Unit Standards for: SCHOOL OF THEATRE: DANCE
Year: 2010 - 2011

1) Department Chair:

[Signature]
Date: 12-9-10

2) Dean:

[Signature]
Date: 12/10/10

3) Chair, UM Unit Standards Committee:

[Signature]
Date: 2-16-11

4) Provost and Vice President for Academic Affairs:

[Signature]
Date: 4/18/11
SCHOOL OF THEATRE & DANCE UNIT STANDARDS

FACULTY EVALUATION AND ADVANCEMENT

This statement focuses primarily upon the procedures and standards for evaluation of the faculty of the School of Theatre & Dance and assures the context of the current Collective Bargaining Agreement (CBA), especially Articles 9 and 10. For full details of the University evaluation procedures (Student Evaluation Committee, Faculty Evaluation Committee, Dean's Review, Provost and Vice President for Academic Affairs’ Review, appeals procedures, routing procedures and deadlines), faculty should study the CBA.

Overview of the Advancement Process of the School of Theatre & Dance

For Tenured and Probationary Appointments

The process for advancement (normal salary increment, merit, promotion, tenure) in the School of Theatre & Dance should normally be initiated during the academic year preceding the one when a formal request for action is submitted. During this year of preparation, a preliminary review will take place. When the formal request for action is thoroughly documented, it should be submitted to the school’s Faculty Evaluation Committee (FEC) in the fall of the following academic year. The FEC will review the faculty member’s file of evidence and documentation supporting his/her request, the informal responses of the preliminary review, student evaluations and any other information that would assist them in making an accurate and fair recommendation. The FEC will make a recommendation with supporting justifications that will become a part of the faculty member’s file as it goes on to the school’s Director(s), Dean and Provost for official action.

General Timetable for Advancement

By April 1 of this preparation year, the faculty member requesting action must submit a preliminary proposal to the tenured/tenure-track faculty for the spring faculty review. (A preliminary proposal is defined on page 3 of this document.) Failure to submit a preliminary proposal may render the faculty member ineligible to seek promotion, tenure, or merit the following fall.

The preliminary review by the tenured/tenure-track faculty as a group will consider the requested action of the faculty member as articulated in the faculty member’s preliminary proposal. The intent of this informal review is to provide all tenured/tenure-track faculty colleagues an opportunity to articulate support or concerns regarding the requested action.

The FEC will provide the faculty member requesting the action with a synthesized response following the preliminary review.

Formal request for advancement (normal, merit, promotion, or tenure) must be submitted to the school’s FEC by October 15 following the preparation year.
The formal request file will be made available to all tenured/tenure-track faculty for additional comment during the period from October 16 to October 23.

The FEC must submit their final recommendation to the Director(s) by November 15 of the same year.

The school’s Director(s) must submit his/her (their) recommendation to the Dean by December 15 of the same year.

The Dean must submit his/her recommendation to the Provost by February 15.

**Notes of Exception:** First-, second-, and third-year probationary appointments need to follow the Probationary Review and Evaluation Process and timetable outlined for them on pages 10 and 11 of this document.

Full professors who are tenured, in accordance with section 10.340 of the CBA, are reviewed every three years, and Associate Professors every two years, for “normal salary increments.” See CBA for details.

**Eligibility and Documentation for Advancement**

A faculty member may request consideration for tenure, promotion, merit, or a normal salary increment if he/she thinks the school’s and CBA criteria have been met. Each member of the school eligible for evaluation will prepare an Individual Performance Record (IPR) in accordance with the CBA as outlined in section 10.210. The IPR, with any additional documentation, will comprise the evaluation file of the individual faculty member to be reviewed by the FEC, the Director(s), the Dean and the Academic Vice President.

**FACULTY EVALUATION COMMITTEE (FEC)**

The FEC is a critical part of the faculty governance process in each school. Through the FEC, the faculty has an essential role in monitoring the professional development of individual faculty, as well as in guiding the developmental quality of the faculty as a whole. The strength of the faculty is a significant determinant of the quality of the programs being offered to students; therefore, faculty serving on this committee should have the perspective of the whole school’s growth and development at heart. Serving on the FEC is a serious responsibility and those selected to it need to recognize that it will take time and a commitment to the task.

