Kennesaw State University
Department of Dance
Expectations for Faculty Performance and Guidelines for Tenure and Promotion
Dated: May 31, 2017

1. INTRODUCTION

Brief History
The KSU Program in Dance was started as a dance minor in 2005 in the Department of Theatre and Performance Studies. The exponential growth of the dance minor resulted in the start of a dance major in January 2009. In 2010, the name of the department was changed to the Department of Theatre, Performance Studies and Dance to recognize the addition and growth of the Program in Dance. In July 2012, the Program in Dance was administratively separated from the Program in Theatre and Performance Studies to form the Department of Dance in the College of the Arts.

Vision Statement
The Department of Dance at Kennesaw State University aspires to attain regional, national, and international prominence through innovative artistry, scholarly distinction, community engagement, and educational excellence.

Mission Statement
The Department of Dance at Kennesaw State University provides exceptional education through a mix of theory and praxis, preparing students as scholar-artists to become visionary and ethical citizens. Innovative partnerships with campus units and community organizations foster receptivity to diverse cultural, social, intellectual, and artistic values, honoring interdisciplinary collaboration and technological advancement. The Department of Dance fosters professional and social excellence through a focus on critical thinking, creative problem solving, and effective communication, pioneering innovative approaches to the 21st century and honoring historic traditions in the arts.

General Expectations for Dance Faculty
All dance faculty work must be in alignment with the university, college, and departmental missions. Faculty are expected to engage as scholars and artists, maintaining a high level of collegiality and professionalism at Kennesaw State University.

Dance Faculty Workload
Dance faculty annual workloads typically consist of a 3/3 course-load over the fall and spring semesters. These course-loads may be adjusted to accommodate the various administrative demands in the Department, College, and University. The maximum number of reassignments in an academic year is two. In cases of substantive administrative reassignments, there may be exceptions to this rule. Summer course-loads are optional.
**Performance Areas**

In keeping with university and college guidelines, a dance faculty member may be evaluated according to work in four basic performance areas:

1) Teaching
2) Scholarship and Creative Activity
3) Professional Service

As stated in the university guidelines:

> Depending upon college and departmental guidelines, faculty members need not show achievement in all four areas; in fact, it is expected that most faculty members will not. However, outside of administrative and non-tenure track faculty, most teaching faculty will be evaluated based upon contributions in teaching, research, and professional service. *(KSU Faculty Handbook 3.3)*

Central to the university, college, and departmental guidelines is the principle of flexibility, insofar as the institution acknowledges that individual faculty responsibilities, roles, and areas of emphases will vary widely. Expectations for each dance faculty member’s goals and priorities will depend upon and be articulated in annual written agreements or Faculty Performance Agreements between the faculty member, the department chair, and the dean of the College of the Arts. Each year the faculty member will complete an Annual Review Document that details his or her accomplishments relative to professional development and the four areas listed above.

Notwithstanding this flexibility, it is expected that every dance faculty member:

1) Demonstrate effective performance in teaching, supervising and mentoring.
2) Contribute to the production season in a manner consonant with the department’s needs, and their expertise.
3) Demonstrate scholarly work in all areas of review and produce scholarship in an area consonant with the department’s needs and their area(s) of emphasis.

**Scholarly Work and Scholarship**

Every dance faculty member is expected to demonstrate scholarly work* in all areas of emphasis. Furthermore, dance faculty members are expected to produce scholarship in at least one area of emphasis, whether it be teaching, supervision and mentoring; scholarship and creative activity; professional service; or administration and leadership.

*To reiterate university definitions: scholarly is an adjective to describe “a cyclical process that is deliberate and intentional, systematic and planned, measured, and evaluated, revised and rethought” *(KSU Faculty Handbook 3.3.B)*. In contrast, scholarship refers to tangible products “disseminated in appropriate professional venues related to the performance area. In the process of dissemination, the product becomes open to critique and evaluation” *(Linda Noble, Tom Pusateri, and Valerie Whittlesey, Defining Scholarly Activity & Scholarship at KSU, page 2)*.

In all activities, dance faculty members are expected to model the aforementioned
“scholar-artist” profile that is likewise expected of dance majors. At the Assistant and Associate Professor ranks, it is expected that a faculty member will produce scholarship that is aligned with his or her degree and area of expertise. Although both scholarship and creative activity are recognized as yielding forms of scholarship, in the initial stages of faculty progress towards tenure and promotion, those faculty members who carry the Ph.D. and Ed.D. are expected to produce publications, whereas those who carry the M.F.A. are expected to produce creative work in keeping with the theoretical and/or practical nature of these respective degrees; in some cases (as in cases where a faculty member holds multiple degrees) a faculty member may be expected to produce a combination of written and creative scholarship. As the faculty member progresses towards the rank of Full Professor, it is expected that they will not only deepen work in his or her area of emphasis; they will also produce scholarship that includes both written publication as well as creative work or vice-versa, depending upon the individual’s initial type of scholarship. The department recognizes that areas of emphasis and scholarship may change. Expectations for specific scholarship projects and outcomes are discussed and negotiated with the Chair at Annual Review meetings. See expectations for faculty ranks for further details.

