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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 Pre-Tenure, Review, Promotion and Tenure and Post-Tenure Review.

I confirm that the attached guidelines, dated **October 10, 2023** were approved by the faculty of the Department of the **Department of Dance** in accordance with Department bylaws:

DocuSigned by:  
*McCree O'Kelley* December 13, 2023  
5C38544E0818405  
McCree O'Kelley / P&T Chair Signature/ Date

Department Chair Approval - I approve the attached guidelines:

DocuSigned by:  
*Marsha Barsky* December 13, 2023  
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Marsha Barsky, Chair Signature/ Date

College P&T Committee Approval - I approve the attached guidelines:

DocuSigned by:  
*Edward Eanes* December 13, 2023  
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Edward Eanes, Chair Signature/ Date

College Dean Approval - I approve the attached guidelines:

DocuSigned by:  
*Harrison Long* December 13, 2023  
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Harrison Long, Interim Dean Signature/ Date

Provost Approval - I approve the attached guidelines:

Ivan Pulinkala DocuSigned by:  
*Ivan Pulinkala* January 4, 2024  
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Ivan Pulinkala, Provost Signature/ Date



*Expectations for Faculty Performance and Guidelines for Promotion and  
Tenure*

Draft Dated: October 10, 2023

**I. INTRODUCTION**

**Guidelines for Faculty Performance Planning and Evaluation:**

The Department of Dance evaluates each faculty member's performance on a yearly basis in accordance with the governing bodies of the Board of Regents of the University System of Georgia and the policies established by Kennesaw State University (KSU), its colleges, and departments.

Kennesaw State University recognizes that faculty have varied load assignments, expectations, and emphases within and across: 1) programs, departments, and colleges; 2) professorial ranks; 3) undergraduate and graduate faculty status; 4) teaching and administrative assignments; and 5) levels and years of experience. The Department of Dance Promotion and Tenure Guidelines contain the flexibility to accommodate these varied roles, responsibilities, and specialty areas in a fair and appropriate manner.

Department promotion and tenure (P & T) guidelines are discipline-specific and are approved by Deans and the Provost as consistent with college and University standards. These guidelines are understood to be the primary basis for promotion, tenure, and post-tenure review recommendations and decisions. Therefore, at all levels of review, the rationale for these decisions will be stated in a letter to the candidate with specific and detailed reference to the department review guidelines used to justify the recommendations and decisions that have been made.

In all matters of defining terminology and expectations, the most current edition of the Kennesaw State University Faculty Handbook should be consulted.

In keeping with current best practices, this document uses the third-person singular pronoun "they."

In addition to University guidelines, the Department of Dance must also meet criteria recommended by the National Association of Schools of Dance (NASD), which clearly outlines the requirements and expectations of all dance faculty.

National Association of Schools of Dance Accreditation:

The Department of Dance adheres to the requirements regarding faculty and staff qualifications in the NASD Handbook:

“The institution shall maintain faculties and staff whose aggregate individual qualifications enable the dance unit and the specific educational programs offered to accomplish their purposes. Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence for the subjects and levels they are teaching. All faculty must be able to guide student learning and to communicate personal knowledge and experience effectively” (*NASD Handbook 2022-2023*, II.E.1.a.1-3, p. 61).

Regarding the overall qualifications for College level faculty, the NASD handbook states:

“NASD recognizes the Master of Fine Arts as the appropriate terminal degree for performance/choreography faculty. At the same time, the Association recognizes that some highly qualified artist-teachers may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, training, and expertise at least equivalent to those required for the Master of Fine Arts degree in the appropriate field (*NASD Handbook 2022-2023*, II.E.1.b.3, p. 61).

For most Professors of Dance History/Theory, the Department adheres to the following NASD guidelines:

“Academic degrees are a pertinent indicator of the teacher’s qualifications for instructing in theoretical, historical, and pedagogical subjects. In general, the Ph.D. and comparable doctorates are the appropriate terminal degrees in these fields; however, creative work, research, and publication are indicators of a teacher’s qualifications, productivity, professional awareness, and contribution to various aspects of dance and dance-related fields (*NASD Handbook 2022-2023*, II.E.1.b.4, p. 61).

