

GUIDELINES FOR TENURE, PROMOTION & ANNUAL EVALUATION
Department of Theatre
The University of Southern Mississippi
Draft reviewed and approved by Theatre area heads (May, 2016)

I. Introduction

The Department of Theatre faculty is comprised of educators/artists/scholars working in widely divergent fields. Learning and theatre production for the public are the principal foci of the Department. In that regard, the principal activities of the faculty are teaching and artistic production through creative research. In the critical equation of teaching to learning, a quality faculty is a necessity and its maintenance is a high priority for the department. It is a philosophy of the department that teaching should be recognized, rewarded and compensated in proportion to this importance.

Similarly, the quality and quantity of creative research of the faculty is correlative to the continuing development of outstanding teaching. In the time devoted to creative research, the artist-educator gains new knowledge and skill, giving him/her more to share with students. Within the discipline, “creative activity” is also defined as both applied research and faculty development. Faculty members need to create and to perform their work in order to continue to grow as artists and teachers. This need must be met if the College of Arts and Letters is to attain one of its major missions, which is to create a strong cultural environment for the university and Gulf South region.

When the focus of the theatre faculty is the making of art, the scholarship of those who research in history, theory, and criticism become critical for the way in which they contribute to new insights and approaches that can inform the making of art. It is clearly understood in the artistic community of the college that art-making processes parallel and sometimes proceed from scholarship in the field and beyond. The creative activity of artists/teachers can be viewed as applied scholarship. If viewed through the lens of the Boyer paradigm (as expressed in *Scholarship Reconsidered: Priorities of the Professorate*), the creation of an artwork requires the scholarship of discovery, the scholarship of teaching, the scholarship of application and the scholarship of integration.

II. Criteria for Appointment to Faculty Rank

A. Each faculty member holding the rank of Professor is expected:

- To hold a doctoral, M.F.A., or other terminal degree or equivalent professional credentials in the discipline.
- To be an outstanding teacher.

- To have a solid record of successful creative and/or scholarly activity and have a level of distinction among the peers of his or her discipline. This is typically manifested through the development of:
 - A unique artistic voice or craft perspective
 - A clear point of view that is articulated in the collaborative process.
 - Apparent dedication to further artistic discovery.
 - A continuous body of work that meets or exceeds professional standards in context of developments in the field.
- To have participated significantly in the professional work of the discipline, in ways other than teaching and research. (See page 16 for examples.)
- To have demonstrated clearly that he/she can work well with colleagues and students.

B. Each faculty member holding the rank of Associate Professors is expected:

- To hold a doctoral, M.F.A., or other terminal degree or equivalent professional credentials in the discipline.
- To be a good teacher.
- To have a record of successful creative/scholarly activity that will lead to a level of distinction among the peers in the discipline.
- To have participated in the professional work of the discipline, in ways other than teaching and research. (See page 16 for examples.)
- To have demonstrated clearly that he or she can work well with colleagues and students.

C. Each faculty member holding the rank of Assistant Professors is expected:

- To hold a doctoral, M.F.A., or other terminal degree or equivalent credentials in the discipline.
- To be a successful teacher.
- To show a clear commitment to and promise in creative/scholarly activity.
- To show promise in his or her ability to engage in the professional work of the discipline, in ways other than teaching and research. (See page 16 for examples.)
- To show evidence that she or he can work well with colleagues and students.

D. Instructors/Visiting Guest Artists are expected:

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

In all of these ranks, concerned and effective student advisement and responsible service to the University are understood to be part of the normal task of a faculty member as is a collegial working relationship with colleagues and students.

III. Requirements for Tenure

A. University Standards

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

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

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

B. Departmental Standards

Tenure is awarded after a probationary period and careful consideration of the candidate’s commitment to the university, college, and departmental/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 activity and service to their department and profession. It further recognizes the possibility of faculty members achieving a high level of recognition in their chosen discipline in the future. Thus the standard for tenure is one of demonstrated achievement and success in the areas of teaching, research, and service that supports the likelihood of significant and continuing contributions in the future. Additionally faculty must meet the standard for promotion to Associate Professor and provide evidence of an ongoing agenda for creative/scholarly research.

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

The relationship between Departmental annual evaluations and Departmental standards for tenure and promotion is obvious and linked. The criteria and standards the Theatre Department has set forth in this document for annual evaluation (see pages 11-18) are the same as those required for tenure and promotion. For example, the criteria upon which effective teaching and research are evaluated on an annual basis are the same as those required for tenure and promotion. The variability resides with increasing expectations in promotion for Assistant Professor to Associate Professor and Associate Professor to Full Professor. For specific guidelines for each level of promotion, see pages 8-9.

