur periodically, but not necessarily on an annual basis. These include:

- Graduate committee chair or member (Theatre)
- Directing Repertory Dance Company/Repertory Dance Company II (Dance)
- Participating in senior capstone courses (Art)
- Supervising Independent Study (all)
- Working with students on audition work or portfolio development (all)
- Instructing Study Abroad Courses (all)
- Mentoring Honors Theses (all)

Meeting expectations in teaching centers on the inclusion of best and current practices for the artistic discipline in the areas of course planning, instruction, and assessment. This may include but is not limited to: course redesign, coursework or course development, refining assessment practices, engaging in professional development as related to teaching, revising pedagogical practices, and other documented successful instructional activities. See Appendix B. Meeting expectations in teaching includes the fulfillment of the above stated expectations or utilizing traditional proven methods of instruction in partnership with demonstrated, invested, responsive, and successful instruction.

We acknowledge that teaching effectiveness is also demonstrated through student achievement in academic and professional exhibitions, performances, and productions. Such student achievement is included in meeting expectations for teaching. Lastly, we acknowledge that what constitutes “meeting expectations” in teaching is a broad and rich category and includes active engagement in teaching beyond assigned instruction. Setting this high standard is a way to assure continued high-quality instruction and student success.

Fails to Meet Expectations for Teaching

A faculty member will be falling below expectations if they do not engage in any of the items a) – f) listed above that constitutes meeting expectations for teaching or if they demonstrates ineffectiveness in the areas outlined above.

Exceeds Expectations for Teaching

Exceeds Expectations in Teaching:

- Internal or external award for excellence in teaching
- Earning a designation/certificate through professional development in teaching (i.e. service learning, ACUE, etc.)
- To be an invited instructor/master teacher in an extended residency or program
- Notable external student achievement/recognition/honors by a student in the faculty member's area of expertise (individual mentorship)
- Creation and adoption by the University of a new degree program
- Especially innovative pedagogy, including both attention to new approaches to student learning that are relevant to the discipline and adoption of existing "high-impact" learning practice.

Scholarship, Research, and Creative Activity

- To "meet expectations" in annual evaluations, tenure-track faculty in Art and Design must provide evidence of engagement in at least one significant creative or scholarly activity per evaluation period.
- Meeting expectations for tenure-track faculty in Theatre equates to the creation/production of at least one project per academic year.
- Meeting expectations for research for tenure-track faculty in Dance equates to the creation/production of at least one project per academic year.

We view the annual evaluation process as an opportunity to confirm research productivity for faculty members. Deeper qualitative review of creative activity happens in pre-tenure, and tenure and promotion reviews, through independent peer reviews, as well as through regular submission and adjudication processes.

The primary evaluative criteria for creative research in Theatre and Dance is not the venue in which it is produced. The nature of producing Theatre and Dance requires extended residency with casts and crews. This makes creative work outside the campus difficult to achieve while maintaining on-campus teaching responsibilities. This means that the majority of a faculty member's creative activity may occur on campus.

In some instances, creative research in an evaluation period will need to be reviewed with subsequent evaluation periods in mind. This is due to the fact that research assignment, particularly in theatre, meet the needs of the school but do not always mesh with the annual evaluation review period.

Meets Expectations for Research/ Creative Activity

Art & Design:

To “meet expectations” in annual evaluations, tenure-track faculty in Art and Design must provide evidence of engagement in at least one significant creative or scholarly activity per evaluation period.

The following activities constitute examples of creative or scholarly research activity for the studio art and scholarly disciplines in Art & Design. It should be noted that this listing is not comprehensive and therefore does not necessarily preclude other examples of creative or scholarly research activity not currently listed.

Areas of Scholarly and Creative Research for Art & Design:

I. Exhibitions

A. Types of Exhibitions and suggested frequency:

1. The Solo Exhibition---a body of artwork or singular project displayed by the artist-faculty member, 1 show participant (approx. every 4-6 years)
2. The Two-Person or Featured Exhibition---3 or more art works, or a single art installation piece, displayed by the artist-faculty member, number of show participants ranging from 2-6 (approx. every 3 years)
3. The Featured Group Exhibition---2 works displayed by the artist-faculty member, several show participants (approx. every 2 years)
4. The Group Exhibition---1 work displayed by the artist-faculty member, several to numerous show participants (approx. every 1-2 years)
5. The Online Exhibition---For digital works only (every year)

B. The Exhibition is significant when at least one of the following conditions is met:

1. The body of work or singular project displayed is a culmination of ongoing creative research made over time and on a professional level (*this especially applies to Solo Exhibitions, Featured Exhibitions*)
2. The venue for the exhibition is an established art gallery, museum, art center or foundation (*venue can be either profit or nonprofit*)
3. The Exhibition is juried by an art professional from a competitive pool of applicants of statewide, regional, national or international scope*
4. The Exhibition is curated by an art professional /museum or gallery curator through a selective invitational process
5. The Exhibition’s impact relative to the target audience extends statewide, regionally, nationally, or internationally*
6. The Exhibition receives a professional critical response or review

II. Commissions

A. Types of Commissions and suggested frequency:

1. The Commission of an artwork or art installation, such as: site-specific sculpture(s), large mural(s), art installation piece(s), etc. (approx. every 2-4 years)
2. The Commission of a graphic design project (approx. every 1-2 years)

B. The Commission is significant when at least one of the following conditions is met:

1. The Commission is awarded by an art professional or organization from a juried pool of applicants statewide, regional, national or international in scope*

2. The Commission is awarded by an art professional/museum or gallery curator through a selective, invitational process
3. The Commission is contracted by a client of regional, national or international reputation
4. The Commission's impact relative to the target audience extends statewide, regionally, nationally or internationally*
5. The Commission receives a professional critical response or review

III. *Creative and/or Scholarly Presentation*

A. Types of Creative and/or Scholarly Presentations and suggested frequency:

1. Gallery Talk (approx. every 1-2 years)
2. Visiting Artist or Lecture (approx. every 1-2 years)
3. Open Studio Event (approx. every 1-2 years)
4. Workshop Instructor (approx. every 1-2 years)
5. Paper Presentation (approx. every 1-2 years)
6. Organizer of a session, panel, or roundtable (every year)
7. Keynote address (every 4-6 years)

B. The Creative and/or Scholarly Presentation is significant when at least one of the following conditions is met:

1. The opportunity to present stems from a competitive juried process that is statewide, regional, national or international in scope*
2. The opportunity to present stems from an invitation made by an art or scholarly professional or organization
3. The presentation's impact relative to the target audience extends statewide, regionally, nationally or internationally*
4. The presentation venue is an established conference, gallery, museum, art center, foundation, academic institution or educational setting

IV. *Publication of Art Work/Publication of Art Writing*

A. Publication of Artwork

1. The artist-faculty member's artwork is published in print publications, such as books, journals, magazines or catalogs
2. The artist-faculty member's artwork is published online, such as in e-journals, e-magazines, art criticism websites, etc.
3. The artist-faculty member writes an art review or art criticism for dissemination in print or online

B. The Publication of Artwork or art reviews/criticism is significant when at least one of the following conditions is met:

1. The publishing opportunity stems from a competitive juried process that is statewide, regional, national or international in scope*
2. The publishing opportunity stems from an invitation by an arts group, organization, publishing house or academic press
3. The impact of the publication extends to a statewide, regional, national or international audience*

V. *Scholarly Publications*

A. Types of Scholarly Publication and suggested frequency:

1. Book (approx. every 4-6 years)
2. Paper, Article & Essay (approx. every 2 years)

3. Book Review (approx. every year)
- B. The Scholarly Publication is significant when at least one of the following conditions is met:
1. The publishing opportunity stems from a competitive refereed or peer reviewed process that is statewide, regional, national or international in scope*
 2. The publishing opportunity stems from an invitation by a reputable publishing house or academic press
 3. The impact of the publication extends to a statewide, regional, national or international audience*

VI. *Honors & Awards*

A. Types of Honors & Awards:

1. Grants
2. Fellowships
3. Foundational Support
4. Exhibition Awards
5. Creative or Scholarly Achievement Awards

B. An Honor/Award is significant when at least one of the following conditions is met:

1. The honor/award opportunity stems from a competitive juried or refereed process that is statewide, regional, national or international in scope*
2. The honor/award opportunity stems from an invitation made by an art professional or organization
3. The impact of the honor/award relative to the target audience extends statewide, regionally, nationally or internationally*
4. The honor/award is received from an established professional organization, gallery, museum, art center, foundation, educational institution or academic press

** While there may be multiple factors influencing relative significance, generally statewide activity or impact is considered "significant," regional activity or impact is considered "more significant," national activity or impact is considered "highly significant," and international activity or impact is considered "most significant"*

Dance

Meeting expectations for research for tenure-track faculty in Dance equates to the creation/production of at least one project per academic year.