The intent of this committee is to guide, direct, and assist faculty in their professional advancement, as well as serve the school in its continuous commitment to improve the creative, teaching and learning environment for the students who choose to attend the program.

By consensus of the unit, the Faculty Evaluation Committee (FEC) of the School of Theatre & Dance will be comprised of four tenured or tenure-track faculty members elected annually by the tenured/tenure-track faculty of the School of Theatre & Dance. At least two members of the FEC must be tenured. There will be one representative from each of the following areas: acting/directing, dance, and design/technology. The fourth member shall be a faculty member at large. Those faculty serving must hold an appointment of at least .5 FTE. The FEC shall be elected by the tenured/tenure-track faculty by December 1 and serve until the following December 1. A student observer will be appointed each year by the FEC chair in consultation with the FEC and shall be representative of students in the school’s programs. The student observer will have full rights of participation save voting.

The FEC will elect its chair from the voting membership of the FEC and this faculty member will chair all meetings of the FEC as well as all meetings of the tenured/tenure-track faculty of the school pertaining to matters of normal salary increments, merits, promotions, and tenures.
PRELIMINARY REVIEW

Faculty members planning to request a normal salary increment, merit, promotion, or tenure must prepare and submit a preliminary proposal by April 1 of the academic year preceding formal review to the tenured/tenure-track faculty of the school for an informal review and response. Subsequent to this submission, the tenured/tenure-track faculty of the school will meet, review and respond informally to the actions requested.

These meetings will be led by the chairperson of the FEC. The faculty member requesting action will leave the meeting during the discussion of his/her request(s).

Note: A preliminary proposal should contain a rough draft of the faculty member’s Individual Performance Record (IPR) to date and a clear statement of justification for the specific action requested.

FORMAL REVIEW BY FEC

During the formal review, the FEC will review the performance of each faculty member in the school in accordance with the school’s Unit Standards and the University-wide criteria and procedures. The FEC will review each faculty member's evaluation file including the IPR, the student evaluation committee’s report, and all other appropriate documentation. The FEC may also request documentation or other evidence from the faculty member being evaluated. The FEC may also receive or seek comment from any source relevant to the evaluation of any faculty member in the school, so long as the comment is relevant to the approved Unit Standards, and so long as the faculty member to whom the comment pertains is afforded full opportunity to review and respond to the statement.

After full deliberation, the FEC will prepare a written evaluation and recommendation for each faculty member. Each faculty member will receive a copy of his/her evaluation and recommendation and may request a discussion of the evaluation with the FEC. The faculty member under review is afforded full opportunity to review and respond.

Copies of the FEC’s final evaluation and recommendation for each faculty member will be signed by both the committee chair and the faculty member and will be forwarded to the school’s Director(s) and the faculty member concerned by November 15. If the faculty member is in disagreement with the recommendation, he/she may directly appeal to the FEC in accordance with section 10.230 of the CBA.

The FEC must submit a final written listing of all formal actions it has taken to the full tenured/tenure-track faculty of the School of Theatre & Dance by December 1.

STUDENT EVALUATION COMMITTEE (SEC)

The role of the SEC is to provide meaningful feedback to the professor and the school regarding the quality of instruction provided by the professor. The SEC does not respond to any “requests for action or advancement by a faculty member.” Its task on an annual basis is to evaluate a faculty member’s abilities at teaching and to assess the quality of instruction offered based on student evaluations. Although student evaluations do not play a direct role in determining faculty advancement, they do collectively support or detract from such requests for
action.

It is the policy of the School of Theatre & Dance to request evaluations of faculty performance by students. In order to ensure freedom of expression, SEC members shall be assured of the anonymity of their input without fear of faculty reprisal. No student may be penalized, harassed, approached, or denied fair treatment as a result of participation on the SEC. It will be the responsibility of the school’s Director(s) to maintain this policy.