**II. FACULTY PERFORMANCE AREAS**

In keeping with University and College guidelines, a dance faculty member must be evaluated according to work in three basic performance areas:

1. Teaching, Mentorship, and Supervision
2. Scholarship and Creative Activity
3. Professional Service

“Scholarship and Creative Activity” is treated in this document as one compound noun according to how this term is used in the KSU Faculty Handbook. The term covers one performance area. To clarify further, this umbrella term includes scholarship (such as

published articles, etc.) and/or creative activity (such as choreography, etc.) as equivalent work towards fulfilling faculty responsibilities within this performance area.

### ***Scholarly Work and Scholarship***

Every dance faculty member is expected to demonstrate scholarly work in all performance areas. Furthermore, dance faculty members are expected to produce materials that following external peer review, are selected for dissemination through published articles and books, juried shows and performances, and other professionally recognized venues accepted as equivalent to these within the faculty member's discipline.

Working definitions of scholarly work versus scholarship can be found in the KSU Faculty Handbook (3.4).

For Faculty with SCA workload, they are expected to produce scholarship aligned with their degree and area(s) of expertise. Although both scholarship and creative activity are recognized as yielding forms of scholarship, in the initial stages of faculty progress towards promotion and tenure, those faculty members who carry the Ph.D. or 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 nature of these respective degrees. As the faculty member progresses through the professional ranks, it is expected that they will develop evidence of the quality and significance of scholarship in their area of emphasis. The Department recognizes that areas of emphasis and scholarship may change over the course of a faculty member's career. Expectations for specific scholarship projects and outcomes are discussed and negotiated with the Chair during Annual Review meetings (see IV. Expectations for Tenure in this document).

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

All tenured and tenure-track faculty 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 in the Department of Dance encompass 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,
5. modeling the Artist-Scholar 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. practicing ethical and professional behaviors and protocols expected by the academy, as well as in all collegial interactions, and in the creation of dance as an art form.

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

#### ***Documentation of Quality and Significance***

All scholarship produced must be accompanied by documentation of significant outcomes as evidence of impact. This may include, but is not limited to:

1. peer-reviewed articles, book chapters, and monographs,
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 and invitations.

### **III. FACULTY REVIEW PROCESS**

Administrative and teaching faculty performance is evaluated through two basic and interrelated processes: annual reviews and multi-year reviews. The multi-year reviews, involving multiple reviewers, offer a more comprehensive examination of the faculty members' role in and contribution to the Department, College, and University. Guidelines for the composition and duties of the Department of Dance review committee for pre-tenure, promotion and tenure, and post-tenure review follow those found in section 2.4 of the KSU Faculty Handbook.

#### ***Annual and Multi-Year Reviews***

All full-time faculty members, regardless of rank, are evaluated each year and must receive an annual review. Tenure-track/tenured faculty are reviewed as candidates for tenure, for promotion to the various ranks, and for 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 promotion and tenure process, and post-tenure review process.

1. The Faculty Performance Agreement (FPA) is the annual document negotiated between the Department Chair and the faculty member that itemizes their 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 academic program.
2. The Annual Review Document (ARD) is compiled annually by each faculty member, demonstrating and documenting their progress toward the FPA items from the previous year. This document will convey accurate information by which the faculty member is to be evaluated, counseled, and adjudged.
3. The ARD and the FPA together provide a retrospective and prospective synopsis of the faculty member's professional performance at KSU and must address contributions not only in terms of quantity but also in terms of quality and significance.

### ***Student Success***

While faculty may focus on all areas of student success, they must highlight activities promoting student success in at least one of their performance areas in both their annual and multi-year reviews. For guidance on appropriate documentation, please consult the latest edition of the KSU Faculty Handbook Section 3.12.