Creative/Scholarly research in Dance takes the following forms:

- 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 a play or musical
- Collaborating with other university units in an artistic project (if not part of a course)
- Invited or accepted presentation at a professional conference related to your research

- Publishing an article in a juried regional or national journal or publication related to your research
- One book for national or international distribution, published every 4 years
- 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).

Theatre

Meeting expectations for tenure-track faculty in Theatre equates to the creation/production of at least one project per academic year.

Areas of Scholarly and Creative Research for Theatre:

- Directing a theatrical production
- Performing in a theatrical production or film
- Designing or being responsible for the theatre technology of a theatrical production (including costume, lighting, sound, and scenic design)
- Vocal/Dialect coaching for a production
- Fight or movement direction for a production
- Writing a play and having it produced or published
- Dramaturgy for script development, staged readings, and full productions at local, regional, summer stock, educational, and professional theatre companies, including the USM Theatre program
- Collaborating with other university units in an artistic project (if not part of a course)
- Chairing or participating in a panel at a professional meeting if related to research agenda
- Invited presentation/workshop at a professional meeting/conference if related to research agenda
- Publishing an article in a regional and national publication or journals related to research agenda
- 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)
- Participating as a workshop presenter at state, regional, national or international conferences/workshops
- Having a book-length monograph or collection of single-authored essays published or formally accepted for publication with a recognized university or commercial press that engages in rigorous professional review if related to research agenda
- Editing a book-length collection of scholarly or artistic articles published or accepted for publication with a recognized university or commercial press that engages in rigorous professional review if related to research agenda
- Manuscript and article or book reviews for peer journals or academic or commercial presses

- Literary management for local, regional, summer stock, educational, and professional theatre companies
- Producing, production management, or managing direction for the Theatre program, and/or for local, regional, summer stock, educational, and/or professional theatre companies
- Consultant invitations and activities in any defined area of theatre for local, regional, summer stock, educational, and professional theatre companies
- Intimacy Consultant or firearms coach for theatrical productions

Fails to Meet Expectations for Research/Creative Activity

A faculty member will be falling below expectations if they do not engage in what constitutes meeting expectations for research. Specifically:

- Tenure-track faculty in Art and Design do not engage in at least one significant creative or scholarly activity per evaluation period.
- Tenure-track faculty in Theatre do not engage in the creation/ production of at least one project per academic year.
- Tenure-track faculty in Dance do not engage in the creation/production of at least one project per academic year.

Exceeds Expectations for Research/Creative Activity

- To “exceed expectations” in annual evaluations, tenure-track faculty in Art and Design must provide evidence of engagement in at least 2 significant creative or scholarly activities per evaluation period, or 1 highly significant creative or scholarly activity per evaluation period.

Exceeding expectations in Creative Activity/Research in Dance and Theatre:

- Internal or external award for excellence in research
- Exemplary quality of work that has earned an award or other distinction, including, but not limited to peer review or outside evaluator review
- Participating as a workshop presenter at state, regional, national, or international conferences/workshops
- Work that is selected through a rigorous adjudicated process for festivals/workshops/conferences/exhibitions/commissions
- Successful acquisition of significant external funding for research
- To be an invited artist/creator in an extended residency or program
- Significant exhibition, publication or production of a major creative/scholarly project
- Publication of a book with an internationally-recognized publisher and/or reputable publishing house
- Participates in research/creative activities by initiating new collaborative interdisciplinary activity and/or demonstrating continuous effort on existing interdisciplinary activity exceeding the standard performance level identified within the unit.”
- Work on the national or international level distinguished by the venue
- Work on multiple major projects clearly beyond the normal standards for “meets expectations”

Service

As part of the responsibilities of full-time faculty membership, all individuals are expected to participate in shared governance and demonstrate service contributions to the school, the university, the profession and the community. Service activities include non-paid contributions made to the school, college, university, profession and/or community. Activity that receives remuneration is not considered service; sometimes such activities are considered teaching and at other times research. Service activities are always those in which the faculty member shares their professional expertise.

Service to the institution (at the school, college or university level) is invited or volunteer work that provides for the advancement and governance of the institution for which the faculty receive no load credit. Service to the profession is invited or volunteer activity with professional organizations that represent the scope of the field. These organizations can be local to international. Service to the community is invited or volunteer activity in which faculty use the knowledge and skill of their discipline – without compensation – to help a community organization.

We value the opportunity to be involved in decisions that impact us and we value the presence of the arts at USM. For these reasons, we participate in shared governance through service and advocacy.

Meets Expectations for Service

A faculty member meets expectations for service through productive and collaborative engagement in the shared operations for which they were hired, and actively participating in at least one school, college, or university committee each year and one of the following:

- Actively serving as a board member or committee member for an organization related to one's field
- Actively serving on multiple school, college, or university level committees
- Providing consultant work for an organization or agency related to one's field
- Serving as a juror, adjudicator, or panelist for exhibitions, student shows, conference papers, conference sessions and other non-USM activities
- Serving as a faculty advisor for an established university student organization or club
- Serving as an assigned faculty mentor
- Serving as project director for guest artist including site preparation and logistics
- Serving as library liaison
- Representing school/program at multiple recruitment events
- Coordinating American College Theatre Festival
- Coordinating institutional participation at American College Dance Association Conference
- Serving as institutional representative to NAST, NASD, or NASAD
Serving as Production Manager, Technical Director, Master Electrician, or Managing Director in Theatre (if no reassigned time is granted)
- Serving as Area Head in any program
- Serving as School representative to Partners for the Arts

- Serving as Marketing and PR coordinator for SPVA
- Coordinating Alumni Events
- Coordinating program documentation and archival of dance productions
- Serving as a visiting evaluator for NASD, NAST, NASAD
- Holding office in a professional organization including: Kennedy Center American College Theatre Festival, United Scenic Artists of America, Actors Equity Association, International Alliance of Theatrical Stage Employees, United States Institute for Theatre Technology, Southeast Theatre Conference, Mississippi Alliance for Arts Education, Mississippi Theatre Association, Mississippi Arts Commission, Hattiesburg Arts Council, Voice and Speech Trainer’s Association, 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, American College Dance Association, Association for Theatre in Higher Education, American Society for Theatre Research. etc.
- Organizing/hosting a conference or festival for a professional organization.
- Performing external peer reviews of research and/or for tenure and promotion.
- Writing state standards for education, e.g., Mississippi Framework
- Serving as an editor for a publication or an adjudicator for a conference

School committees include search committees, tenure and promotion committees, pre-tenure review committees, the faculty evaluation committee, and other Program level and ad hoc committees. Serving on graduate committees, both as a chair or member, is teaching. College Committees include the personnel committee, the curriculum committee, Dean’s Advisory Council, the awards committee, and other *ad hoc* college committees. University Committees include Faculty Senate, Undergraduate Curriculum Committee, Graduate Council, Professional Education Council, University Assessment Committee, and other standing or *ad hoc* committees where the faculty member is representing the school or program to the institution.