Consistent with section 10.220 of the CBA, a Student Evaluation Committee of five of the school’s majors shall be appointed by the school’s Director(s) with one representative from each of the following areas:

Undergraduate programs: acting/directing, design/technology and dance
Graduate programs: acting/directing and design/technology

Members of the SEC will elect their own chair from their membership.

The SEC also includes in its membership a faculty observer appointed by the school’s Director(s). He/she shall enjoy all rights of full participation and access to information except voting. Student evaluations shall be submitted by October 15 each year to the Administrative Associate III of the School of Theatre & Dance.

In order to assist members of the SEC in the successful completion of faculty evaluations, the school’s Director(s) will provide a list of guidelines and responsibilities at the first meeting. This will include, but not be limited to, the following:

1. A list containing the names of each faculty member to be evaluated.
2. The committee shall review the teaching effectiveness of the faculty members in the bargaining unit who are in the academic unit for which the student evaluation committee is appointed. The unit shall either use an existing course evaluation form, prepare and use its own course evaluation form, or use the form prepared by the UFA-Administration Committee and shall make all completed course evaluation forms available to the student evaluation committee by September 20. Each faculty member must have at least one course evaluated each semester he/she teaches and provide the results to the student evaluation committee. The committee shall review course evaluations and may seek or receive relevant evidence from students who have taken courses from or have been advisees of the faculty member being evaluated. The committee shall prepare a written evaluation of the teaching and advising of each faculty member whose performance is reviewed. Each written evaluation shall be signed by the chairperson of the Student Evaluation Committee and the faculty member being evaluated by October 15. A faculty member may append a response to the SEC report (as stated in CBA Section 10.220).
3. Photocopies of pages from that section of the current CBA dealing with the responsibilities and expectations of the SEC.

The SEC shall neither review the documentation prepared by the faculty member nor have any responsibility for application of Unit Standards.

**SCHOOL’S DIRECTOR(S) EVALUATIONS**

The school’s Director(s) will review the performance of each faculty member in the school, taking into account the faculty member’s evaluation file including: the faculty preliminary review, the Faculty Evaluation Committee statement, and the Student Evaluation Committee statement. The Director(s) will prepare a separate evaluation of the performance of each individual faculty member.
The school’s Director(s) will make a written recommendation for each of the following areas appropriate to the individual: (1) retention or non-retention, (2) salary recommendation (normal, less than normal, merit), (3) promotion, and (4) tenure.

The Director(s) may also append any additional comments or recommendations relevant to faculty performance based on the Unit Standards and criteria from the perspective of the school’s Director(s).

The faculty member will receive and sign a copy of the Director(s)’s evaluation and recommendation. The faculty member’s signature on both the FEC recommendation and the Director(s)’s recommendation does not signify the faculty member’s endorsement of the recommendations.

The recommendations of the FEC and the school’s Director(s), together with the faculty member’s evaluation file, will be sent by the school’s Director(s) to the Dean of the College of Visual and Performing Arts by December 15.

For appeals procedures beyond the school level, see the CBA.

CRITERIA AND STANDARDS FOR EVALUATION OF FACULTY ADVANCEMENT

Any recommendation for tenure, promotion, or merit will address the three major areas of faculty responsibilities: teaching, research/creative work, and service. The responsibility for providing evidence and documentation that he/she has met the school’s criteria for advancement and salary determination lies with the faculty member. The school assumes the professional expertise to judge the quality of the faculty member’s teaching, research/creative work, and service. Faculty performance in teaching, research/creative work, and service will be rated by the FEC, the Director(s) and the Dean as:

___ Outstanding, ___ Above Normal, ___ Normal, or ___ Below Normal.

Criteria for Evaluation of Teaching Effectiveness

The burden of bringing forward evidence of effectiveness as a teacher rests with the faculty member. Evidence may consist of reports of classroom visits by peers and colleagues, student evaluations of teaching effectiveness, and letters or reports supporting effective teaching from outside sources. Such letters, reports, and evaluations will be evaluated by the FEC for the appropriateness, general knowledge, and expertise of the writer. The major factors taken into account in the evaluation of teaching effectiveness include:

A. Observation of Teaching by Peers

Effective teaching can be recognized by direct observation of the professor’s:

1. Choice of material (focus for the class)
2. Sense of order (priority of material) and general organizational abilities
3. Ability to create an environment receptive to learning and/or creative thinking for the students
4. Ability to observe, define, and communicate development or regression in the students
5. Fairness and thoroughness in examination and evaluation of his/her students
6. Excitement about and continued development in subject areas
7. Ability to excite and stimulate students
8. Ability to collaborate with colleagues in teaching and curriculum development
9. Ability to teach in varied formats: in the laboratory by model or demonstration; through the collaborative process of production; in large/small groups by lecture or discussion leading
10. Ability to advise and counsel students in their academic and creative development and their professional growth
11. Appropriate communication skills
12. Ability to articulate and achieve the stated outcomes designed for each course

Note: In accordance with the CBA, each faculty member must submit a copy of his/her syllabi each semester for each course he/she teaches.

B. Evaluation by Observation of Student Development

Effective teaching can, likewise, be identified by observation of the development and continued success of students who have worked with the faculty member under review. Specific improvements in student actors, dancers, directors, designers, technicians, choreographers, etc., who continue to work in the program, and who have worked directly with and/or under the tutelage of faculty members, should give evidence of teaching effectiveness.

C. Evaluation by Review of Alumni

A list of alumni who have worked with the faculty member under review, along with a factual statement of what these past students are presently doing in or directly related to the faculty member’s area of teaching specialization, can likewise be used as evidence of teaching effectiveness, if appropriate. Such a list need not be limited to the faculty member’s teaching experience solely with The University of Montana.

D. Observation of Teaching Effectiveness in Creative Works

It should be clearly noted that the production of public performance is considered an integral part of the teaching and training process. Consequently, faculty involvement in various productions will be evaluated for its specific teaching contribution. The faculty in theatre and dance should use the production process to integrate and relate the various skills and principles developed in class settings.

E. Observation of Teaching Effectiveness as a Mentor/Supervisor of Student Creative Works

It is an expectation that faculty members in the School of Theatre & Dance will be assigned to mentor students involved in specific production assignments. Effective teaching in this area involves actively assisting the student in the creative process pertinent to their particular assignment. This could include, but is not limited to, preliminary discussions and analysis of the work to be produced and monitoring the ongoing process through the realization of the product. This will involve attendance at conceptual
meetings, production meetings, and appropriate rehearsals as well as one-on-one consultations with the student. Ongoing assessment of the student’s work is an essential part of the mentoring relationship.

F. Student Evaluation

Effective teaching will also be evaluated by students in the program and in specific classes of the faculty member under review. Appropriate student evaluation feedback and procedures will be utilized in order to give direct evidence from the students as to the faculty member’s teaching effectiveness, in accordance with Article 10.220 of the CBA, which stipulates that each faculty member must have at least one course evaluated each semester he/she teaches and provide the results to the Student Evaluation Committee.

G. Participation in General Education

Participation in Undergraduate General Education, normally by teaching courses that satisfy General Education Requirements, can also be used as evidence of teaching effectiveness.

Criteria for Evaluation of Creative Work

All faculty members of the School of Theatre & Dance, in accordance with their area of professional specialization, are expected to participate regularly in the creative work of the school. The intent of this expectation is twofold: (1) that the faculty will continue to practice and develop in their work as creative artists, and (2) that their ongoing creative contribution will serve to both better the quality of productions in the school and to provide, by example, a model for students. The school acknowledges that creative activity ranks equally with research and scholarly production (CBA, section 6.210). Consequently, creative activity will receive equal consideration for promotion, tenure, and merit.

The individual’s area of professional specialization is determined by job description and may include: dancing, choreographing, directing, acting, designing, writing (creative), etc.

A. Documentation of Creative Work

The creative life of the school is of such importance that ongoing evaluations of creative work are necessary and desirable. Each faculty member is encouraged to document creative work with letters, reviews, critiques, etc., as part of the yearly review process.