Each faculty member must clarify and document the scope of his or her scholarly work and scholarship, especially its significance on the international, national, regional and/or local levels. Documentation may include evidence of peer review, citation of awards, student and administrative evaluations, published reviews, professional/university commissions, adjudicated presentations, acknowledgements of scholarship and creative work in official letters from peers, or any tangible evidence that demonstrates the significance of the accomplishments and his or her impact on the profession. The department may evaluate the quality and significance of this work on criteria such as originality, scope, relevance, richness, depth, contribution to the arts, and recognition by peers.

Beginning Fall 2018, all tenured and tenure-track faculty, or non-tenure track faculty with an FPA of 50% or more in scholarship, who are seeking promotion and/or tenure are required to have external review letters in P&T portfolios following the policy and procedures outlined in the KSU Faculty Handbook.

**Quality and Significance in Dance**

“Quality and significance are the primary criteria for evaluating faculty performance. […] A consistently high quality of scholarly work, and its promise for future exemplary scholarly work is more important than the quantity of the work done” (*KSU Faculty Handbook 3.4.B*).

Quality and significance in the Department of Dance encompasses not only those principles articulated in the KSU Faculty Handbook, but also the following criteria that are integral to effective participation in the discipline. These include, but are not limited to:

1) Consistently high standards of excellence.

2) Ongoing collegiality and collaboration in all curricular and co-curricular activities.
3) Consistent and clear communication with colleagues and fellow collaborators.
4) Theoretical and practical results that advance the curricula, outreach engagement activities, and production season.
5) Modeling the “scholar-artist” for students.
6) Modeling, supporting, and developing the community engagement mission of the department.
7) Contributing and supporting the collective vision of the department in tandem with the vision of the administrative leadership, provided at the departmental, college and university levels.
8) Staying current in the fields of dance and advancing the discipline through theoretical and creative innovation.
9) Ethical and professional behavior, not only as expected by the academy, but ethical and professional protocol as practiced in the creation of dance as an art form and in interacting with colleagues in the Department.

Specific examples of work that represent quality and significance relative to the four areas of evaluation will be discussed later in the document.

Annual and Multi-Year Reviews
Faculty members are evaluated annually (single-year review) and as candidates for tenure, promotion to the various ranks, and post-tenure review (multi-year reviews).

Annual Reviews:
There are two interrelated instruments utilized for annual reviews. Both documents are intertwined with one another and are integral to the tenure and promotion process.
1) The Faculty Performance Agreement (FPA) is the annual document negotiated between the department chair and the faculty member that itemizes his or her responsibilities, goals, and priorities for the upcoming year. The overriding factor in determining the activities of each faculty member must be the needs of that faculty member’s college, department, and its academic programs.
2) The Annual Review Document (ARD) is compiled annually by each faculty member, demonstrating and documenting his or her “progress toward the FPA items” from the previous year.

Multi-Year Reviews:
When submitting evaluation materials for Tenure and Promotion and Post-Tenure Reviews, faculty members are required to submit Portfolios that document the quality and significance of his or her work over a period of several years (numbers vary). For further details about tenure and promotion processes, including guidelines for multi-year review procedures, and portfolio guidelines and contents (see KSU Faculty Handbook, 3.7.B).
II. TEACHING

The Department of Dance expects effective performance and evaluation in the area of Teaching from its entire teaching faculty. These activities may vary in form depending on individual faculty roles within the department, and include but are not limited to the activities of classroom instruction, student mentoring and advising, effective leadership, and supervision through the production process.

Teaching

This category of faculty performance refers to a wide variety of instructional activities that engage faculty peers and others to facilitate student learning. Teaching also includes activities such as mentoring, advising, and supervision. By definition, scholarly teachers (see KSU Faculty Handbook Section 3.4) demonstrate mastery of the current knowledge and methodology of their discipline(s). Teaching effectiveness at KSU will be assessed and evaluated not only from the perspective of the teacher's pedagogical intentions but also from the perspective of student learning. Such assessment may employ multiple methods, including a variety of classroom techniques. Instruments to assess student perceptions of their own learning should not be the sole means but may be used in conjunction with other instruments. Depending on the faculty member's situational context, evaluation of teaching and curricular contributions will not be limited to classroom activities but will also focus on the quality and significance of a faculty member's contributions to larger communities. Examples include curricular development, community-engaged teaching practices, program assessment, student mentoring and supervision, public lectures and workshops, teaching abroad and international exchange, and academic advising (KSU Faculty Handbook 3.3.A).

In addition to documenting teaching effectiveness in terms of student learning, faculty should provide other measures of teaching effectiveness, such as some, but not necessarily all, of the following: teaching awards, evidence of handling diverse and challenging teaching assignments, securing grants for curriculum development or teaching techniques, accomplishments involving community-engaged pedagogy, peer observations, and contributions to the achievement of departmental teaching-related goals (KSU Faculty Handbook 3.3.A).