In the evaluation process for tenure and promotion, the faculty of the department is very committed that all persons have equal access to academic advancement without regard to age, sex, religion, color, national origin, Vietnam era veteran status, disability status or sexual orientation.

C. Policy and Procedures

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

f) The departmental chair submits the written report of the Committee and, if applicable, the Chair's report to the Dean, and provides written notification of the departmental recommendation(s) to the candidate.

D. Post Tenure Review.

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

III. Requirements for Promotion

A. University Standards

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

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

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

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

In addition, in accordance with the Faculty Handbook Section XI – 12.5 three external referees will be used in the evaluation process of promotion to Professor. At least one of these referees must have the opportunity to view a candidate's work in performance.

B. Departmental Standards

Promotion is granted to those faculty who have attained a level of achievement based on evaluative categories set forth in the department, college and university guidelines.

Promotion from one rank to another signifies that the faculty member has shown growth and sustained effort in the evaluative categories of teaching, creative/scholarly activity, and service.

Candidates seeking promotion should be able to document a sustained effort of effective teaching. Each candidate will also have accumulated a body of creative/scholarly work that can be reviewed. A listing of service to the institution, profession, and to the community can be documented. A faculty member cannot achieve advancement without providing evidence of the outcomes of teaching. The weighting of the remaining areas of creative/scholarly activity and service in the review process will be different in each instance due to the diversity of tasks required by the department to meet its mission and goals. However, achievement in teaching alone is insufficient for promotion. Significant and growing achievements or contributions in both scholarly/creative activity and service are necessary. Specific examples of what constitutes service is on pp. 15-17. Discussion of what constituted research is on pp. 13-15. Below are explanations of departmental criteria for effective teaching and for evaluating research.

Effective teachers are defined by three areas:

***Skills:** “what the effective teacher can do”

(what abilities they possess, *how* they teach information/strategies, classroom management, etc.)

***Knowledge:** “what the effective teacher knows”

(content area, depth of contextual information in the field and connections made to others areas, etc.)

***Professional Disposition:** “who the effective teacher is”

(professionalism, demonstrated passion for teaching, dedication to student learners, etc.)

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 craft, history, and technique while simultaneously encouraging the emergence of the unique individual artistic voice and the personal work that expresses it.

Skills

- Effective Classroom Management (safe, positive & respectful learning environment)
- Organization (prepares materials in advance)
- Effective Class Structure (pacing, maximizes instructional time, etc.)
- Evidence of Rigor & High Expectations
- Feedback/Monitoring & Facilitating Student Progress
- Appropriate Teaching Strategies/Methods

- Critical & Creative Thinking/Questioning Strategies
- Degree of Collaboration & Student Involvement in Learning
- Differentiated Learning/Responding to Individual Student Needs & Abilities
 - Relevant Practice (individual and group)
- Strong Oral & Written Communication Skills
- Ability to Model Artistic & Reflective Practices (clearly & effectively) in the classroom, in the studio and in performance
- Quality Supporting Materials & References (technological and otherwise)

Knowledge

- Demonstrated Depth of Content Knowledge
- Contextualization of Content Knowledge (finding connections intellectually, artistically, historically, personally, etc.)
- Strong Lesson Plan (objectives, procedures, supporting materials, assessment tools are aligned)
- Assessment Criteria are clear and supported with quality assessment tools (specific & objective)
- Ability to Instruct Meaning, Relevance & Multi-Dimensional Application of Content Knowledge

Professional Dispositions

Theatre faculty have unique artistic methods and modes, and it is expected that this diversity of voices will be manifest in the classroom, studio, lab, etc through a range of teaching styles, pedagogic strategies and instructional methodologies. Some techniques are taught by methods that are by nature intense, loud, Socratic and/or non-judgmental. The Department accepts a high standard for the professional disposition of its faculty, as possibly demonstrated by the following attributes.