It is acknowledged that faculty members often engage in more than the minimum requirement for meeting expectations in service. At the same time, achieving the threshold for “exceeding expectations” is not necessarily equated to the amount of service above that threshold, but to the criteria listed below.

Fails to Meet Expectations for Service

A faculty member will be falling below expectations if they do not effectively, productively and collaboratively engage in the shared operations for which they were hired, and if they do not actively participate in at least one school, college, or university committee per year and also one of the additional activities bulleted above.

Exceeds Expectations for Service

Exceeding expectations in Service:

- Internal or external award for excellence in service
- Serving on the executive team of institutional governance or representative body at USM

- Appointed or elected position on a professional state, regional, national, or international board or organization
- Lead organizer of a regional, national, or international conference
- Recognized and significant contribution as an expert in the field to arts organizations, foundations or other professional art endeavors
- Overseeing NASD, NAST, NASAD and professional education accreditation visits and Self Studies

Teaching Track

Teaching

Meets Expectations for Teaching

A faculty member meets expectations in teaching through:

- a) Teaching three courses per semester (teaching track faculty instruct four courses per semester)
- b) Participating in academic advising each semester
- c) Student evaluations that consistently reflect effective teaching. Faculty member scores are generally higher than USM mean.
- d) Maintaining and executing syllabi, class assignments, exams and course content
- e) Maintaining regular office hours and being accessible to students. Office hours are 2 hours per week per traditional lecture courses and 1 hour per week per studio courses.
- f) Attending one commencement annually

Some teaching activities that are included in meeting expectations are program specific and/or occur periodically, but not necessarily on an annual basis. These include:

- Graduate committee chair or member (Theatre)
- Directing Repertory Dance Company/Repertory Dance Company II (Dance)
- Participating in senior capstone courses (Art)
- Supervising Independent Study (all)
- Working with students on audition work or portfolio development (all)
- Instructing Study Abroad Courses (all)
- Mentoring Honors Theses (all)

Meeting expectations in teaching centers on the inclusion of best and current practices for the artistic discipline in the areas of course planning, instruction, and assessment. This may include but is not limited to: course redesign, coursework or course development, refining assessment practices, engaging in scholarship/professional development as related to teaching, revising pedagogical practices, and other documented successful instructional activities. See Appendix B. Meeting expectations in teaching includes the fulfillment of the above stated expectations or utilizing traditional proven methods of instruction in partnership with demonstrated, invested, responsive, and successful instruction.

When financially and physically possible and appropriate to the position, all teaching professors in the School of Performing and Visual Arts should annually participate in scholarship/professional development that enhances their ability to teach courses at the University. This is included in what meets expectations for teaching professors. In SPVA,

professional development can be applied, studio-centered, and/or practical. Scholarship for teaching professors includes but is not limited to invited master classes and teaching residencies, presentations, publications, etc.

We acknowledge that teaching effectiveness is also demonstrated through student achievement in academic and professional exhibitions, performances, and productions. Such student achievement is included in meeting expectations for teaching. Lastly, we acknowledge that what constitutes “meeting expectations” in teaching is a broad and rich category and includes active engagement in teaching beyond assigned instruction. Setting this high standard is a way to assure continued high-quality instruction and student success.

Fails to Meet Expectations for Teaching

A faculty member will be falling below expectations if they do not engage in any of the items a) – f) listed above that constitute meeting expectations for teaching, if they demonstrate ineffectiveness in the areas outlined above, or if they do not utilize available resources for professional development in teaching.

Exceeds Expectations for Teaching

Exceeds Expectations in Teaching:

- Internal or external award for excellence in teaching
- Earning a designation/certificate through professional development in teaching (i.e. service learning, ACUE, etc.)
- To be an invited instructor/master teacher in an extended residency or program
- Notable external student achievement/recognition/honors by a student in the faculty member’s area of expertise (individual mentorship)
- Creation and adoption by the University of a new degree program
- Especially innovative pedagogy, including both attention to new approaches to student learning that are relevant to the discipline and adoption of existing “high-impact” learning practice.

Scholarship/Professional Development in Teaching

Scholarship/Professional development is expected in the area of teaching/pedagogy and is accounted for in the Annual Evaluation in the section on Teaching.

Meets Expectations for Scholarship/Professional Development in Teaching

Scholarship/Professional development in teaching is accounted for in the teaching sections above.

Fails to Meet Expectations for Scholarship/Professional Development in Teaching

Scholarship/Professional development in teaching is accounted for in the teaching sections above.

Exceeds Expectations for Scholarship/Professional Development in Teaching

Scholarship/Professional development in teaching is accounted for in the teaching sections above.

Service

As part of the responsibilities of full-time faculty membership, all individuals are expected to participate in shared governance and demonstrate service contributions to the school, the university, the profession and the community. Service activities include non-paid contributions made to the school, college, university, profession and/or community. Activity that receives remuneration is not considered service; sometimes such activities are considered teaching and at other times research. Service activities are always those in which the faculty member shares their professional expertise.

Service to the institution (at the school, college or university level) is invited or volunteer work that provides for the advancement and governance of the institution for which the faculty receive no load credit. Service to the profession is invited or volunteer activity with professional organizations that represent the scope of the field. These organizations can be local to international. Service to the community is invited or volunteer activity in which faculty use the knowledge and skill of their discipline – without compensation – to help a community organization.

We value the opportunity to be involved in decisions that impact us and we value the presence of the arts at USM. For these reasons, we participate in shared governance through service and advocacy.

Meets Expectations for Service

A faculty member meets expectations for service through productive and collaborative engagement in the shared operations for which they were hired, and actively participating in at least one school, college, or university committee each year and one of the following:

- Actively serving as a board member or committee member for an organization related to one's field
- Actively serving on multiple school, college, or university level committees
- Providing consultant work for an organization or agency related to one's field
- Serving as a juror, adjudicator, or panelist for exhibitions, student shows, conference papers, conference sessions and other non-USM activities
- Serving as a faculty advisor for an established university student organization or club
- Serving as an assigned faculty mentor
- Serving as project director for guest artist including site preparation and logistics
- Serving as library liaison
- Representing school/program at multiple recruitment events
- Coordinating American College Theatre Festival
- Coordinating institutional participation at American College Dance Association Conference
- Serving as institutional representative to NAST, NASD, or NASAD
Serving as Production Manager, Technical Director, Master Electrician, or Managing Director in Theatre (if no reassigned time is granted)
- Serving as Area Head in any program
- Serving as School representative to Partners for the Arts

- Serving as Marketing and PR coordinator for SPVA
- Coordinating Alumni Events
- Coordinating program documentation and archival of dance productions
- Serving as a visiting evaluator for NASD, NAST, NASAD
- Holding office in a professional organization including: Kennedy Center American College Theatre Festival, United Scenic Artists of America, Actors Equity Association, International Alliance of Theatrical Stage Employees, United States Institute for Theatre Technology, Southeast Theatre Conference, Mississippi Alliance for Arts Education, Mississippi Theatre Association, Mississippi Arts Commission, Hattiesburg Arts Council, Voice and Speech Trainer’s Association, 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, American College Dance Association, Association for Theatre in Higher Education, American Society for Theatre Research, etc.
- Organizing/hosting a conference or festival for a professional organization.
- Performing external peer reviews of research and/or for tenure and promotion.
- Writing state standards for education, e.g., Mississippi Framework
- Serving as an editor for a publication or an adjudicator for a conference

School committees include search committees, tenure and promotion committees, pre-tenure review committees, the faculty evaluation committee, and other Program level and ad hoc committees. Serving on graduate committees, both as a chair or member, is teaching. College Committees include the personnel committee, the curriculum committee, Dean’s Advisory Council, the awards committee, and other *ad hoc* college committees. University Committees include Faculty Senate, Undergraduate Curriculum Committee, Graduate Council, Professional Education Council, University Assessment Committee, and other standing or *ad hoc* committees where the faculty member is representing the school or program to the institution.