For untenured faculty in tenure-track positions, it is particularly important to build a well-documented file of creative work using the criteria suggested in this section and to submit this documentation yearly as a part of the review process. The same is true for those seeking a merit increment or promotion.

The principal burden of bringing forward documentation of quality in creative work rests with the faculty member under review. Although quantity will not compensate for quality as the major value, all creative work (both on and off campus) will be considered in evaluations for the period under review. Additional material may be solicited by the FEC as part of the review process.
B. **Criteria for Assessing Creative Work**

Evidence of expertise in creative work can include the following:

1. **Quality of Process**
   a) Thorough and appropriate preparation and research
   b) Ability to offer imaginative thought to the developmental process
   c) Ability to articulately participate in/lead the collaborative process
   d) Organizational skills demonstrated throughout preparation, rehearsal and performance

2. **Quality of Product**
   a) Conceptual integrity—product is well-interpreted, imaginative, innovative, self-consistent, and consistent with other elements of production
   b) Craftsmanship—product is well-articulated, rendered, staged, danced, acted, written, etc., and demonstrates accomplished skills

C. **Documentation**

1. Letters of evaluation from colleagues, collaborators, knowledgeable audience, etc.
2. Professional critiques
3. Professional reviews
4. Self-assessment, including ability to account for a particular intent, approach or process related to rehearsal/performance
5. Written/visual/auditory records

**Criteria for Evaluation of Research/Publication**

Both creative work and conventional academic scholarship involve rigorous research. It may be used for public performance, publication, presentations, or new technology. Such contributions to the body of knowledge in the field may result in the following: books; chapters in books; encyclopedia entries; anthologies; lab manuals; articles in refereed journals; articles in non-refereed journals; papers/panels/presentations at appropriate meetings, conventions, conferences, etc.; book reviews; editing; research/project grants; creative and instructional media and others. The evaluation of these activities will be affected by the stature of the publications, the nature of the materials published, and the significance of the professional papers, workshops, and panels, as deemed appropriate by the FEC.

**Criteria for Evaluation of Service**

Due to the nature of the discipline and the artistic expertise assembled in the School of Theatre & Dance, it is recognized by the faculty that service is both an opportunity and responsibility extending to the campus, the community, the state and the region, nationally and internationally. The burden of bringing forward evidence of service activities rests with the faculty member. Criteria for evaluation of such service can include:

A. Participation in fulfilling school needs, including occupying a school leadership and/or service office

B. Participation in professional organization(s)
C. Participation in faculty governance at The University of Montana through the Faculty Senate and/or its constituent committees and subcommittees

D. Active and productive participation in other campus committees

E. Conducting professional training, including workshops and seminars, for professionals in public education, business, industry or government

F. Rendering professional service as a member of private or public boards or committees

G. Consulting or serving as a guest artist, compensated or uncompensated, that meets one or more of these criteria:
   1. Contributes to professional growth
   2. Contributes to the professional growth of students
   3. Creates positive publicity for the discipline and/or the University
   4. Brings new resources to the University

H. Outreach that translates the findings and knowledge of our specialty areas to a community outside of the University, including, but not limited to, public/private education, public lectures, presentations and demonstrations

I. Other significant public, community, or University service which contributes to professional growth and/or results in improvements in recruitment of students, retention of students, higher graduation rates, positive visibility of the University in the media, or acquisition of new University resources

The evaluation of the quality of the service efforts rendered by a faculty member should be made by the FEC as to its significance and worth for the faculty member, the school, the college and the University as a whole.

GENERAL CRITERIA FOR PROMOTION AND TENURE

A. IPRs should be prepared in accordance with CBA section 10.210.

B. All promotions are based on evidence of continuing significant contributions to this institution by the applicant and are not considered to be the automatic consequence of years in rank.