### ***Evaluation***

The Department Chair will evaluate faculty members in each of the three performance categories - teaching, scholarship and creative activity, and service - based upon the following five-point rubric: (see Appendix for department-level annual rubric)

<b>Score</b>	<b>Category</b>	<b>Description</b>	<b>Comments</b>
5	Exemplary	Faculty member far exceeded the Department and/or College expectations in the performance area.	
4	Exceeds Expectations	Faculty member exceeded the Department and/or College expectations in the performance area.	
3	Meets Expectations	Faculty member met the Department and/or College expectations in the performance area.	
2	Needs Improvement	Faculty member's efforts and performance fell below Department and/or College expectations in the performance	This rating in any area necessitates a Performance Remediation Plan (PRP)

		area and did not meet the Department expectations even at a minimal level. Extensive improvements are needed.	for tenure-track/tenured faculty.
1	Does Not Meet Expectations	Faculty member neglected their responsibilities in the performance area.	This rating in any area necessitates a PRP for tenure-track/ tenured faculty.

### ***Performance Remediation Plan (PRP)***

If a pre-tenured or tenured faculty member receives a “1 - Does Not Meet Expectations” or “2 - Needs Improvement” in any of the categories during an annual review, the Chair and faculty member will develop a Performance Remediation Plan (PRP) in consultation with the faculty member to remediate the faculty member’s performance. A PRP sets realistic goals and strategies for the faculty member to begin meeting expectations in the following year’s annual review. The PRP must be approved by the Dean and submitted to Academic Affairs. For further details on the performance remediation process and the corrective post-tenure review process refer to the current edition of the KSU Faculty Handbook and the BoR Faculty and Student Affairs Handbook.

Non-tenure track positions will also utilize this 5-point scale; however, the faculty member is not impacted by PRPs. The result of the faculty member’s annual evaluations will be utilized as part of subsequent retention and promotion decisions. Performance scores of 1 or 2 will be addressed during the ARD/FPA process.

### ***Corrective Post-Tenure Review (PTR)***

If a tenured faculty member receives a “1 – Does Not Meet Expectations” or “2 – Needs Improvement” on two consecutive annual reviews, the faculty member will undergo a corrective post-tenure review. (Importantly, the faculty member does not have to receive a “1 – Does Not Meet Expectations” or “2 – Needs Improvement” in the same area as the previous year for a faculty member to be required to undergo a corrective post-tenure review.) Faculty undergoing a corrective post-tenure review will follow the same processes as faculty undergoing a regular post-tenure review. If the outcome of the Corrective Post-Tenure Review is successful, the faculty member will reset the post-tenure review clock. If the outcome of a corrective post tenure review does not meet expectations or needs improvement, the same process for an unsuccessful PTR will be followed. (BoR Faculty and Student Affairs Handbook 4.7)

### ***Multi-Year Reviews***

Administrative and teaching faculty performance is evaluated via two basic and interrelated processes: annual reviews and multi-year reviews. The multi-year reviews, involving multiple reviewers, are more comprehensive examinations of a faculty members’ contribution to the Department, College, and University. When submitting evaluation materials for Pre-Tenure, Promotion and Tenure, and Post-Tenure Reviews, faculty members are required to submit Portfolios that document the quality and significance of their work during their period under review. For further details about

multi-year review procedures, including guidelines for the promotion and tenure process and portfolio guidelines and contents, refer to the current edition of the KSU Faculty Handbook, Section 3.12. To see the schedule for Multi-Year Reviews, consult KSU Faculty Handbook Section 3.13.

***Pre-Tenure Review***

For non-administrative faculty, the review of pre-tenure review portfolios begins with the Department P&T Committee, proceeding in turn to the Department Chair and the Dean. The pre-tenure review portfolio of a department chair is reviewed by the Department P&T Committee, followed by the College P&T Committee, and then the Dean. The pre-tenure review for other academic administrators (deans, college-level administrators, and university-level administrators) will mirror the first three levels of review for the tenure and promotion process. If the performance in any of the categories is judged to be not successful/not satisfactory the faculty member must be provided with a Performance Remediation Plan (PRP).