It is acknowledged that faculty members often engage in more than the minimum requirement for meeting expectations in service. At the same time, achieving the threshold for “exceeding expectations” is not necessarily equated to the amount of service above that threshold, but to the criteria listed below.

Fails to Meet Expectations for Service

A faculty member will be falling below expectations if they do not effectively, productively and collaboratively engage in the shared operations for which they were hired, and if they do not actively participate in at least one school, college, or university committee per year and also one of the additional activities bulleted above.

Exceeds Expectations for Service

Exceeding expectations in Service:

- Internal or external award for excellence in service
- Serving on the executive team of institutional governance or representative body at USM

- Appointed or elected position on a professional state, regional, national, or international board or organization
- Lead organizer of a regional, national, or international conference
- Recognized and significant contribution as an expert in the field to arts organizations, foundations or other professional art endeavors
- Overseeing NASD, NAST, NASAD and professional education accreditation visits and Self Studies

Goals for Next Evaluation Period

As part of the Annual Evaluation process, faculty members are expected to set goals for the next review period. The Director meets with each faculty member to discuss and agree upon goals at the start of each review period. Goals for teaching and research are related to program-level needs and program delivery. Goals should be focused on preparing individual faculty member for successful third year, tenure and/or promotion reviews. Goals should address any identified area needing improvement in Annual Evaluation.

Pre-Tenure Review

Criteria for pre-tenure review are the same as for tenure but take into account that candidates have not had the full probationary period to develop a record of achievements. The school promotion and tenure committee identifies areas in which the candidate needs to improve in order to eventually merit tenure and to help the candidate identify strategies. The faculty member's progress should be monitored in subsequent annual reviews.

Pre-tenure (third year) review. In the third year of employment in a full-time, tenure-track line, tenure-track faculty members undergo a required pre-tenure review. This review is conducted in accordance with the *Faculty Handbook* (9.7.2). While the review committee consists of all tenured faculty in the School, in the School of Performing and Visual Arts we defer to colleagues in the area/discipline of the faculty member undergoing the review for evaluation of research at the most nuanced level. All committee members are expected to participate fully in scheduled committee meetings, discussions, and the creation of the recommendation letter.

PART IV: PROMOTION AND TENURE GUIDELINES

Promotion to Associate Professor

Promotion is official institutional recognition of meritorious achievement in research/creative scholarship, service, and teaching (tenure-track faculty) or service and teaching (non-tenure track faculty). Promotion recognizes talented faculty for their records of achievement within their respective disciplines or interdisciplinary settings.

School criteria for promotion to associate professor in addition to the expectation that annual evaluations have shown that the faculty member has met or exceeded expectations are these:

For promotion from Assistant Professor to Associate Professor:

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

- To have a record of creative and/or scholarly research that indicates the potential for a level of distinction in the discipline and the beginning of a distinguished career
- To have participated satisfactorily in service at the program, college, university, and/or professional level
- To have demonstrated clearly that they can work well with colleagues and students

For promotion from Assistant Teaching Professor to Associate Teaching Professor:

- To hold a doctoral, M.F.A., or other terminal degree or equivalent professional credentials in the discipline
- Candidates need to demonstrate excellent and innovative teaching coupled with contributions in service (school/collegiate/university or discipline)
- To have demonstrated clearly that they can work well with colleagues and students

Committee letter. The School Promotion and Tenure Committee prepares and submits to the Director a written document, signed by committee members, recommending or declining to recommend promotion in rank and/or the award of tenure. The written document includes a narrative detailing the rationale for the recommendation and the vote of the Committee. The process for creating the letter is this: Each faculty member independently reviews the submitted dossier. Feedback, both written and verbal (as shared in an initial promotion committee meeting), is collected by the chair of the committee who then determines if another meeting needs to be convened for discussion or if the letter can be drafted. Transparency, open dialogue, and flexibility in this process are valued. Verbal feedback is also shared in a committee meeting and used in the final letter. The letter is disseminated, reviewed, and approved by all committee members. A vote is taken via paper ballot. All timelines for the dossier review, meetings, and voting are set by the chair and agreed upon by the committee.

Tenure

By granting tenure, the University exercises its belief in academic freedom and recognizes that a faculty member has the knowledge, skills, and professionalism required to make continuing, positive contributions to the discipline, school, and academic community.

The criteria for tenure are determined in the typical areas of assessment (teaching, service, research/creative scholarship) with additional considerations of collegiality within the University. Because they aim to become part of the cadre of faculty that will shape the long-term future of the institution, candidates for tenure must exhibit a clear sense of shared responsibility for the excellence of the University; this includes collegiality.

Disciplinary variations necessitate a degree of autonomy at the school level. Note school or unit criteria for tenure.

School standards for tenure. Tenure is awarded after a probationary period and careful consideration of the candidate's commitment to the university, college, school, and program 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 program 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*, 9.6.2). 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.

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. We see the following factors as indicative of collegiality: communicating positively and effectively with colleagues, peers and students in a variety of situations; working flexibly and with an aim towards program goals; maintaining a positive, supportive and professional demeanor in the workplace. All members of the faculty have the protected right to advocate for themselves openly and without threat of being perceived lacking collegiality.

As a guiding principle, the School adopts the AAUP Statement on Professional Ethics that requires faculty to:

1. Treat colleagues with respect
2. Avoid harassing students or colleagues
3. Limit classroom speech to matters germane to the course subject matter
4. Exercise ‘critical self-discipline’
5. Accept their ‘fair share’ of governance obligations

Promotion to Full Professor

School criteria for promotion to full professor in addition to the expectation that annual evaluations have shown that the faculty member has met or exceeded expectations are these:

For promotion from Associate Professor to Full Professor, the following criteria must be met:

- To hold a M.F.A., doctoral, or other terminal degree and/or professional experience that is appropriate for the position
- Record of excellence in teaching and further development as a master teacher
- To have a sustained and significant achievement in 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
- To have participated significantly in service at the program, college, university, and/or professional level

- To have demonstrated clearly that they can work well with colleagues and students

For promotion from Associate Teaching Professor to Full Teaching Professor:

- To hold a M.F.A., doctoral, or other terminal degree and/or professional experience that is appropriate for the position
- This promotion is merited by individuals who have met the criteria for Associate Teaching Professor
- To have a record of excellence in teaching and further development as a master teacher and have a level of distinction among peers in the field
- To have developed a viewpoint that is evident in the curriculum
- To have participated significantly in service at the program, college, university, and/or professional level

External Referees. Each candidate seeking promotion to Full Professor shall be formally evaluated by a minimum of three external academic referees in addition to having one's dossier reviewed at the School level by the promotion committee. These external evaluators will send their evaluations directly to the Director to become a permanent component of the candidate's dossier, as well as to assist the Director in assessing the recommendation of the school promotion committee.

For the purpose of selecting suitable external referees, the candidate for promotion and the Director will create a slate of nominees, including alternates to serve as external dossier reviewers. The candidate and the Director will determine this list in the Spring semester preceding the Fall semester during which the candidate will formally be reviewed.