C. At the heart of the School of Theatre & Dance mission is professional training in theatre and dance. Therefore, in accordance with national accrediting agency standards and depending on the faculty member’s area of specialization, terminal-degree status may include:
   1. In normal cases, a faculty member who holds a Ph.D. or M.F.A. degree in theatre or dance from a fully accredited institution with established theatre or dance programs
   2. In exceptional cases, a faculty member holding an M.A. degree from a fully accredited institution in theatre or dance and who has a significant professional resume and credentials to indicate a solid reputation for excellence in his/her professional work which is recognized by the FEC, the Director(s), and the Dean
   3. Again, in exceptional cases, a faculty member who has established significant professional status in theatre or dance and who has a continued, well-established, and recognized reputation for excellence in his/her professional work which is recognized by the FEC, the Director(s), and the Dean
Normal Promotion Criteria for Advancement from Instructor to Assistant Professor

1. Evidence of significant contributions at the school level
2. Possession of the terminal degree or the equivalent in the faculty member’s area of expertise

Normal Promotion Criteria for Advancement from Assistant Professor to Associate Professor

1. Possession of the terminal degree or the equivalent in the faculty member’s area of expertise
2. A minimum of four years’ rank, except in unusual circumstances; a recommendation for a promotion which will take effect after four years in rank must be based on meritorious achievement
3. Evidence of significant contributions to the school, college, and University by effective teaching, excellence of creative work, and effective service as outlined above

Normal Promotion Criteria for Advancement from Associate Professor to Full Professor

1. Possession of a terminal degree or its equivalent in the faculty member’s area of expertise
2. A minimum of five years in the rank of Associate Professor
3. Demonstrable evidence of continued satisfactory contributions to the school, college and University through effective teaching, creative excellence and effective service, as for promotion to Associate Professor

(See CBA, section 10.110—University Standards for Faculty Advancement)

Tenure Criteria

A probationary faculty member is, in effect, evaluated for tenure and a contract renewal each year during the fall evaluation period. (The School of Theatre & Dance has established a review process for probationary appointments that includes collaboration with the FEC of the school. This process is stated below. See CBA, section 9.310.)

Recommendation for continuous tenure in the School of Theatre & Dance will be based on the following:

1. Possession of a terminal degree or its equivalent in the faculty member’s area of expertise
2. Completion of five years in academic rank, at least three of which must be at The University of Montana, before application for tenure
3. Achievement of the minimum academic rank of associate professor, except in unusual circumstances
4. Continued evidence of outstanding teaching effectiveness in the faculty member’s area of professional expertise
5. Demonstrated accomplishments and prospects for professional growth, activity in creative work and/or research, and/or involvement in professional societies, and/or receipt of grants, contracts, fellowships, and recognized public service

The probationary faculty member should study carefully Article 9.000 of the CBA.

CRITERIA FOR SALARY DETERMINATION

(See CBA, section 10.110)

A. Merit Award

Above-normal performance in at least two of the three areas—teaching, creative work/research, and public service; or normal performance in at least two areas and outstanding performance or special recognition in at least one of these areas. The burden of bringing forward evidence of teaching effectiveness, research/creative work, or public service activities rests on the faculty member.

B. Normal Increment

The performance of the majority of faculty members will generally be evaluated as normal. They will be expected to grow in value to the institution and will be rewarded with a normal increment to their salary.

C. Less-than-Normal Increment

A recommendation for less-than-normal may be given to a faculty member who consistently refuses to work in accord with school and/or University policies, is irresponsible in his/her teaching duties, or habitually lacks fitness to perform the duties expected of his/her position. Three less-than-normal recommendations will lead to a tenure review (See CBA, section 17.000).

It is understood that the absence of performance in any one or two of the areas of teaching, research/creative work, and public service does not justify a less-than-normal increment, if the quantity of performance in the remaining area or areas is proportional to the FTE of the appointment, and if the quality of performance in the remaining area or areas is at least normal, and if the individual has assigned duties solely in the remaining area or areas.

Note: The Director(s) and/or Dean may recommend to the Provost any percentage of salary adjustment of a normal increment awarded in a given year that they determine as appropriate when a less-than-normal is awarded.