***Promotion and/or Tenure Review***

The review of promotion and tenure documents begins with the Department P&T Committee. Documents are then reviewed in turn by the Department Chair and the College Dean. Promotion and tenure of department chairs begins at the level of the Department P&T Committee, then proceeds to a committee of department chairs from the college (composition of this committee follows procedures outlined in College Bylaws), and finally proceeds to the Dean with the remainder of the process to follow as ordinary cases of promotion and tenure (see KSU Faculty Handbook Section 3.13).

***Post-Tenure Review (PTR)***

All tenured faculty are required to submit a post-tenure review (PTR) portfolio five years after the most recent promotion or prior review. The primary purpose of post-tenure review is to examine, recognize, and enhance the performance of all tenured faculty members, thereby strengthening the quality and significance of faculty work. Post-tenure review is not a reconsideration of the faculty member's tenure status. Instead, it is a comprehensive five-year performance review that occurs after an individual is tenured. In short, PTR assesses if a tenured faculty member is meeting expectations appropriate to their rank.

***Post-Tenure Review Process***

Post-tenure review will result in an assessment of the strengths and weaknesses in the quality and significance of a faculty member's performance in the context of individual roles and responsibilities. (See Faculty Handbook, Section 3.5.C). See KSU Faculty Handbook Section 3.12 for the review process and portfolio instructions. The overall outcome of the performance will be assessed on a five-point scale:

- 5 - Exemplary
- 4 - Exceeds Expectations
- 3 - Meets Expectations
- 2 - Needs Improvement
- 1 - Does Not Meet Expectations



The appropriate supervisor must meet with each faculty member to discuss the results of PTR.

***Expedited Post-Tenure Review***

As the annual review documents constitute the “primary evidence” for multi-year reviews, faculty members receiving ratings of “3” (“meeting expectations”) or above in all areas of faculty review, as well as in their overall annual reviews during the 5-year period under PTR consideration, may submit an expedited PTR review. Expedited PTR reviews will contain all annual reviews (along with any rebuttal or response documentation) for the period under review, along with a shorter narrative (3-6 pages recommended with a 12-page maximum). No additional materials will be required for the portfolio to be considered complete. Faculty receiving a “1” or “2” rating in any area of review or in their overall annual reviews during any given year under PTR consideration, will submit the standard (full) set of portfolio materials.

***Monetary PTR Rewards***

If the final rating on the five-point scale in a regularly-scheduled post-tenure review is a 4 or 5, the faculty member will receive a one-time monetary award. Faculty will then be eligible for the same award in five years (and no sooner than five years) at their next post-tenure review. Faculty who undergo a corrective or voluntary post-tenure review, on the other hand, are not eligible for this one-time award.

***Performance Improvement Plans (PIP)***

In the event of a post-tenure review that does not meet expectations (1) or needs improvement (2), the faculty member’s appropriate supervisor(s) and faculty member will work together to develop a formal Performance Improvement Plan (PIP) in consultation with the review committee based around the deficiencies found by the committee. Consistent with the developmental intent of the PTR, the PIP must be designed to assist the faculty member in achieving progress towards remedying the deficiencies identified in the post-tenure review (BoR Faculty and Student Affairs Handbook 4.7). Details regarding PIP follow-up actions and due process following an unsuccessful PIP are explained in the KSU Faculty Handbook 3.12 (FH 3.12– Faculty Review Process, B. Multi-Year Reviews, 4. Post-Tenure Review (PTR), II. Performance Improvement Plan).

**IV. FACULTY WORKLOAD**

Workload percentages are typically assigned in increments of 10, with the sum of the workloads in the areas of Teaching, Scholarship, and Service totaling 100%. In teaching, Dance faculty annual workloads for tenure-track faculty typically consist of a 3/3 course load over the fall and spring semesters. For Lectures, the workload typically consists of 4/4 course load over the fall and spring semester. These course loads may be adjusted to accommodate the various administrative demands in the Department, College, and University. Summer teaching assignments are optional, pending sufficient demand and resources. In all three categories, the quality, significance, and impact of each

contribution can vary widely, which will be reflected in the performance evaluation conducted by the Chair.