The Department of Dance values the activities of teaching in a number of venues that include, but are not limited to the classroom. Faculty are involved with teaching during the production process, as well as through individual coaching and training. The Department recognizes and credits faculty for the significant amount of time they spend teaching their craft through the process of production, design and creation of our performance season. The unique nature of our disciplines requires the practical application of skills, and the Department recognizes the work of its faculty on the production season as central to the teaching and learning process.
Supervision occurs in situations where a learner is engaged for a fixed period of time in a structured academic experience for credit or pay with specified learning outcomes. These experiences often take place outside of the classroom in a job setting... the supervisor observes, evaluates and provides feedback about the quality of the performance of tasks and appropriate professional behavior. Although a faculty member may be responsible for supervising a group of students, actual observation and conferences typically occur in a one-to-one relationship between learner and instructor.

The discipline of dance requires faculty to work closely with students on research and creative projects, as well as on internships. Faculty, often supervise performers, designers, technicians, administrators, choreographers, and researchers, helping students develop artistically and academically. The Department recognizes and places great value on the work of faculty who spend significant amounts of time working individually with students, helping them achieve specific creative and academic goals.

Mentoring may take many forms, ranging from providing resources for learning and development to forming professional relationships with students and colleagues... A primary focus of all mentoring is the development of ideas and an understanding of a discipline. Mentoring activities challenge both the mentee and the mentor to consider new ideas and construction of knowledge and encourage both to engage in reflection and scholarly activities... Faculty can directly initiate contact and conversations: be available, open, and receptive; nurture potential by providing messages of encouragement and support of scholarly efforts; provide resource information and materials for professional development; and invite students and/or colleagues to engage in collaborative endeavors.

The Department of Dance recognizes and credits faculty for their work as mentors of student groups and individuals. The discipline of dance promotes faculty mentoring in an advisory role for student groups that pursue learning and development through practical application and organization.

**Scholarly Work in Teaching**

Establishing a record of excellence in the area of Teaching of students is imperative for tenure and promotion within the Department of Dance. The expectations for faculty in these areas may vary depending on rank and role within the Department. The Department evaluates effectiveness in the areas of teaching, supervising and mentoring in a number of ways. Examples of significant work include, but are not limited to:

1) Development of innovative and effective means of instructing groups, classes, seminars, workshops etc., within the department, college and university.

2) Development of new courses.

3) Effective instruction of diverse and challenging courses.

4) Guest lectures, guest artist residencies, master classes, and workshop presentations at conferences and other off-campus venues.

5) Teaching, guest lecturing, and facilitation of lectures and talkbacks for season productions.
6) Supervision of student internships and mentoring individual students through directed study projects.

7) Advising, mentoring, and supervising students, peers and other groups of individuals placed under one’s leadership.

8) Creation and revisions of syllabi, and revision of course content.

9) Experimentation with pedagogical innovation and technological innovation in teaching.

10) Development of curriculum.

11) Earning recognition and awards for distinguished teaching and mentoring.

12) Awards won by students under the faculty member’s supervision.

13) Strong student evaluations.

14) Strong administrative evaluations/feedback on teaching.

15) Incorporation of academic and creative professional achievement into effective innovation in teaching, supervising and mentoring.

16) Maintaining a teaching portfolio and articulating one’s teaching philosophy, goals, strategies and assessments in written narratives.

**Scholarship of Teaching and Learning**
In addition to establishing a record of excellence and competence in the areas of teaching, supervising and mentoring, faculty may choose to specialize and develop Scholarship of Teaching and Learning (SOTL).

*Definition:* The Scholarship of Teaching and Learning is the “systematic examination of issues about student learning and instructional conditions which promote the learning (i.e., building on previous scholarship and shared concerns), which is subjected to blind review by peers who represent the judgment of the profession, and, after review, is disseminated to the professional community.” (Research Universities Consortium for the Advancement of the Scholarship of Teaching and Learning, *Policies and Procedures Supporting the Scholarship of Teaching and Learning in the Research University. Draft.*, Carnegie Consortium for the Advancement of the Scholarship of Teaching and Learning, 2005.)

The Department recognizes the following forms of scholarship in the areas of teaching, mentoring, and supervising, and values the following products as evidence of quality and significance:

1) Presentations of research based on teaching, supervising and mentoring at conferences, and other academic and professional venues.

2) Publications based on the scholarship of teaching, supervising and mentoring.

3) Contributions to academic journals (including editing) and publications that provide evidence of individual research and expertise in the areas of teaching, supervising and mentoring.

4) Web-based presentations, publications, archives of pedagogical material.

5) Dissemination of originally developed course information to the academy through publication, electronic media, video and other tangible products.
III. SCHOLARSHIP AND CREATIVE ACTIVITY

Scholarship and creative activity at KSU is broadly defined in the institution’s mission statement as a wide array of activities that contribute to the advancement of knowledge, understanding, application, problem solving, aesthetics, and pedagogy in the communities served by the University. These professional activities become recognized accomplishments when the work is formally shared with others and is subject to review. Documentation and evaluation of accomplishments in scholarship and creative activity shall focus on the quality and significance of the work. Merely listing individual tasks and projects does not address quality and significance (KSU Faculty Handbook 3.3.B).

In keeping with KSU guidelines for faculty performance in the category of Scholarship and creative activity, dance faculty are expected to produce scholarly work and scholarship that are both aligned with KSU’s mission, and “appropriate to” the College of the Arts and the Department of Dance’ “disciplines and scholarly contexts.” At the departmental level, faculty scholarship and creative activity must support the department’s vision, curricular needs and co-curricular activities. For the latter, this includes regular contributions to the Department’s annual production season both on and off campus as appropriate to the faculty member’s area of emphasis and expertise.