The School Director contacts each potential referee to inquire about their availability to serve as an external evaluator. Nominees who consent to serve will be notified of the aspects of the job by the Director before the first week of Fall semester classes. The Director's correspondence to each external evaluator will include: 1. deadlines for reviewing the candidate's dossier and returning a written evaluation on their institutional letterhead; 2. That the referee's letter should include a formal assessment of teaching, creative/scholarly research achievement, and service to the academic field or to the candidate's area or profession; 3. that the referee should make a conclusive statement as to whether the candidate's record of achievement would merit promotion to Full Professor in each of the above criteria at the evaluator's institution. Not later than September 1, but after correspondence with the Director's letter, each external referee will be sent an electronic copy of the candidate's dossier.

In evaluating performance-based work, at least one referee must have the opportunity to view a candidate's work in performance, live or recorded.

Committee letter. The School Promotion and Tenure Committee prepares and submits to the Director a written document, signed by committee members, recommending or declining to

recommend promotion in rank and/or the award of tenure. The written document includes a narrative detailing the rationale for the recommendation and the vote of the Committee.

The process for creating the letter is this: Each faculty member independently reviews the submitted dossier. Feedback, both written and verbal (as shared in an initial promotion committee meeting), is collected by the chair of the committee who then determines if another meeting needs to be convened for discussion or if the letter can be drafted. Transparency, open dialogue, and flexibility in this process are valued. Verbal feedback is also shared in a committee meeting and used in the final letter. The letter is disseminated, reviewed, and approved by all committee members. A vote is taken via paper ballot. All timelines for the dossier review, meetings, and voting are set by the chair and agreed upon by the committee.

Relationship between annual evaluations and tenure and promotion. The relationship between faculty annual evaluations and School standards for tenure and promotion is obvious and linked. The criteria and standards the School has set forth in this document for annual evaluation 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.

Individuals in teaching-track positions (Assistant Teaching Professors, Associate Teaching Professors) are held to standards for those positions which include a primary focus on teaching. Research (creative and/or scholarly) are not required components of such positions and promotion will not be awarded on those criteria above. Any research and service will be noted in annual evaluations as will any contributions to the field and/or University and will be considered at the time of promotion as coupled with teaching. Collegiality will also be noted in annual evaluation and is a component for promotion for persons in teaching-track positions.

In the evaluation process for tenure and promotion, the School 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

Post-tenure Review

Provided there are no substantially mitigating circumstances (e.g., serious illness), PTR is initiated when, in the annual review process, faculty do not meet expectations in any one category for four consecutive years or in two or more categories for two consecutive years.

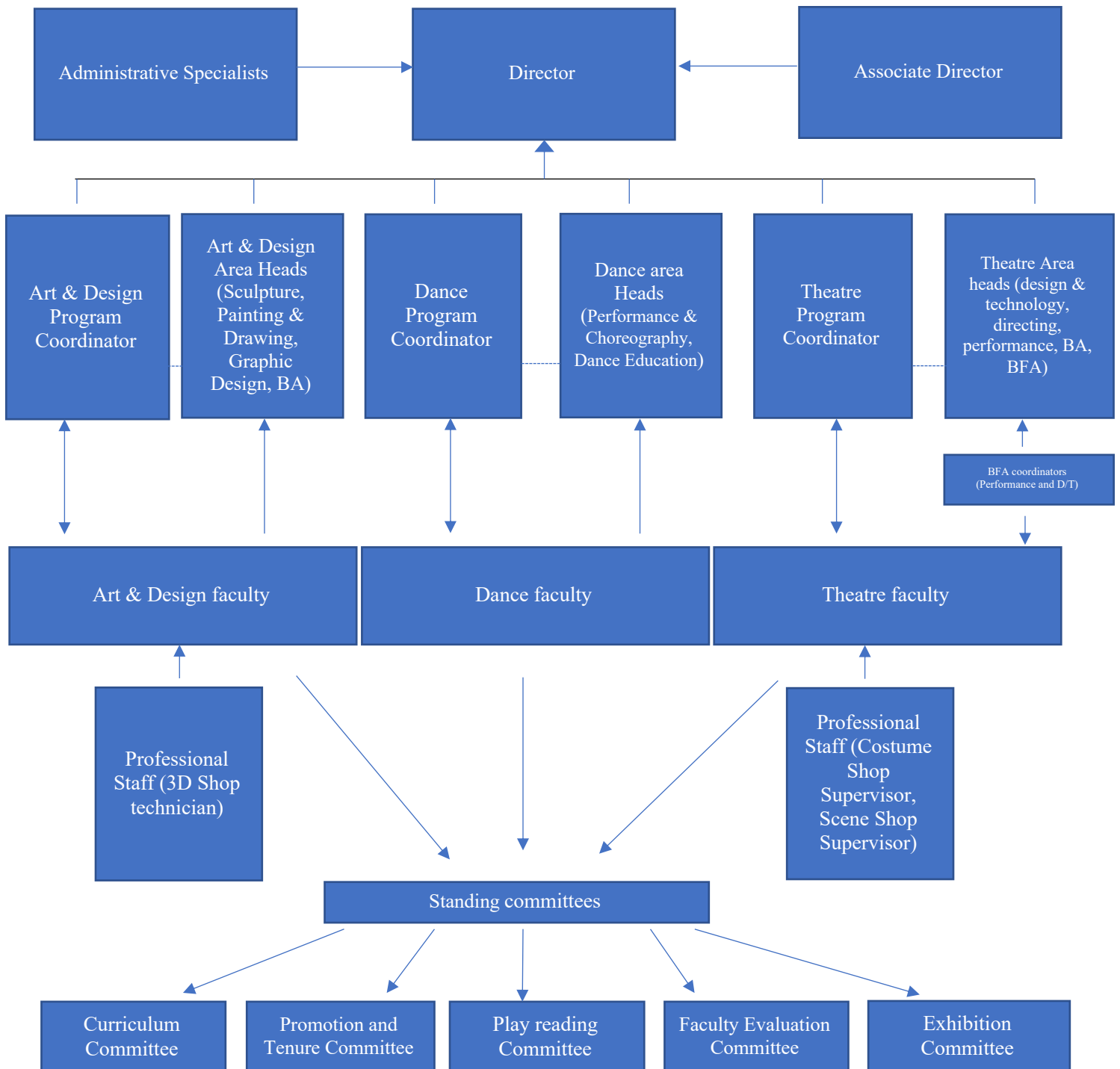
PART V: STATEMENT REGARDING SHARED GOVERNANCE

The faculty of the School of Performing and Visual Arts affirms the principles of shared governance including transparency and accountability in school operations. Faculty take an active role in governance at the school level and are responsive to initiatives affecting them. Faculty will be involved in selecting and evaluating leadership for the school in accordance to the *Faculty Handbook*.

Responsibilities as Engaged Citizens of the University Community

Recognizing that diverse contributions across disciplines advance the Academy, full-time members of the corps of instruction at the University of Southern Mississippi are to be fully engaged citizens of the University community. Fully engaged citizens equitably contribute to the teaching, research/creative activities, and service missions of the institution. In SPVA, we acknowledge the interconnectedness of engagement in teaching, research/creative activities, and service noting that some activities will impact multiple areas at once. Faculty engagement is accomplished through various activities that include, but are not limited to, the following: intentionally and conscientiously teaching and mentoring students; striving to advance one's own creative and scholarly pursuits; contributing to shared governance through active engagement on school, college, and/or University committees; supporting peers across the school and/or institution in research and creative activities; and complying with institutional policies. To this end, faculty are expected to be routinely engaged and participatory throughout the entire period of their employment contract.