### ***Workload Model and Guidelines***

As noted in the College of the Arts Workload Guidelines, the standard tenure-track teaching faculty workload will consist of:

60% Teaching

20% Scholarship & Creative Activity (S/CA)

10% Professional Service

(10% Professional Service is equivalent to 60 hours of service/semester).

10% S/CA, or Service

(10% of workload distribution is determined by individual faculty in consultation with the Chair).

These guidelines outline the workload model for faculty in the Department of Dance and the procedures for workload modifications. Workload percentages must be specified in the FPA (Faculty Handbook Section 3.10). Changes in workload can be initiated by the faculty or the Department Chair but must take into account the Department's situational context and the need for the Department to fulfill its mission.

For additional workload guidelines, refer to KSU Faculty Handbook Section 2.2

## **A. TEACHING**

The Department of Dance expects effective performance in the area of Teaching, Supervising and Mentoring from its entire teaching faculty. Activities contributing to teaching/learning environments 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 research and creative activity 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, successful scholarly teachers (see KSU Faculty Handbook) 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.

Establishing a record of excellence in the area of teaching, supervision, and mentoring is imperative for promotion and tenure within the Department of Dance. All tenured and tenure-track faculty should fulfill requirements for teaching, supervision, and mentoring, demonstrated by some combination of the following:

1. strong student evaluations of teaching,
2. participation in curricular development and/or revisions, and/or course revisions,
3. demonstrated commitment to continued improvement through reflection, participation in professional development courses or activities, attendance at conferences focused on teaching and learning, or solicitation of feedback from peers and students,
4. inclusion of high-impact teaching practices,
5. demonstrated evidence of effective supervision or mentoring of student research/creative activity,
6. effective instruction of diverse and challenging teaching assignments,
7. obtaining grants for curriculum development or teaching innovations, or for the scholarship of teaching and learning,
8. presentations of research based on teaching, supervising, and mentoring at conferences and other academic and professional venues,
9. publication in journals and/or presentation at conferences focused on the scholarship of teaching and learning,
10. activities involving community-engaged pedagogy,
11. written peer evaluation of teaching,
12. mentorship of new faculty in the area of teaching, supervision, and mentoring,
13. invitations to teach professionally recognized workshops, masterclasses, guest lectures, and/or residencies.

The Department of Dance values the activities of teaching in various 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 curricular or co-curricular academic experience. 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, choreographers, researchers, and representatives 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 the construction of knowledge and encourage both to engage in reflection and scholarly activities.

*Examples of Student Success in Teaching include but are not limited to:*

1. development and participating in student success initiatives (i.e., Core Review),
2. course revision/development based on student feedback,
3. development of a special topics course addressing student need,
4. engagement in High Impact Practices (undergraduate research/creative activity, community engagement, service learning, work-based learning).
5. providing opportunities for student participation in conferences, festivals, and external performances,
6. mentoring directed study projects,
7. engagement in mentorship of curricular and co-curricular activities such as ChoreoLab, Dance on the Green, Senior Project, etc.,
8. participation in Mid-term grade reporting,
9. involvement in faculty professional development activities related to student success.

## **B. SCHOLARSHIP AND CREATIVE ACTIVITY**

In keeping with KSU guidelines for tenure-track and tenured faculty performance in the category of scholarship and creative activity, dance faculty with SCA workload are expected to produce external 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's disciplines and scholarly contexts. At the departmental level, faculty scholarship and creative activity must complement the Department's vision, curricular needs, and co-curricular activities.

Scholarship and creative activity may take a variety of forms. Likewise, scholarly works and scholarship will range from written publications such as book and journal publications, monographs, and conference presentations, to creative activity that includes external performance, choreography, and design. However, it is incumbent upon each faculty member to ensure not only the existence of research-based outcomes ("products") but also provide documentation that demonstrates the quality and significance of these products.