Research/creative activity may take a variety of forms that encompass theory and praxis; likewise, the scholarship produced will range from more traditional scholarship of written publications such as book and journal publications, monographs, and conference presentations, to creative activity that includes performance, choreography, design, and management. As the University guidelines state: “... distinguished creation should receive consideration equivalent to that accorded to distinction attained in more traditional areas of research.” However, it is incumbent upon each faculty member to ensure not only tangible outcomes, but also provide documentation that demonstrates the significance of the outcomes in both research and creative realms.

**Scholarly Work in Scholarship and Creative Activity**

Reflecting the university definition iterated in the introduction to this document, scholarly work in this area involves:

1) Conceptualization of the subject/product.
2) Research and development/rehearsal/writing of the product.
3) Presentation and/or publication of the product.
4) Reflection, evaluation, and revision in response to critical review of the product.

**Scholarship in Scholarship and Creative Activity**

While a dance faculty member may perform scholarly work in a number of research and creative realms, the work is not considered scholarship unless he/she produces both tangible products and documentation of significant outcomes as evidence of impact. Examples of such include, but are not limited to:

1) **Traditional Research:**
a) Written publications of original books, scholarly articles, and empirical research articles in the field of dance, related arts or education.

b) Reviewing and/or editing professional publications.

c) Presentation of scholarly papers at professional conferences.

d) Presentations at invited professional events and performances.

e) Web-based presentations, publications, productions.

f) Successful grant proposals to procure funding for one’s work and/or the advancement of the institution.

2) **Creative Activity** (Including, but not limited to performances of works of art):

a) Appearances as a performing artist.

b) Creation/production of choreographic works.

c) Creation/production of original collaborative works.

d) Performances/creation of works that lead to live, broadcast, or computer performances, films, or videos.

e) Performances/creation of non-traditional or interdisciplinary work.

f) Recorded works of art:
   i) Audio or video media for distribution.
   ii) Audio or video media by commission.
   iii) Recorded (audio or video) performances (live or studio) by faculty or recording of compositions by faculty for commercial, promotional and/or other reasons.
   iv) Video screening at festivals and other professional venues.

3) **Community-Engaged Scholarship:**

a) **Definition**: Community-based creative projects are coherent, purposeful modes of creating performance and/or knowledge that contribute to the public good and yield *artifacts* of public and intellectual value. These projects are created in a context of partnership and reciprocity, with the expectation that faculty members will make a case for the significance of their work in, for example, creating new knowledge, fostering effective learning environments, or engaging with public audiences in collaborative performance work.

b) **Contexts include but are not limited to**: work with professional companies and art organizations, in schools, government agencies, not-for-profit and for-profit organizations at the local and/or global level. “As appropriate, such efforts may be connected to curricular, co-curricular, and extra-curricular activities.” The products or artifacts would take forms such as those listed above under traditional scholarship and creative activity.

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*Quality and Significance of Scholarship and creative activity*

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1^Community-engaged scholarship can be defined in several ways, but essentially it means activity that adheres to the principles of engagement (mutually beneficial exchange of knowledge and resources in a context of partnership and reciprocity) and to the quality standards of scholarship (intellectual or creative) work that is communicated to and validated by peers.\(^1\) -- Lorilee R. Sandmann, "Community Engagement: Second-Generation Promotion and Tenure Issues and Challenges," in Jean R. Straig and Marybeth Lima, eds. /The Future of Service-Learning: New Solutions for Sustaining and Improving Practice/ (Stylus: 2009).

2 "Publicly engaged academic work is scholarly or creative activity integral to a faculty member's academic area. It encompasses different forms of making knowledge 'about, for, and with' diverse publics and communities. Through a coherent, purposeful sequence of activities, it contributes to the public good and yields artifacts of public and intellectual value." -- Imagining America Tenure Team Initiative Final Report (see: http://imaginingamerica.org/TTI/TTI_FINAL.pdf).
As previously mentioned, all scholarship produced must be accompanied by documentation of significant outcomes as evidence of impact. This may include, but is not limited to:
1) Samples of peer-reviewed articles, books, and empirical research.
2) Reviews in newspapers, journals, magazines, online venues.
3) Peer letters and evaluations.
4) Student letters and evaluations.
5) Awards and recognitions.
6) Professional/university commissions.

IV. PROFESSIONAL SERVICE

Professional service involves the application of a faculty member’s academic and professional skills and knowledge to the completion of tasks that benefit the University, the community, or the profession. For example, faculty members might draw on their professional expertise to engage in a wide array of service to the governance and professionally-related service activities of the University. Service is a vital part of faculty governance and university function, and evidence of the quality and significance of institutional service can support tenure and promotion. Governance and professionally related service create an environment that supports scholarly excellence and the achievement of the University’s mission.

Some scholarly service activities rely on a faculty members’ academic or professional expertise to serve communities and organizations outside the University. For example, a faculty member might engage in professionally related service to a community agency. Likewise, some scholarly service activities might rely on a faculty member’s academic or professional expertise to serve his or her discipline or an interdisciplinary field (KSU Faculty Handbook 3.3.C).