- Fair and Respectful (treats students equally, attention to diversity)
- Professional Interactions with Students
- Demonstrates Enthusiasm for Teaching & Content Knowledge
- Seeks Professional Development
- Reflective Practitioner (in support of personal growth and continued expansion of abilities)
- Reliable, Punctual, Available
- Demonstrates maturity, sound judgment & initiative
- Respectful collaboration & interaction with colleagues
- Sets high expectations for personal classroom effectiveness; maintains high quality work
- Positive & Resilient Demeanor

- Clear Dedication to Students & their pursuit of Excellence (involvement in and out of the classroom)

The above teaching criteria will be considered for faculty undergoing review for promotion and/or tenure. Additional data can be gleaned from student evaluations of teaching. It is the responsibility of the faculty member undergoing review to document the above criteria and/or for any letters supporting tenure and promotion to address specific criteria as necessary.

In the instances of tenure and promotion the candidate should include no less than five years of data from student teaching evaluations for at least three to five different courses. The student evaluation data and comments for this period of time provide the candidate with most statistically sound body of data to support evidence of outstanding teaching. It is expected that scores show consistent growth and that average scores are at least 3.2 out of 5.0.

Criteria for evaluating creative research

Much of the information below is taken from "Achievement and Quality: Higher Education and the Arts" by the Council of Arts Accrediting Associations.

We all understand that criteria for evaluating achievement and quality in the arts diverges from that in other fields, but it is further important to note that different fields in the arts have different purposes and thus, different approaches to and indicators of achievement and quality. We hold that assessment of the quality of our work should be determined by the profession, which includes the academy. We acknowledge that institutional success and achievement is not necessarily the same thing as individual achievement, although the relationships are strong. While we acknowledge that external perceptions are important, and unavoidable, they mesh with internal and individual purposes as we pursue our creative research. For instance, we attempt to provide programming that will appeal to the public and attend to curricular breadth in providing roles for our majors simultaneously as we follow through on individual research projects. Success is never a result of public opinion and for this reason, we determine our projects and processes based on other, more appropriate reasons.

Art-making and craft development (the primary forms of research in the Department) utilize a mode of thought that is primarily "centered on making choices and arrangements among a few or many sets of materials to create something new or to produce a unique version of a work" (Achievement, page 8). In other words, we make something out of nothing and we attempt to do so creatively and uniquely. This form of thought and scholarship involves discerning, analyzing, defining and/or applying technical means within a given field towards a certain (or perhaps intentionally uncertain) end. At the professional level we define, analyze and solve problems. We understand and work with "layers of structure and meaning" and we "combine,

integrate, and synthesize elements with internal conceptual and structural integrity” (Achievement, page 16). It is, in part, upon these criteria that we evaluate our creative scholarship. Of note, as there is uniqueness in the mediums used by the theatre faculty, there is uniqueness in the end product.

Whereas in some fields the main purpose of research is to “reveal internal complexities,” in theatre we are often more concerned with obscuring internal complexities (Achievement, page 9). We seek to present a product that works magically and effortlessly, that transports the viewers (and even the performers). Also we seek to produce a product that cannot be replicated. We seek uniqueness in voice and in individual vision. This, also, is criteria upon which we can be evaluated as artists.

Work in theatre is produced through creative endeavor, inquiry and investigation. The resulting quality is a complex issue that involves intent, content, process/technique/ methodology, and product/result. Continuous self-evaluation is inherent in our research: we meet with each other, we give and take feedback from our colleagues, we change, modify and update our choices as our processes progress and move forward. Overall, evaluation and feedback (given with the intent of a higher quality and more deeply realized product) is part of the established, collaborative methodology of making art within our department.

In result, in order to talk about quality and to establish criteria for evaluating the research in theatre, we can ask the following questions (in addition to considering the above framework and points):

- Was technique used as a means to an end, or was it the content of the work?
- Was the project both uniquely conceived and executed/realized?
- Was the project infused with a unique artistic voice/vision? And do the choices made reflect this?
- Is there evidence of the artist’s ability to make choices, arrangements, and juxtapositions using the elements of the art form?
- Was the process one of discovery and inquiry?
- Is there evidence of an individual research agenda/point of view?
- Has an artistic point of view been appropriately articulated in the collaborative process?
- Is there evidence of continual self-evaluation in the process?
- Is the artistic intent apparent and/or clear?

We expect that Assistant Professors will be engaged in research through actively exploring their artistic point of view, maintaining connections to the profession, and that select and/or major works have met or exceeded professional standards in context of the developments in the field.

The Department of provides for the following minimum standards of evaluation for promotion in rank from Assistant Professor to Associate Professor.