PROBATIONARY APPOINTMENT REVIEWS AND EVALUATIONS

In accordance with Article 9.230 NON-REAPPOINTMENT of the CBA (paragraphs 1 and 2):

“A probationary appointee has no right to reappointment, and a probationary appointment shall automatically expire at the end of the specified term in absence of a written reappointment signed by the President. The President may request and review, but shall not be obligated to adhere to, recommendations from the unit, dean, and the provost regarding questions of renewal of probationary appointments.”
In cases of non-reappointment for financial or programmatic considerations, the probationary appointee will be so notified in writing. Written notice of non-renewal of a probationary appointment shall be mailed or given by the President or his/her designee at least four (4) months prior to the expiration of the first appointment, seven (7) months prior to the expiration of the second appointment, and twelve (12) months prior to the expiration of the third or later appointment.”

**Probationary Review and Evaluation Process**

**First-Year Probationary Appointments:** The Director(s) of the School of Theatre & Dance in consultation with appropriate division heads will appoint a mentor to work with each first-year probationary faculty member. Mentors will advise new faculty on necessary documentation as well as the Unit Standards for normal activity in teaching, research/creative work, and service. The Director(s) of the School of Theatre & Dance in collaboration with the FEC shall review each new probationary appointment (tenure-track) during their first year within the first four months.

The FEC and Director(s) will determine if a letter of non-renewal should be issued four (4) months prior to the expiration of the first appointment.

**Second-Year Probationary Appointments:** The FEC of the School of Theatre & Dance, in accordance with the Unit Standards of the school, will review second-year probationary appointments (tenure-track) and make a clear recommendation to the Director(s) as to whether a letter of renewal should be issued seven (7) months prior to the end of the second contract.

If a letter of non-renewal is to be issued, the evaluation process of the FEC and the school’s director(s) should be completed in sufficient time for the president to issue such a letter seven (7) months prior to the end of the probationary appointee’s contract.

**Third-Year and Later Probationary Appointments:** The FEC of the School of Theatre & Dance, in accordance with the Unit Standards of the school, will review probationary appointments (tenure-track) in their third and subsequent years leading to tenure and make an annual recommendation as to whether a letter of appointment renewal should be issued. This review process will include all requested documentation within the Unit Standards of the school.

If a letter of non-renewal is to be issued, the process from the FEC and the school’s Director(s) should be completed in sufficient time for the President to issue such a letter twelve (12) months prior to the end of the probationary appointee’s contract.

**NON-TENURABLE APPOINTMENTS**

Non-tenurable appointments, also known as adjunct appointments, include four types: lecturers, adjunct faculty at any rank, research faculty at any rank, and visiting faculty at any rank. A non-tenurable appointment includes faculty members identified in University Policy 143, as well as any appointment, however designated, not supported by a state-appropriated tenure-line position. Each faculty member appointed to a non-tenurable position shall be informed in writing by the Dean that the appointment is non-tenurable and therefore carries no expectation of reappointment.
Non-tenurable faculty in the School of Theatre & Dance will have student evaluations taken for each course they teach and the Director(s) of the school, in cooperation with the head of the division in which the non-tenurable faculty member teaches, will determine if a letter of reappointment is appropriate.

Rights of Non-Tenurable Appointees

In addition to the rights and privileges defined by the CBA, members of the bargaining unit holding non-tenurable appointments shall:

1. Hold an FTE assignment which represents the actual proportion of full-time load as determined by the Dean in consultation with the unit, taking into consideration expectations of teaching, research, and service and their relationship to the Unit Standards
2. For initial appointment, and any subsequent reappointment, be hired at no less than at the salary floors in the CBA (Sec. 13.300) pro-rated by FTE
3. In the case of reappointment, have the normal increase in force for a given year (Sec. 13.220) added to their salary (pro-rated by FTE)

Discharge for cause of non-tenurable faculty is governed by the procedures outlined in section 18.400.

Non-tenurable faculty who are bargaining unit members and apply for non-tenurable appointments comparable to those they have already held shall be given special consideration for such appointments as follows: if, after applicable EO/AA compliance, two or more such faculty are equally qualified by degrees, teaching evaluations, and relevant experience in the discipline, the person with the most experience at UM shall be considered by the hiring authority as most qualified for the position. Any non-tenurable faculty member dismissed from a previous position for cause forfeits his or her seniority at the time of dismissal.