All faculty members in the Department of Dance are expected to serve on institutional committees that are necessary for efficient management of the department, college and university. Such responsibilities may, but do not necessarily entail scholarly and scholarship activities. Examples of institutional service include but are not limited to:
1) KSU governance committees.
2) Any standing committees throughout the institution.
3) Tenure and Promotion Committees.
4) Faculty Senate and other university senates.
5) Faculty and Student Awards Committees.

Other types of professional service may include, but are not limited to:
1) Coordinating or producing interdisciplinary arts presentations.
2) Organizing symposia, lecture series and/or bringing professional meetings to KSU.
3) Volunteering support and/or leadership to community arts organizations and projects.
4) Hosting dance festivals and conferences at KSU.
5) Serving on boards for organizations in the field.
6) Assisting in student recruitment and retention activities.
7) Serving as faculty advisor to student organizations.
8) Leading or participating in institutional and program accreditation self-studies and/or serving on accreditation teams.
9) Serving on state or national standard arts or educational boards.
10) Serving as officers or on boards of arts or educational organizations.
11) Participating in arts festival(s) presented to the community-at-large.
12) Attracting funds for student scholarships.
13) Service to the community as a consultant or advisor.
14) Developing and maintaining a professional website.

**Scholarly Work in Professional Service**
Professional service responsibilities may, but do not necessarily entail scholarly and scholarship activities. Some obligatory service entails clerical and managerial work necessary to the department, college, and/or university, whereas other service activities, such as authorship of tenure and promotion guidelines, self-studies, accreditation reports, program reviews, grants, and so forth entail considerable scholarly work. Therefore, faculty members must delineate clearly and document explicitly those service activities that entail scholarly methods when they intend to make a case for the depth and impact of the work.

**Scholarship in Professional Service**
Scholarship of professional service must include deliberate reflection, research, and analysis of/about scholarly professional service activities. As with traditional research, this scholarship must consist of a publicly disseminated tangible product (e.g., presentation and/or publication). Examples include but are not limited to:
1) Publicly presented and/or written analyses of processes and/or best practices for creating tenure and promotion guidelines, self-studies, accreditation reports, program reviews.
2) Deliberate reflection, research, and analysis of/about developing significant documents and programs for community, regional, national, and international organizations.
3) Publication of research and analysis conducted as service for community, regional, national, and international professional organizations.

**V. PROMOTION AND TENURE**

**Expectations for Tenure**

[Tenure] should only be granted to those faculty members whose achievements demonstrate the quality and significance expected of their current ranks and who demonstrate potential for long-term effectiveness at the University.

The review for tenure involves a retrospective analysis of how well the individual has met the needs and expectations of the University during the probationary period. [...] 

The fundamental issue underlying the tenure decision is whether, in the judgment
of teaching and administrative faculty colleagues, the faculty member will continue to meet institutional needs and expectations in the future (KSU Faculty Handbook 3.5.A).

When an individual is hired as a tenure-track member in the Department of Dance he/she begins a probationary period with a clearly articulated job description outlining his or her role and functions as they relate to departmental needs and programs. This is the preliminary basis for implementation and evaluation of the individual’s work.

The review process includes a pre-tenure review that takes place in the third year of a tenure-track employment (faculty hired as instructors should see Section VI in the Faculty Handbook for relevant guidelines), and a tenure review that takes place at the end of the probationary period (typically five to six years). Unless they have significant experience in their respective fields, faculty members who have recently earned terminal degrees or faculty who are serving their first tenure track appointment at KSU are discouraged from applying for tenure and promotion prior to the sixth year.

The Department of Dance recognizes the following as terminal degrees in the field:
- M.F.A. in Dance or Design
- Ph.D. in Dance or a related field of art (Ex: Ph.D. in Performance Studies)
- Ed.D. (for administrative ranks or faculty specialized in pedagogy)

**Promotion for Professorial Ranks:**

Starting fall 2018, faculty MUST be promoted to the rank of Associate Professor before being Tenured, in accordance with Section 3 of the KSU Faculty Handbook.

Ultimately, the faculty member’s annual Faculty Performance Agreement that is negotiated with the department chair will articulate precisely the expectations for work produced annually, as well as work that will be undertaken and completed in any given year of each rank. Faculty are expected to produce a minimum of one significant peer reviewed scholarship product per year during the period under review, that is disseminated to external communities (local, regional, national or international) appropriate to their faculty rank.

**Expectations for Faculty Performance in Different Ranks**
The professorial ranks are typically linked to the different stages of career development and accomplishment for University faculty. KSU’s general expectations for faculty performance and for promotion in rank differ from one experience level and rank to the next in keeping with the typical patterns of career development for University faculty. Experience is correlated with professorial rank, but years of service or successful annual reviews alone are not sufficient to qualify for a promotion in rank (KSU Faculty Handbook 3.6.A).