- To hold a doctoral or other terminal degree or equivalent credentials in the discipline.
- To demonstrate evidence of good teaching.
- To demonstrate evidence of successful creative/scholarly activity that will lead to a level of distinction among the peers (regional, national and/or international) in the discipline. Specifically:
 - Unique artistic voice and point of view are emerging.
 - A growing body of work exists that meets or exceeds professional standards in context of developments in the field.
- To demonstrate evidence of participation in the professional work of the discipline, in ways other than teaching and research. (See page 16 for examples).
- To demonstrate evidence of ability to work well with colleagues and students

The Department of Theatre provides for the following minimum standards of evaluation for promotion in rank from Associate Professor to Professor.

- To hold a doctoral, M.F.A., or other terminal degree or equivalent credentials in the discipline.
- To demonstrate evidence of outstanding teaching.
- To demonstrate evidence of a sustained record of successful creative/scholarly activity and have a level of distinction amongst the peers of their discipline. Specifically:
 - A unique artistic voice is developed.
 - A clear point of view is articulated in the collaborative process.
 - A dedication to further artistic discovery is apparent.
 - A continuous body of work exists that meets or exceeds professional standards in context of developments in the field.
- To demonstrate evidence of significant participation in and contributions to the professional work of the discipline, in ways other than teaching and research. (See page 16 for examples).
- To demonstrate evidence ability to work well with colleagues and students.

When considering a faculty member's application for promotion, especially to full professor, the unique nature of the demands of the art indicate that there may be difficulty in working with regularity outside the university. The making of theatre requires extended periods of time in planning, rehearsal and performance, thus making continuous performance of creative work outside the campus difficult to achieve. This means that the majority of a faculty member's creative activity will usually occur on campus. For this reason, understanding the scope of an individual's research (regional, national, international) may be sought through assessment and evaluation by external professional peers who are more nationally and/or internationally situated in the field than department faculty members. These external, professional peers should be able to

discuss the impact of a faculty member's work in the field.

C. Policy and Procedures

1. Faculty members prepare and submit promotion dossiers to the Chair of the Department no later than a date decided upon by the Office of the Provost, generally late September-early October. Candidates for promotion may supplement their dossiers with additional relevant information, including a response to negative recommendations, at any level of the promotion process.

2. External Referees: Evaluation for promotion to the rank of Professor includes the assessment of the candidate's credentials by at least three external referees deemed qualified by the Promotion Committee (i.e., nationally recognized leaders in their respective fields). The candidate may assist the Committee in their selection of external referees by suggesting a list of potential referees. The Chair of the Promotion Committee solicits and receives letters from external referees selected by the Committee. At least one referee must have the opportunity to view a candidate's work in performance, live or recorded.

3. The Promotion Committee prepares and submits to the departmental Chair a written document, signed by committee members, recommending or declining to recommend promotion in rank. The written document includes (a) narrative detailing the rationale for the recommendation and the vote of the Committee prepared by the chair of the Committee and (b) the Promotion Evaluation Form.

5. Duties of the Departmental Chair

a) Reviews written reports of the Promotion Committee

b) Prepares an independent recommendation either concurring or disagreeing with the recommendation of the Promotion Committee

c) Submits both recommendations to the Dean of the College of Arts & Letters

d) Retains copies of documents within departmental personnel files

e) Notifies in writing candidates for promotion of the recommendations

V. Annual Evaluation

A. University/Department Standards

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

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

Faculty evaluations should be weighted according to the distribution of load as determined by the chair in consultation with the faculty. This means that the proportion of Teaching to Research/Creative Activity to Service should be taken into account when determining the overall evaluation of each faculty member.

For the annual evaluation process, the faculty member should include data from student evaluations of teaching for the year under review. Faculty should discuss their scores within the context of their course learning outcomes and pedagogical strategies.

Faculty are required in their annual evaluation written submissions to be specific, reflective and to contextualize their teaching, research and service. Faculty members should explain the impact and importance of their professional work.

B. Criteria/Evaluative Categories for Annual Evaluation

1. Teaching

The desired outcome of teaching is learning. The sharing of knowledge and the student's application of that knowledge is the primary function of the College of Arts and Letters. An enthusiasm for teaching and inspiring students to reach their full potential are essential qualities for those who aspire to promotion and tenure. The faculty of the Department of Theatre acknowledge diverse pedagogical approaches to that end. The creative activity displayed on campus forms a strong component of teaching in the college. All faculty members are expected to be prepared, knowledgeable, organized, to communicate their expectations clearly, and to review and return papers/projects in a timely manner. Additionally, they should be available to meet with students during announced office hours, participate in advising, and submit grades in a timely manner.