Appendix A: School of Performing and Visual Arts Organizational Chart



Appendix B: Rubric for Annual Evaluations

TEACHING			
	DOES NOT MEET EXPECTATIONS	MEETS EXPECTATIONS	EXCEEDS EXPECTATIONS
Coursework and effective instruction and advising/mentoring	<p>Coursework (development, materials and assessments) does not reflect the standard performance level identified within the unit.</p> <p>Faculty member is not engaged in effective instruction and advising/mentoring through any of the following:</p> <ul style="list-style-type: none"> Professional development Course redesign Coursework or course development Refining assessment practices Traditional proven methods of instruction Actively engaging with students/advises when needed, responding to student and advisee questions and correspondence in a timely manner Working to ensure learning experiences promote student engagement, retention, and completion Other successful instructional activities as documented 	<p>Coursework (development, materials and assessments) reflect the standard performance level identified within the unit.</p> <p>Faculty member is engaged in effective instruction and advising/mentoring through any of the following:</p> <ul style="list-style-type: none"> Professional development Course redesign Coursework or course development Refining assessment practices Traditional proven methods of instruction Actively engaging with students/advises when needed, responding to student and advisee questions and correspondence in a timely manner Working to ensure learning experiences promote student engagement, retention, and completion Other successful instructional activities as documented 	<p>Coursework (development, materials and assessments) reflect the standard performance level identified within the unit.</p> <p>Faculty member is engaged in effective instruction and advising/mentoring through any of the following:</p> <ul style="list-style-type: none"> Professional development Course redesign Coursework or course development Refining assessment practices Traditional proven methods of instruction Actively engaging with students/advises when needed, responding to student and advisee questions and correspondence in a timely manner Working to ensure learning experiences promote student engagement, retention, and completion Other successful instructional activities as documented <p>Other activities demonstrating exceeding expectations in teaching are:</p> <ul style="list-style-type: none"> Internal or external award for excellence in teaching Earning a designation/certificate through professional development in teaching (i.e. service learning, ACUE, etc.) To be an invited instructor/master teacher in an extended residency or program Notable external student achievement/recognition/honors by a student in the faculty member's area of expertise (individual mentorship) Creation and adoption by the University of a new degree program Especially innovative pedagogy
Course delivery	Course delivery (attendance, course load, syllabi, grading deadlines, etc.) is not performed according to the university calendar and guidelines.	Course delivery (attendance, course load, syllabi, grading deadlines, etc.) is performed according to the university calendar and guidelines.	Course delivery exceeds unit and university guidelines by the addition of independent studies, thesis or dissertation coursework, etc. added to existing load.
Student evaluations of teaching	Student evaluations of teaching do not reflect school expectations that scores are generally higher than the USM mean.	Student evaluations of teaching reflect school expectations that scores are generally higher than the USM mean.	Student evaluations of teaching surpass school expectations that scores are generally higher than the USM mean. In this case, all scores are higher than USM mean.
Peer teaching evaluations	<p>Teaching evaluations conducted by peers do not reflect that faculty member is not engaged in effective instruction through any of the following:</p> <ul style="list-style-type: none"> Professional development Course redesign 	<p>Teaching evaluations conducted by peers reflects that faculty member is engaged in effective instruction through any of the following:</p> <ul style="list-style-type: none"> Professional development Course redesign Coursework or course development Refining assessment practices Traditional proven methods of instruction 	<p>Teaching evaluations conducted by peers reflects that faculty member is engaged in effective instruction through any of the following:</p> <ul style="list-style-type: none"> Professional development Course redesign Coursework or course development Refining assessment practices

	<ul style="list-style-type: none"> Coursework or course development Refining assessment practices Traditional proven methods of instruction Other successful instructional activities as documented 	<ul style="list-style-type: none"> Other successful instructional activities as documented 	<ul style="list-style-type: none"> Traditional proven methods of instruction Other successful instructional activities as documented <p>Peer evaluation confirms that faculty member's instruction is notable and/or impactful in the larger discipline or field.</p>
Innovative teaching	Faculty submission, teaching evaluations and/or peer reviews reflect a lack of change or attention to new approaches to student learning that are relevant to the discipline.	Faculty submission, teaching evaluations and/or peer reviews reflect attention to new approaches to student learning that are relevant to the discipline and adoption of existing "high-impact" learning practice.	Faculty submission, teaching evaluations and/or peer reviews show engaged student learning based on attention to new approaches to student learning that are relevant to the discipline.

TOTAL SCORE based on evaluation in each of the above 5 categories:

3 categories out of 5 assessed as "Exceeds Expectations" with 0 categories assessed in "Does Not Meet Expectations" = Exceeds Expectations

3 categories out of 5 assessed as "Does Not Meet Expectations" with 0 categories assessed in "Exceeds Expectations" = Does Not Meet Expectations

All other configurations of scoring in this rubric = "Meets Expectations"

RESEARCH/CREATIVE ACTIVITY

	DOES NOT MEET EXPECTATIONS	MEETS EXPECTATIONS	EXCEEDS EXPECTATIONS
Art & Design Creative activity	Not meeting expectations for tenure-track faculty in Art and Design is failure to provide evidence of engagement in at least one significant creative or scholarly activity per evaluation period.	<p>To "meet expectations" tenure-track faculty in Art and Design must provide evidence of engagement in at least one significant creative or scholarly activity per evaluation period.</p> <p>Areas of Scholarly and Creative Research for Art & Design:</p> <p>I. Exhibitions</p> <p>A. Types of Exhibitions and suggested frequency:</p> <ol style="list-style-type: none"> The Solo Exhibition---a body of artwork or singular project displayed by the artist-faculty member, 1 show participant (approx. every 4-6 years) The Two-Person or Featured Exhibition---3 or more art works, or a single art installation piece, displayed by the artist-faculty member, number of show participants ranging from 2-6 (approx. every 3 years) The Featured Group Exhibition---2 works displayed by the artist-faculty member, several show participants (approx. every 2 years) The Group Exhibition---1 work displayed by the artist-faculty member, several to numerous show participants (approx. every 1-2 years) The Online Exhibition---For digital works only (every year) <p>B. The Exhibition is significant when at least one of the following conditions is met:</p>	Tenure-track faculty in Art and Design must provide evidence of engagement in at least 2 significant creative or scholarly activities per evaluation period, or 1 highly significant creative or scholarly activity per evaluation period.

1. The body of work or singular project displayed is a culmination of ongoing creative research made over time and on a professional level (*this especially applies to Solo Exhibitions, Featured Exhibitions*)
2. The venue for the exhibition is an established art gallery, museum, art center or foundation (*venue can be either profit or nonprofit*)
3. The Exhibition is juried by an art professional from a competitive pool of applicants of statewide, regional, national or international scope*
4. The Exhibition is curated by an art professional /museum or gallery curator through a selective invitational process
5. The Exhibition's impact relative to the target audience extends statewide, regionally, nationally, or internationally*
6. The Exhibition receives a professional critical response or review

II. Commissions

A. Types of Commissions and suggested frequency:

1. The Commission of an artwork or art installation, such as: site-specific sculpture(s), large mural(s), art installation piece(s), etc. (approx. every 2-4 years)
2. The Commission of a graphic design project (approx. every 1-2 years)

B. The Commission is significant when at least one of the following conditions is met:

1. The Commission is awarded by an art professional or organization from a juried pool of applicants statewide, regional, national or international in scope*
2. The Commission is awarded by an art professional/museum or gallery curator through a selective, invitational process
3. The Commission is contracted by a client of regional, national or international reputation
4. The Commission's impact relative to the target audience extends statewide, regionally, nationally or internationally*
5. The Commission receives a professional critical response or review

III. Creative and/or Scholarly Presentation

A. Types of Creative and/or Scholarly Presentations and suggested frequency:

1. Gallery Talk (approx. every 1-2 years)
2. Visiting Artist or Lecture (approx. every 1-2 years)
3. Open Studio Event (approx. every 1-2 years)
4. Workshop Instructor (approx. every 1-2 years)
5. Paper Presentation (approx. every 1-2 years)
6. Organizer of a session, panel, or roundtable (every year)
7. Keynote address (every 4-6 years)