**Expectations for the Rank of Lecturer and Senior Lecturer**
Teaching, supervising and mentoring are the primary responsibilities of the Lecturer and Senior Lecturer, therefore they are expected to be highly effective in these areas. Promotion to Senior Lecturer occurs after a successful portfolio review after three and five years of consecutive service, following the same preparation guidelines as tenured and tenure-track faculty (KSU Faculty Handbook, 3.6.B).

**Department of Dance Expectations for the Lecturer & Senior Lecturer**

With teaching as his or her focus within the department (the position carries a 3/3 load), the Lecturer & Senior Lecturer are evaluated on the evidence of highly effective and innovative teaching methodology and practice inside and outside the classroom environment and contributions to the department in the area of teaching, supervising, and mentoring.

**Scholarship Expectations for the Lecturer & Senior Lecturer**

There are no expectations for scholarship associated with the rank of Lecturer and Senior Lecturer. The service responsibilities should be restricted to those necessary to successfully teach courses assigned to them and may include attending applicable departmental meetings and serving on relevant department committees. These service responsibilities should be discussed with the immediate supervisor and included in the ARD/FPA each academic year.

**Expectations for the Rank of Assistant Professor**

Assistant Professors ordinarily hold the highest earned degree in their field of specialization. Rare exceptions to this requirement may be made where there is evidence of outstanding achievements in the candidate’s field of expertise (KSU Faculty Handbook 3.6.A.1).

**Department of Dance Expectations for Assistant Professors**

At the Assistant Professor level faculty are required to meet the following basic criteria in order to prepare for tenure and promotion:

1) Model good departmental citizenship- working collaboratively with colleagues and the administration; contributing productively to the development of the department, college and university; and practicing high standards of ethical behavior interpersonally as well as in scholarship and creative activity.

2) Develop teaching methodologies and innovations.

3) Effectively advise students within the department, and supervise organizations.

4) Serve as mentors to students wishing to pursue independent projects and research.

5) Serve on departmental, college and university committees.

6) Contribute to the departmental production season.

7) Contribute to the 1107 courses.

**Scholarship Expectations for Assistant Professors**

Faculty members are expected to produce scholarship in areas in which they are most engaged. Evaluation of all scholarly accomplishments and scholarship will be based on the quality and significance of the work. At the Assistant Professor rank, scholarship is
primarily focused at (but not necessarily limited to) the university, local, and/or regional levels. Some examples in each area include:

Teaching as Scholarship
An Assistant Professor who chooses Teaching as his or her area of scholarship is expected to publish and present teaching pedagogy and outcomes publicly that are subject to appropriate review at the university, local, and/or regional level. Examples of appropriate venues for research presentation and publication include but are not limited to:
1) University-level peer reviewed journals.
2) American College Dance Festival Association (ACDFA) Regional Conference.
3) Georgia Alliance of Health and Physical Education, Recreation, and Dance (GAHPERD) Conference.
4) Other appropriate local and regional pedagogical conferences and scholarly journals.

Scholarship and Creative Activity
An Assistant Professor who chooses scholarship and creative activity as his or her area of scholarship is expected to produce publications or production work which are made public and are subject to appropriate peer review at the university, local, and/or regional level; examples include but are not limited to:
1) Appearances as a performing artist at professional venues.
2) Choreography and design for the KSU Dance Company that is presented at the university, and at local and/or regional venues, and successfully peer reviewed.
3) Choreographic commissions for professional dance companies and/or university programs.
4) Creation/production of original peer reviewed collaborative works.
5) Publication of scholarly research in peer reviewed journals.
6) Performances/creation of video or film works that lead to live broadcast or dissemination at other appropriate venues.
7) Performances/creation of non-traditional or interdisciplinary works that are peer reviewed.

Professional Service
An Assistant Professor who chooses professional service as his or her area of scholarship is expected to serve as a leader, and/or be actively involved in committees and organizations at the university, local, and/or regional levels. The faculty member must provide evidence of tangible outcomes associated with the service activity that analyze best practices and demonstrate its impact on the community and profession. Examples of such evidence include but are not limited to the following:
1) Traditional publication analyzing the experience, process, and outcome of the service activity.
2) Evidence and analysis of the resultant product of a service activity (Example: organization of a regional conference or event; development of documentary product; impact of a community outreach activity).
3) Evidence and analysis of impact of service role through tangible product and peer review.
4) Evidence and analysis of how the individual faculty member has contributed best practices, personal skills and expertise to achieve the service goal.

University Expectations for the Rank of Associate Professor
Associate Professors make contributions to knowledge as a result of their scholarly work. High quality and significance are the essential criteria for evaluation. The specialty areas, expertise, and professional identities of associate professors should become more advanced, more clearly defined, and more widely recognized as their academic careers progress. Typically, as the faculty member’s roles and contributions grow towards significance, leadership and initiative, the faculty member establishes a strong record of accomplishments with broader impact and recognition within and beyond the University (KSU Faculty Handbook 3.6.A.2).

Department of Dance Expectations for Associate Professors
At the Associate Professor level faculty are required to meet the following basic criteria in order to prepare for promotion:
1) Solid and consistent record of outstanding teaching, supervision, and mentoring, which was achieved as an assistant professor.
2) During this period, the record of scholarship is expected to mature to more sophisticated and productive levels beyond the college and university, and be appropriately peer reviewed and disseminated at the local, regional, and/or national levels.
3) The associate professor is expected to exert greater initiative and leadership than in earlier stages of career development.
4) Develop credibility as a specialized expert in their area of scholarship.
5) Makes contributions in service that have breadth, depth and sophistication that are beyond the department and college level.
6) The associate professor is expected to grow in activity and recognition as a leader and initiator.