In the Department of Theatre, teaching comprises but is not limited to many of the following:

- Instructing courses
- Participation in undergraduate and graduate course offerings
- Development of undergraduate and graduate courses in area of expertise
- Directing, designing or performing in theatrical rehearsals and performances
- Academic advising that reflects an equitable percentage of the total number of majors in the program
- Supervising and managing studios/laboratories
- Curriculum development at the unit level
- Supervising independent study
- Overseeing/mentoring students who receive academic credit for creating directing projects, writing new plays, acting roles, designs and application of theatre technology for theatre
- Serving as major professor or committee member for students pursuing graduate degrees, B.F.A. senior projects in theatre, and B.A. or B.F.A. senior Honors projects.
- Developing appropriate innovative teaching strategies
- Application of technology to enhance course content
- Developing assessment processes and instruments
- Developing class materials
- Expansion of curricula
- Working with students on audition work or portfolio development
- Continuous professional development exemplified through the deployment of new skills or areas of knowledge, taking relevant courses/workshops leading to new skills or to professional certification, etc.
- Supervising students as they prepare for academic or professional post degree life
- Developing exit competencies and assessment methods or instruments in support of them

All teaching personnel (including all regular full-time faculty, adjunct and part-time-faculty) are expected to satisfy the following activities for a teaching evaluation rating equivalent to *meets expectations/satisfactory*.

- During the first week of the term, provides classes with a detailed syllabus that includes reading and writing assignments, attendance policy, timely methods of assessment, and other information required by the Faculty Handbook
- Meets classes regularly. When the instructor must miss a class due to illness or travel out of town, s/he should make provisions for the class in advance if possible and notify the department office to cancel the class when advance notice is impossible

- Responds to student work thoroughly so that students may learn from the exercise and improve for the next. Written assignments and exams should be returned to students in a timely manner.
- Submits course grades by the final deadline.
- Demonstrates the following professional behaviors
 - teaching assigned course load as appropriate to departmental needs
 - meeting, holding, and dismissing classes at the designated time and place
 - preparing and distributing appropriate syllabi or other course materials
- Meets course standards for each course level as outlined by program,
- Demonstrates teaching effectiveness through mechanisms such as student course evaluations, through established departmental evaluation from peer or chair review, or through direct observation of classes.
- Provides additional evidence of teaching effectiveness with syllabi, examples of innovative teaching, assignments, or projects, service-learning activities, self or peer evaluations, or other documentation
- Maintains regular office hours

The use of student evaluation of teaching data exclusively in itself will not document the presence of learning. The candidate's documentation should be expressed in terms of outcomes. Therefore, examples of student work may be used as documentation of teaching/learning. (Refer to page 5-7 for explanation of criteria for effective teaching.)

Documentation for teaching/learning effectiveness for regular, full-time faculty could include but is not limited to:

- Student evaluation of course and instructor
- Written student comments
- Sample course materials, including course syllabi, assignments, samples of graded work, handouts, exams, videotapes, assessment instruments, etc.
- Development and instruction of new courses
- Substantial updating, improving and innovating of existing courses.
- Development of new approaches to teaching
- Voluntary peer review of teaching based on observation (the best documentation would be the remarks of several peers observing several classes)
- Unedited videotapes of teaching
- Sample assessment instruments, including tests or skills checklists/rubrics used in evaluating student progress
- Statistics from the tests and checklists/rubrics
- Video/audio tapes of performances and rehearsals
- Awards received by students for outstanding achievement
- Review of teaching and/or performances by outside adjudicators both of the

- teacher and/or students
- The success of graduates in the marketplace
 - Statistical data showing grade distribution
 - Skill charts listing the number of students who attained certain skills in a given time period
 - Teaching awards and/or nominations
 - Letters from faculty members who have taken the professor's course
 - Letters from former students, both undergraduate and graduate
 - Publication in teaching related magazines or journals
 - Documentation from attending and/or conducting teaching related workshops
 - Evidence of past and present student achievement
 - Application and/or receipt of summer teaching grant or other external grant
 - Involvement in professional activities relating to one's teaching (such as pedagogical publications, attendance at workshops, etc.).

Additionally the Department of Theatre values the instructional development and achievement of its adjunct and part-time faculty, who may engage with the possible following activities for a teaching evaluation rating of *exceeds expectations*.