B. The Creative and/or Scholarly Presentation is significant when at least one of the following conditions is met:

1. The opportunity to present stems from a competitive juried process that is statewide, regional, national or international in scope*
2. The opportunity to present stems from an invitation made by an art or scholarly professional or organization
3. The presentation's impact relative to the target audience extends statewide, regionally, nationally or internationally*
4. The presentation venue is an established conference, gallery, museum, art center, foundation, academic institution or educational setting

IV. Publication of Art Work/Publication of Art Writing

A. Publication of Artwork

1. The artist-faculty member's artwork is published in print publications, such as books, journals, magazines or catalogs
2. The artist-faculty member's artwork is published online, such as in e-journals, e-magazines, art criticism websites, etc.
3. The artist-faculty member writes an art review or art criticism for dissemination in print or online

B. The Publication of Artwork or art reviews/criticism is significant when at least one of the following conditions is met:

1. The publishing opportunity stems from a competitive juried process that is statewide, regional, national or international in scope*
2. The publishing opportunity stems from an invitation by an arts group, organization, publishing house or academic press
3. The impact of the publication extends to a statewide, regional, national or international audience*

V. Scholarly Publications

A. Types of Scholarly Publication and suggested frequency:

1. Book (approx. every 4-6 years)
2. Paper, Article & Essay (approx. every 2 years)
3. Book Review (approx. every year)

B. The Scholarly Publication is significant when at least one of the following conditions is met:

1. The publishing opportunity stems from a competitive refereed or peer reviewed process that is statewide, regional, national or international in scope*
2. The publishing opportunity stems from an invitation by a reputable publishing house or academic press
3. The impact of the publication extends to a statewide, regional, national or international audience*

VI. Honors & Awards

A. Types of Honors & Awards:

		<p>1. Grants 2. Fellowships 3. Foundational Support 4. Exhibition Awards 5. Creative or Scholarly Achievement Awards</p> <p>B. An Honor/Award is significant when at least one of the following conditions is met:</p> <p>1. The honor/award opportunity stems from a competitive juried or refereed process that is statewide, regional, national or international in scope*</p> <p>2. The honor/award opportunity stems from an invitation made by an art professional or organization</p> <p>3. The impact of the honor/award relative to the target audience extends statewide, regionally, nationally or internationally*</p> <p>4. The honor/award is received from an established professional organization, gallery, museum, art center, foundation, educational institution or academic press</p>	
<p>Dance Creative Activity and Research</p>	<p>Not meeting expectations for research for tenure-track faculty in Dance equates to not creating/producing at least one project per academic year.</p> <p><i>See Meet Expectations column for listing of activities to be considered.</i></p>	<p>Meeting expectations for research for tenure-track faculty in Dance equates to the creation/production of at least one project per academic year.</p> <p>Creative/Scholarly research in Dance takes the following forms:</p> <p>Choreographing a dance for RDC, RDC2, British Studies in Dance or other academic or non-academic entity for compensation or not</p> <p>Reconstructing/restaging a choreographic work</p> <p>Rehearsal direction of a work by a visiting or guest artist</p> <p>Performing a piece of choreography</p> <p>Choreographing for a play or musical</p> <p>Collaborating with other university units in an artistic project (if not part of a course)</p> <p>Invited or accepted presentation at a professional conference related to your research</p> <p>Publishing an article in a juried regional or national journal or publication related to your research</p> <p>One book for national or international distribution, published every 4 years</p> <p>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.</p>	<p>Exceeding expectations for research for tenure-track faculty in Dance equates to the creation/production of more than one project per academic year.</p> <p>AND</p> <p>Achieving at least one of the following:</p> <p>Internal or external award for excellence in research</p> <p>Exemplary quality of work that has earned an award or other distinction, including, but not limited to peer review or outside evaluator review</p> <p>Participating as a workshop presenter at state, regional, national, or international conferences/workshops</p> <p>Work that is selected through a rigorous adjudicated process for festivals/workshops/conferences/exhibitions/commissions</p> <p>Successful acquisition of significant external funding for research</p> <p>To be an invited artist/creator in an extended residency or program</p> <p>Significant exhibition, publication or production of a major creative/scholarly project</p> <p>Publication of a book with an internationally-recognized publisher and/or reputable publishing house</p> <p>Participates in research/creative activities by initiating new collaborative interdisciplinary activity and/or demonstrating continuous effort on existing interdisciplinary activity exceeding the standard performance level identified within the unit.”</p>

			<p>Work on the national or international level distinguished by the venue</p> <p>Work on multiple major projects clearly beyond the normal standards for “meets expectations”</p>
Theatre Creative Activity and Research	<p>Not meeting expectations for research for tenure-track faculty in Theatre equates to not creating/producing at least one project per academic year.</p> <p><i>See Meet Expectations column for listing of activities to be considered.</i></p>	<p>Meeting expectations for tenure-track faculty in Theatre equates to the creation/ production of at least one project per academic year.</p> <p>Areas of Scholarly and Creative Research for Theatre:</p> <p>Directing a theatrical production</p> <p>Performing in a theatrical production or film</p> <p>Designing or being responsible for the theatre technology of a theatrical production (including costume, lighting, sound, and scenic design)</p> <p>Vocal/Dialect coaching for a production</p> <p>Fight or movement direction for a production</p> <p>Writing a play and having it produced or published</p> <p>Dramaturgy for script development, staged readings, and full productions at local, regional, summer stock, educational, and professional theatre companies, including the USM Theatre program</p> <p>Collaborating with other university units in an artistic project (if not part of a course)</p> <p>Chairing or participating in a panel at a professional meeting if related to research agenda</p> <p>Invited presentation/workshop at a professional meeting/conference if related to research agenda</p> <p>Publishing an article in a regional and national publication or journals related to research agenda</p> <p>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)</p> <p>Participating as a workshop presenter at state, regional, national or international conferences/workshops</p> <p>Having a book-length monograph or collection of single-authored essays published or formally accepted for publication with a recognized university or commercial press that engages in rigorous professional review if related to research agenda</p> <p>Editing a book-length collection of scholarly or artistic articles published or accepted for publication with a recognized university or commercial press that engages in rigorous professional review if related to research agenda</p> <p>Manuscript and article or book reviews for peer journals or academic or commercial presses</p> <p>Literary management for local, regional, summer stock, educational, and professional theatre companies</p>	<p>Exceeding expectations for research for tenure-track faculty in Theatre equates to the creation/production of more than one project per academic year.</p> <p>AND</p> <p>Achieving at least one of the following:</p> <p>Internal or external award for excellence in research</p> <p>Exemplary quality of work that has earned an award or other distinction, including, but not limited to peer review or outside evaluator review</p> <p>Participating as a workshop presenter at state, regional, national, or international conferences/workshops</p> <p>Work that is selected through a rigorous adjudicated process for festivals/workshops/conferences/exhibitions/commissions</p> <p>Successful acquisition of significant external funding for research</p> <p>To be an invited artist/creator in an extended residency or program</p> <p>Significant exhibition, publication or production of a major creative/scholarly project</p> <p>Publication of a book with an internationally-recognized publisher and/or reputable publishing house</p> <p>Participates in research/creative activities by initiating new collaborative interdisciplinary activity and/or demonstrating continuous effort on existing interdisciplinary activity exceeding the standard performance level identified within the unit.”</p> <p>Work on the national or international level distinguished by the venue</p> <p>Work on multiple major projects clearly beyond the normal standards for “meets expectations”</p>

		Producing, production management, or managing direction for the Theatre program, and/or for local, regional, summer stock, educational, and/or professional theatre companies	
		Consultant invitations and activities in any defined area of theatre for local, regional, summer stock, educational, and professional theatre companies	
		Intimacy Consultant or firearms coach for theatrical productions	