Scholarship Expectations for Associate Professors
Faculty members must produce scholarship in areas in which they are most engaged. The scholarship product must be peer reviewed and disseminated at the local, regional and/or national levels. Evaluation of all scholarship will be based on the quality and significance of the work. Some examples in each area include:

Teaching
An Associate Professor who chooses Teaching as his or her area of scholarship is expected to produce teaching processes and outcomes which are made public and are subject to appropriate review on a local, regional and/or national level. For example:
1) Dance Research Journal
2) Congress on Research in Dance Journal
3) Research in Dance Education Journal
4) National Association of Schools of Dance (NASD) Conference
5) American Dance Festival (ADF) Conference  
6) National Dance Association (NDA) Conference  
7) Regional/National American College Dance Festival

Scholarship and Creative Activity
An Associate Professor who chooses scholarship and creative activity as his or her area of scholarship is expected to produce publications or production work which are made public and are subject to appropriate review on a local, regional, and/or national level; examples include but are not limited to:

1) Appearances as a performing artist at local, regional, and/or national professional venues.
2) Choreography and design for the KSU Dance Company that is presented at local, regional, and/or national venues, and successfully peer reviewed.
3) Choreographic commissions for professional dance companies and/or university programs.
4) Creation/production of original peer reviewed collaborative works.
5) Publication of scholarly research in peer reviewed journals.
6) Performances/creation of video or film works that lead to live broadcast or dissemination at other appropriate venues.
7) Performances/creation of non-traditional or interdisciplinary works that are peer reviewed.

Professional Service
An Associate Professor who chooses service as his or her area of scholarship is expected to produce outcomes that are shared at a local, regional, and/or national level either through publication or presentation; examples include but are not limited to:

1) Traditional publication analyzing the experience, process, and outcome of the service activity.
2) Evidence and analysis of the resultant product of a service activity. Example: organization of a regional conference or event; development of documentary product; impact of a community outreach activity.
3) Evidence and analysis of impact of service role through tangible product and peer review.
4) Evidence and analysis of how the individual faculty member has contributed best practices, personal skills and expertise to achieve the service goal.

University Expectations for the Rank of Professor
Professors are experienced and senior members of the faculty members who have become highly accomplished in their scholarly activities. ... Professors make significant contributions to knowledge as a result of their scholarly work, whether demonstrated through the scholarly work of research, teaching, or professional service. Professors have a documented record of distinguished accomplishments using the criteria for quality and significance of scholarly work. These accomplishments will merit regional, national, or international attention and recognition. Professors continue to grow and develop in their respective areas of emphasis (KSU Faculty Handbook 3.6.A.3; emphasis ours).
As a dance faculty member who is emphasizing scholarship in teaching; research/creative activity; professional service; or administration and leadership, pursues the rank of Professor, it is expected that they will not only continue to deepen work in his or her area of emphasis. They must also produce scholarship that includes writing as well as creative projects; or vice versa. Depending upon his/her initial outlet for scholarship. This blend represents the departmental philosophy that each faculty member must model the “scholar-artist” profile that is expected of dance majors. Precise proportions of work and identification of specific projects to be completed in a given year must be included in the Faculty Performance Agreement that is negotiated annually with the Department Chair.

**Department of Dance Expectations for the Rank of Professor**

At the Professor level faculty are required to meet the following basic criteria in order to prepare for promotion:

1) The faculty member continues to be highly productive in scholarly work and scholarship, making an impact regionally, nationally, and/or internationally.

2) The faculty member has demonstrated sustained accomplishments as a leader and mentor, noted scholar-artist, expert and/or distinguished colleague.

3) The faculty member is viewed as a master teacher, and is consulted as a lead teacher and mentor/supervisor.

4) The faculty member’s teaching role extends beyond the classroom into the professional development area.

5) The faculty member continues to be consistent in maintaining up-to-date knowledge, skills, and credentials.

6) The faculty member’s record of teaching, research/creative activity, professional service or administration and leadership has matured to sophisticated and productive levels, which surpass those at the Associate Professor level and which are broadly recognized well beyond the University.

7) The faculty member has sustained a specialized expertise in his/her area(s) of emphasis.

**Scholarship Expectations for the Rank of Professor**

All dance faculty at this rank are required to demonstrate the scholar-artist model by producing both creative activity and written scholarship. This scholarship may reside in one or more of the four areas of scholarship described below. The quality and significance of the scholarship must be peer reviewed and recognized at the regional, national and/or international levels.

In recognition of the proclivity of faculty to produce scholarship in either the written or creative realm, faculty are required to meet the following minimal guidelines at the rank of Professor to demonstrate the scholar-artist model in their scholarship:

**NOTE:** Models 1 and 2 below do not provide exhaustive or exclusive examples. It will be incumbent upon the candidate to document the quality and significance of the work as well as the organizations and venues in which the work is disseminated. Similarly, the
Departmental Tenure and Promotion Committee and the Department Chair will be responsible for evaluating the quality and significance of the scholarship/venues.