- Develops curricula, new courses, course materials, etc.
- Updates course content, format, etc.
- Supervises teaching assistants, lab assistants, etc.
- Supervises field work, undergraduate and graduate research, etc.
- Integrates additional dimensions into teaching (technology, service learning, field experiences, etc.)
- Serves on graduate review committees, as appropriate to appointment

2. Research

The creative/scholarly activity in the Department of Theatre is as diverse and specialized as there are teachers/artists/scholars on the faculty. The primary evaluative criteria for creative activity is the quality of the performance, not the venue in which it is shown or performed. All department faculty are expected to be seriously and continuously engaged in ongoing creative research and/or activity. See pages 7-8 for explanation of criteria for evaluating research.

The faculty of the Theatre Department concedes that the relative isolation of Hattiesburg from major centers of professional performance when coupled with the unique nature of the art makes it difficult for faculty to work with regularity outside the university. Theatre requires extended periods of time in planning, rehearsal and performance, thus making continuous performance of creative work outside the campus difficult to achieve on a sustained basis. This means that the majority of a faculty member's creative activity will occur on campus. It is also true that in many

campus performances the quality and level of achievement will be commensurate with the university's ability to support the activity with adequate and reliable levels of funding and reassigned time.

Creative/scholarly activities could include but are not limited to:

- Directing a theatrical production or restaging
- Performing a one person show
- Acting in a theatrical production or film
- Writing a play and having it produced or published
- Designing or being responsible for the theatre technology of a theatrical production
- Vocal coaching for a production
- Fight direction for a production
- Choreographing for musicals
- Choreographing for a play
- Actively auditioning and/or preparing auditions for professional engagements
- Collaborating with other university units in an artistic project
- Chairing or participating in a panel at a professional meeting
- Making a presentation at a professional meeting/conference
- Publishing an article in an unjuried regional and national publications
- Publishing the findings of innovative teaching strategies that have been investigated
- Applying for and/or receiving an internal/external funding to bring performances to campus or to finance research/creative activities
- Writing a grant creating an outreach program using art as a community based prevention program
- Going into the community to prepare audiences, populations etc. for guest artists
- Writing a curriculum integrating the arts into other disciplines as content enhancement or related activity
- Participating as a workshop instructor at state, regional, national or international conferences/workshops
- Attending workshops, etc. with themes relevant to research area
- 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
- 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

- Having one, two, or three or more substantial, peer-reviewed articles published or accepted in journals significant in the candidate's field (including electronic journals)
- Having an edited scholarly edition of a playwright or author's work published or accepted for publication with a recognized university or commercial press that engages in rigorous professional review
- Presenting conference papers at industry organizations that engage in rigorous professional review
- Convening conference panels at industry organizations that engage in rigorous professional review
- Service on undergraduate and graduate committees in departments across the College of Arts and letters
- Advising literary or university-related clubs and student publications
- Giving lectures or workshops in the community
- Membership on editorial boards or executive committees of professional organizations
- Manuscript and article reviews for peer journals or academic or commercial presses
- Development, submission, and awarding (as lead investigator or partner) of substantial regional and national grant projects
- Literary management for local, regional, summer stock, educational, and professional theatre companies
- New play dramaturgy for script development, staged readings, and full productions at local, regional, summer stock, educational, and professional theatre companies
- Production dramaturgy for the Department of Theatre, and for local, regional, summer stock, educational, and professional theatre companies
- Authored book reviews published or formally accepted for publication with a recognized university or commercial press that engages in rigorous professional review
- Producing, production management, or managing direction for the Department of Theatre, and for local, regional, summer stock, educational, and professional theatre companies
- Consultant invitations and activities in any defined area of theatre for local, regional, summer stock, educational, and professional theatre companies
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Refer to page 5-7 for explanation of criteria for effective teaching.