SERVICE

	DOES NOT MEET EXPECTATIONS	MEETS EXPECTATIONS	EXCEEDS EXPECTATIONS
Service	A faculty member does not meet expectations for service if they are not productively and collaboratively engaged in the shared operations for which they were hired, or if they do not actively participate in at least one school, college, or university committee each year or if they do not participate in at least one of the activities listed in the “meets expectations” column to the right.	<p>A faculty member meets expectations for service through productive and collaborative engagement in the shared operations for which they were hired, and actively participating in at least one school, college, or university committee each year, and one of the following:</p> <p><i>Actively serving as a board member or committee member for an organization related to one’s field</i></p> <p><i>Actively serving on multiple school, college, or university level committees</i></p> <p><i>Providing consultant work for an organization or agency related to one’s field</i></p> <p><i>Serving as a juror, adjudicator, or panelist for exhibitions, student shows, conference papers, conference sessions and other non-USM activities</i></p> <p><i>Serving as a faculty advisor for an established university student organization or club</i></p> <p><i>Serving as an assigned faculty mentor</i></p> <p><i>Serving as project director for guest artist including site preparation and logistics</i></p> <p><i>Serving as library liaison</i></p> <p><i>Representing school/program at multiple recruitment events</i></p> <p><i>Coordinating American College Theatre Festival</i></p> <p><i>Coordinating institutional participation at American College Dance Association Conference</i></p> <p><i>Serving as institutional representative to NAST, NASD, or NASAD</i></p> <p><i>Serving as Production Manager, Technical Director, Master Electrician, or Managing Director in Theatre (if no reassigned time is granted)</i></p> <p><i>Serving as Area Head in any program</i></p> <p><i>Serving as School representative to Partners for the Arts</i></p> <p><i>Serving as Marketing and PR coordinator for SPVA</i></p> <p><i>Coordinating Alumni Events</i></p>	<p>Exceeding expectations in service is not equated to the amount of service above what is required to meet expectations, but to the criteria listed below.</p> <p><i>Internal or external award for excellence in service</i></p> <p><i>Serving on the executive team of institutional governance or representative body at USM</i></p> <p><i>Appointed or elected position on a professional state, regional, national, or international board or organization</i></p> <p><i>Lead organizer of a regional, national, or international conference</i></p> <p><i>Recognized and significant contribution as an expert in the field to arts organizations, foundations or other professional art endeavors</i></p> <p><i>Overseeing NASD, NAST, NASAD and professional education accreditation visits and Self Studies</i></p>

	<p><i>Coordinating program documentation and archival of dance productions</i></p> <p><i>Serving as a visiting evaluator for NASD, NAST, NASAD</i></p> <p><i>Holding office in a professional organization including: Kennedy Center American College Theatre Festival, United Scenic Artists of America, Actors Equity Association, International Alliance of Theatrical Stage Employees, United States Institute for Theatre Technology, Southeast Theatre Conference, Mississippi Alliance for Arts Education, Mississippi Theatre Association, Mississippi Arts Commission, Hattiesburg Arts Council, Voice and Speech Trainer's Association, 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, American College Dance Association, etc.</i></p> <p><i>Organizing/hosting a conference or festival for a professional organization.</i></p> <p><i>Performing external peer reviews of research and/or for tenure and promotion.</i></p> <p><i>Writing state standards for education, e.g., Mississippi Framework</i></p> <p><i>Serving as an editor for a publication or an adjudicator for a conference</i></p> <p>School committees include search committees, tenure and promotion committees, pre-tenure review committees, the faculty evaluation committee, and other Program level and ad hoc committees. Serving on graduate committees, both as a chair or member, is teaching. College Committees include the personnel committee, the curriculum committee, Dean's Advisory Council, the awards committee, and other <i>ad hoc</i> college committees. University Committees include Faculty Senate, Undergraduate Curriculum Committee, Graduate Council, Professional Education Council, University Assessment Committee, and other standing or <i>ad hoc</i> committees where the faculty member is representing the school or program to the institution.</p>	
--	--	--

Additional Teaching Activities for Annual Evaluation

Course Redesign

Significantly redesign a course in ways that make it "new" in instruction and/or content

Examples:

- Redesign an entire course
- Redesign course format (online, hybrid)
- Significantly integrate technology
- Significantly integrate outreach, fieldwork, or collaborative project/partnership

Curriculum Development

Develop a curriculum plan, complete with supporting proposed coursework and syllabi, that offers new curricular opportunities for majors

Examples:

- Create a new curriculum plan for an existing major that is adopted/approved
- Create a new curriculum plan for a new major that is adopted/approved
- Create a new curriculum plan for a new certificate that is adopted/approved

Refining Assessment Practices

Develop and integrate significant and diverse forms of assessment in the course that reflect stated course objectives and influence instruction directly. Include at least three of the examples listed below (or equivalencies) as well as assessment that is both formative and summative to meet expectations for this category.

Examples:

- peer-assessment
- self-assessment
- rubrics
- portfolios
- performance-based assessment
- research-based assessment
- project-based evaluations

Professional Development in Teaching

Professional development is independently pursued and directly relates to assigned instruction or stated goals in the area of teaching (i.e. course development)

Examples:

- Attending daily seminars/workshops at a conference (state, regional, national, international)
- Applying to attend a festival or workshop for further training in one's professional field
- Being selected to participate in extended professional development training and/or experiences through USM (i.e. ACUE, service-learning)

Revision of Pedagogical Strategies

Significantly revising pedagogical strategies that integrate diverse forms of learning in the course that transform the learning experience. Include at least three of the examples listed below (or equivalencies) and to specific assignments in order to meet expectations for this category.

Examples:

- Universal Design for Learning
- Collaborative learning
- Problem-based learning, Inclusive learning
- Master/individualized learning
- Active learning
- Service Learning
- Facilitation of guests artists into curriculum

Appendix C: Teaching Effectiveness

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.

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.

Appendix D: Theatre Producer Responsibilities

- A. Plays an important role in choosing plays for each season by collaborating with the Play Reading Committee, faculty, staff and students.
- B. Collaborating with faculty and staff, develops, communicates, and manages the overall production schedule and affiliated performance calendars.
- C. Works with the Director of SoPVA to secure necessary funding for all productions.
- D. In collaboration with the Director of SoPVA, faculty and staff, develops and oversees budgets for productions; collaborates with faculty and staff on budgetary challenges and issues.
- E. Assures high standards, effective time management, and clear communication in the realization of quality productions with all students, staff, and faculty involved in each production.
- F. Collaborates with University Communications and the Marketing Department of the College of Arts and Sciences to create and execute all publicity for the Theatre season (brochures, posters, mailing, brochures, etc.). Serves as a liaison with the College to maximize promotion of each Theatre event (building marquee, press, poster distribution, social media).
- G. In collaboration with the University Box Office staff, trains, schedules and coordinates Front of House and Box Office graduate students, and oversees all FOH and BO activity.
- H. Attends all performances (first dress rehearsal) and collaborates with faculty and staff to assure smooth running of technical and dress rehearsals.
- I. Meets with faculty, staff and students to negotiate questions and issues that may come up on a daily basis.
- J. Serves as “point person” for any emergency situations that may arise during rehearsal or performance (weather, school closings, understudy needs, etc.).
- K. Organizes (and may deliver) curtain speeches and pre-show announcements for each production.
- L. Creates and coordinates programs for all productions with University Communications.
- M. Attends opening night performances and delivers Opening Night Toasts.
- N. Helps coordinate and promote Pre-Show talks.
- O. Helps coordinate and promote the Playwrights’ Series.
- P. Helps coordinate all KCACTF respondents’ visit to campus.
- Q. Helps coordinate Theatre program participation in the annual KCACTF Region IV conference.
- R. Serves as Producer for Southern Arena Theatre, the summer repertory of the Theatre Program.