Model 1:
Faculty who choose creative activity as their primary medium of scholarship should hold a substantial body of peer-reviewed creative scholarship at the professional and collegiate levels that demonstrate a mastery of their discipline regionally, nationally, and/or internationally. They are also required to demonstrate written scholarship in one of the following ways:

- 2 single-authored publications*  
  OR  
- 4 co-authored publications*  
  OR  
- 1 single-authored and 2 co-authored publications*  
  OR  
- 1 book (single or co-authored)

*Note: These publications must: 1) be feature articles (i.e., not book or performance reviews) and 2) not have been previously published.

Model 2:
Faculty who choose written research as their primary medium of scholarship, should hold a substantial body of published scholarship that demonstrates a mastery of their discipline regionally, nationally, and/or internationally. They are also required to demonstrate creative activity in one of the following ways:

- 2 professional creative projects  
  OR  
- 2 significant community-based creative projects  
  OR  
- 4 academic-venue creative projects  
  OR  
- 1 professional or 1 significant community-based project and 2 academic-venue creative projects

Teaching
A faculty member at the rank of Professor who chooses Teaching as his or her area of scholarship is expected to produce presentations and publications about teaching processes and outcomes which are made public and are subject to appropriate review at the regional, national, and/or international levels; examples of significant contexts include, but are not limited to:

1) Dance Research Journal  
2) Congress on Research in Dance Journal  
3) Research in Dance Education Journal  
4) National Association of Schools of Dance (NASD) Conference  
5) American Dance Festival (ADF)  
6) National Dance Association (NDA) Conference  
7) Regional/National American College Dance Festival
8) International conferences
9) Regional, national and/or international journals, periodicals, and books.

Written scholarship in this area must be supported by creative activity within the arts field, representing the scholar-artist model that is integral to the departmental mission.

Scholarship and Creative Activity
A faculty member at the rank of Professor who chooses scholarship and creative activity as his or her area of scholarship is expected to produce publications and creative work which are made public and are subject to appropriate review on a regional, national, and/or international level, for example:
1) Appearances as a performing artist at regional, national and/or international professional venues.
2) Choreography and design for the KSU Dance Company that is presented at regional, national, and/or international venues, and successfully peer reviewed.
3) Choreographic commissions for professional dance companies and/or university programs.
4) Creation/production of original peer reviewed collaborative works.
5) Publication of scholarly research in peer reviewed journals.
6) Performances/creation of video or film works that lead to live broadcast or dissemination at other appropriate venues.
7) Performances/creation of non-traditional or interdisciplinary works that are peer reviewed.

Written and creative scholarship must be demonstrated to represent the scholar-artist model that is integral to the departmental mission.

Professional Service
A faculty member at the rank of Professor who chooses service as his or her area of scholarship is expected to produce outcomes comprised of deliberate reflection, analysis, and/or research about processes/best practices for chosen service activities that are shared at a regional, national, and/or international level either through publication or presentation: examples of presentation venues include but are not limited to:
1) Traditional publication analyzing the experience, process, and outcome of the service activity.
2) Evidence and analysis of the resultant product of a service activity. (Example: organization of a regional conference or event; development of documentary product; impact of a community outreach activity.)
3) Evidence and analysis of impact of service role through tangible product and peer review.
4) Evidence and analysis of how the individual faculty member has contributed best practices, personal skills and expertise to achieve the service goal.
5) International conferences.
6) Publications relative to the service in regional, national and/or international journals, periodicals, and books.
Written scholarship in this area must be supported by creative activity within the arts field, representing the scholar-artist model that is integral to the departmental mission.

NOTE:
This document is subject to revision as dictated by changes in University and/or College of the Arts missions and circumstances.

This iteration of the Department of Dance Guidelines was approved, and therefore put into effect, by the faculty, the Department Chair, the COTA Dean, and the KSU Provost as of ________________. Those whose work and review spans both old and new guidelines should consult departmental supervisors about how to best structure their documentation for tenure and/or promotion.
Kennesaw State University
Academic Affairs

Approval Form for Department Promotion and Tenure Guidelines

A copy of this form, completed, must be attached as a cover sheet to the department guidelines included in portfolios for 3rd Year Review, Promotion and Tenure and Post-Tenure Review.

I confirm that the attached guidelines dated 05/31/2017, were approved by the faculty of the Department of Dance in accordance with department bylaws:

Prof. Lisa Lock (Chair, DFC)  6/8/17

Signature/Date

Department Chair Approval - I approve the attached guidelines:

Dr. Ivan Pulinkala (Chair, Dept. of Dance)  6/5/17

Signature/Date

College Review Committee Approval - I approve the attached guidelines:

Dr. Alison Mann (COTA T&P Committee)  8/11/17

Signature/Date

College Dean Approval - I approve the attached guidelines:

Dr. Patricia S. Poulter (Dean, COTA)  7/27/17

Signature/Date

Provost Approval - I approve the attached guidelines:

Dr. W. Ken Harmon (Provost & VPAA, KSU)  8/5/17

Signature/Date