Documentation of Scholarly/Creative Work could include but is not limited to:

A portfolio documenting creative/scholarly activity could include:

- Internal and external peer review of the work presented

- Unedited video/audio tape of performances presented
- Slides and photographs of production design
- Photographs and/or DVDs of work in performance
- Logs and journals of research material leading to theatre and musical theatre performances
- Written prospectus and follow up analysis of self-defined creative research project
- Sketch journals documenting the design process leading to the creation of a visual art work
- Models and renderings of theatre designs
- Copies of grants that have been written
- Technical drawings, schedules and budgets required for executing theatrical scenery, costumes, lights and properties
- Play scripts published by reputable publishers
- Letters of invitation to perform/or design at regional and national events
- Awards and recognitions reflecting outstanding achievement in the field
- Programs from performances/productions
- Published review of works in the media, including magazines, newspapers, weblogs, etc.
- Letters of commendation from the Department Chair/Director/Dean

This issue of documentation of activity and quality of activity in the theatre arts is distinctive from other academic research areas, and even from the standards of documentation in other arts areas. The theatre arts are, by nature, ephemeral, and they are collective and collaborative instead of individual. The theatre program has approximately half of its productions adjudicated by respondents from American College Theatre Festival, which historically provides only one limited measure for external review. Other measures may involve ticket sales, audience response, and our own rigorous critical judgment to evaluate the quality of the creative work.

The Department expects that faculty members will continuously engage in both their own individual creative research and in the departmental creative environment that is a part of producing a season of public performances, studios, and showcases. Although a given production may occur in the Spring or in the Fall, there is often much work that goes into the project in the preceding semester. Most large productions require two semesters of work.

3. Service

Service activities include non-paid contributions made to the department, university, profession and/or community. Service to the institution is necessary work that provides for the advancement and maintenance of the institution for which the faculty receive no load credit. Any activity that receives remuneration is considered to be professional

creative/scholarly activity.

Service to the profession is activity with professional organizations representing specialized disciplines and/or teaching. These organizations can be local to international. Those evaluating service should be cognizant of the resources that have been available to the candidate for such activity.

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

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

- Serving as a member or chair of a departmental committees, including search committees, tenure and promotion committees, third year review committees, theatre M.F.A. creative project committees, new building committee, etc.
- Advising student organizations related to a discipline such as Alpha Psi Omega
- Mentoring new colleagues in teaching and discipline related review
- Writing peer reviews for junior faculty members to use in their preparation for tenure and promotion
- Theatre faculty committee
- Project director for guest artists, including site preparation and logistics
- Project advisor to independent/non-credit student projects
- Project director to independent/non-credit student projects
- Preparing students for conferences or auditions or portfolio reviews
- Publicity director
- Textbook liaison
- High School Drama Festival
- American College Theatre Festival coordinator
- School visitations
- National Association of Schools of Theatre
- Creating outreach programs
- Serving as Principal Investigator on grants
- Production Management
- Managing Direction

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

- Serving as a member or chair of a college committees including the college advisory committee, college council, calendar committee, DVD development committee, commencement committee, chair's committee, awards committee, or college ad hoc committees, or committees as construed by new College initiatives that do not otherwise appear in this document
- Advising recognized College of Arts and Letters student organization

- Writing letters acknowledging the support of a mentor professor in the college
- Board member for community arts organizations dedicated to the advancement of the arts
- College of Arts and Letters chairs/directors committee, Ad hoc committees, task forces, college bylaws writing committee, etc.
- Chair search committee member or chair

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

- Serving as a member or chair of a university committee (Faculty Senate, Academic Council, Graduate Council, Human Subjects Protection Review committee, Women's Studies advisory board, University Strategic Planning committee, Committee on Services and Resources for Women, Dean Search committee, Professional Education Council, University research grant committee, etc.)
- Presidential scholar interviewer

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

- Holding office in a local, state, region, national, or international professional organization
 - Example organizations include: 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, etc.
- Testifying before local, state, regional or national professional committees
- Serving on accrediting, licensure and governing boards for a discipline
- Serving as visiting evaluator for Nationals Association Schools of Theatre
- Hosting a conference or participating as a conference organizer
- Lending professional skill, aid, manpower to organizations that advocate for a discipline
- Organizing a convention, festival or symposia
- American College Theatre Festival respondent
- Editing or performing peer reviews for journals
- Serving in the capacity of adjudicator/juror in your discipline for activities at local, state, regional, and national level
- Acting as peer review for people at other institutions in your discipline for tenure and promotion
- National accreditation organization representative or officer (NAST)
- Involvement in writing/devising state standards for education, e.g., Mississippi Framework

- Teaching master classes at regional, state, national or international conferences/festivals
- Consultant/Mississippi State Department of Education
- Board Member or sub-committee member of recognized state arts organization, Mississippi Arts Commission peer panel review committee, Mississippi Alliance for Arts Education

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

- Serving as chairperson or volunteer labor for community aid initiatives such as Habitat for Humanity, United Way, Easter Seals, Special Olympics, etc.
- Using skills related to your discipline to support a civic, political, religious group's activities
- Serving as an advocate for arts initiatives
- Consulting with city officials in city sponsored activities
- Testifying in city government hearings
- Serving as a professional consultant without fee
- Preparing/facilitating outreach linking arts to community populations for guest artist residency and/or educational curriculum

Documentation of service could include but not be limited to:

- Letters of appointment
- Letters of appreciation for service activities
- Documentation of the outcome of committee activity
- Outline of student organization activities that the candidate advises and evidence and of impact on the campus or community
- Newspaper or organizational newsletters announcing election or appointment to an office
- Summary of testimony given and action resulting
- Transcription of testimony
- Summarizing the consultation and the action relating to the service
- Programs from events in which service was rendered

C. Standards of Evaluation

The Department of Theatre is both a teaching unit and a producing unit, engaged in the instructional life of the university even as it maintains persistent theatre production. Theatre faculty must maintain the coordinated, collegial, and collaborative activities of annual theatre production that constitute major and ongoing instructional, scholarly, and creative endeavor for the department. This endeavor, when conscientiously pursued, often achieves the highest possible rankings for annual evaluation or job performance as defined by the following point system.

Full documentation of creative research, teaching, and service is expected for periodic, tenure, and promotion review. Annual reviews typically require a document of self-report only, although an updated dossier including documentation should be submitted for review and substantiation upon the request of the evaluation committee or individual, as determined by the faculty's self-governance option.

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

Far Exceeds Expectations	5
Exceeds Expectations	4
Meets Expectations	3
Below Expectation	2
Unsatisfactory	1

Faculty are minimally expected to "meet expectations" in the three evaluative categories in their annual evaluations. Standards for earning a score of 3 in each category are listed below. Other scores (Unsatisfactory, Below Expectations, Exceeds Expectations, Far Exceeds Expectation) are given proportionate to the level of performance as defined for meeting expectations.

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

1. Accept teaching assignments distributed by chair after consultation with faculty.
2. Teach a 3/4 load commensurate with other departmental assignments.
3. Achieve an overall satisfactory rating on student evaluations of teaching with a minimum of 3.2-5.0 on student evaluations or 3.1 + alternative evidence. Alternative evidence might be evidence of good or superior work in any other area of documentation as previously listed.
4. Display satisfactory performance as a student advisor.
5. Maintain and execute syllabi, class assignments, exams
6. Maintain regular office hours and be accessible to students.
7. Attend one commencement annually.

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

1. Accept creative assignments distributed by the chair after consultation with faculty.
2. Achieve satisfactory completion of one major creative assignment per calendar year with reassigned time for doing so. (directing, acting, designing, choreographing, performing, engineering, etc).
OR
3. Achieve satisfactory completion of more than one minor creative assignment per calendar year with reassigned time for doing so. Examples might be:
 - Working with a fight scene in a show as a fight consultant

- Working with a director as a choreographic consultant or collaborator
- Helping specific actors achieve vocal objectives for a show as a vocal consultant
- Advising a paint crew on a major production
- Advising FST or Showcases
- Performing for outside entities
- Engineering a specific piece of scenery, costume, props element or other technical element for a show that has not been formally assigned

Faculty engaged in research without reassigned time will earn annual evaluation scores that reflect their research overload.

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

1. Serve on all departmental committees of the whole
2. Serve on departmental committees for which the faculty member is eligible
3. Accepts committee and service assignments as distributed by the Chair after consultation with faculty
4. Seek increasing service assignments at the college and university level as appropriate to time of service and rank
5. Make full use of university grant application opportunities, when applicable
6. Accept some role in college service appropriate to rank and length of service at USM.
7. Accept some role in University service appropriate to rank and length of service at USM.

D. Collegiality

Collegiality is defined as a willingness to submit personal interests to those of the department, college, and the broader institution, and to show willingness to compromise in the best interests of the program and our students. We see the following factors are 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.

While recognizing that this aspect of work is important, the department wishes to stress that it is difficult to create an objective and definitive list of documentations to verify its presence or lack thereof. The department acknowledges that it is important that faculty be able to actively, passionately and creatively collaborate. Indeed, in theatre collegiality is the essence of our work, as the art form is collaborative by nature.

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

E. Policy and Procedures

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

transmitted to faculty members being evaluated and retained within departmental personnel files.