While a dance faculty member must perform scholarly work in research and creative realms, the work is not considered scholarship unless they produce both products and documentation of the significance of those products as evidence of impact. The list below outlines various ways to provide evidence of effectiveness in scholarship and creative activity. Faculty are advised, where feasible, to present more than one type of evidence of their effectiveness in scholarship and creative activity. Examples of such include but are not limited to:

1. written publications of original chapters/books, scholarly articles, and research articles in the field of dance, related arts, or education,
2. editorially reviewed publications including book chapters, monographs, and book-length works, from reputable academic presses/publishers,
3. presentation of scholarly papers at professional conferences,
4. presentations or lectures at invited professional events and performances,
5. digital scholarship and creative activity with appropriate peer or professional review,
6. grant proposals to procure funding for one's work and/or the advancement of the institution,
7. appearances as a performing artist at a professionally recognized venue,
8. creation/production of choreographic works that lead to live or digital performance,
9. creation/production of original collaborative or interdisciplinary works that lead to professionally recognized live or digital performance,
10. invited exhibition of previously executed work at a professionally recognized venue,
11. creation of digital media that is commissioned or disseminated in commercial or professionally recognized venues,
12. invited national or international artist/teacher in masterclasses, workshops, or lecture/demonstrations,
13. invited keynote speeches, presentations, workshops, lecture demonstrations, masterclasses, and seminars at other universities, research institutes, conferences or festivals regionally, nationally, or internationally,
14. community-engaged performances of works of art for venues such as schools, government agencies, not-for-profit and for-profit organizations at the local, regional, national, or international level,
15. publicly presented and/or written analyses of processes and/or best practices for creating promotion and tenure guidelines, self-studies, accreditation reports, program reviews,
16. deliberate reflection, research, and analysis of/about developing significant documents and programs for community, regional, national, and international organizations,
17. Publication of research and analysis conducted as service for community, regional, national, and international professional organizations.

*Examples of Student Success in Scholarship and Creative Activity:*

1. inclusion of students in creative activity, scholarship, research, presentations, appearances, etc.,
2. mentorship of student work toward publications, presentations, performances, or proposals.

**C. PROFESSIONAL SERVICE**

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. Some obligatory service entails authored and administrative assignments with considerable scholarly work necessary to the Department, College, and/or University. Therefore, a faculty member must delineate clearly and document explicitly those service activities that require scholarly methods when they intend to make a case for the depth and impact of the work.

Examples of service activity include but are not limited to:

1. serving on and/or chairing Department, College, or University Committees,
2. serving on ad hoc departmental committees or working groups,
3. planning and participating in significant Department events and conferences at KSU,
4. assisting in student recruitment and retention activities,
5. serving as faculty advisor to student organizations,
6. organizing symposia, lecture series and/or bringing professional meetings to KSU,
7. hosting guest artists for guest lectures, workshops and master classes,
8. serving on the advisory board of a journal, professionally recognized advisory boards, or on state or national arts or educational boards,
9. volunteering support and/or leadership to community arts organizations and projects,
10. leading or participating in institutional and program accreditation self-studies and/or serving on accreditation teams,
11. regional and/or local artist/teacher in master classes or lecture/demonstrations
12. participating in arts festival(s) presented to the community-at-large,
13. service to the community as a consultant, adjudicator, or advisor.

*Examples of Student Success in Service:*

1. creation and development of student success initiatives,
2. developing or participating in assessment tools and benchmarks,
3. mentorship of student service roles on department/college/university committees,
4. facilitating alumni outreach and events,
5. developing service-learning opportunities.

## **V. PROCESS LEADING TO AND EXPECTATIONS FOR PROMOTION AND TENURE**

### **Expectations for Tenure**

When an individual is hired as a tenure-track member in the Department of Dance they begin a probationary period with a clearly articulated job description outlining their 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 non-tenure track lecturers should see the KSU 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 promotion and tenure 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:**

Faculty must be promoted to the rank of Associate Professor before being tenured, in accordance with 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 with a minimum 20% SCA are expected to produce a minimum of one significant disciplinary peer-reviewed scholarship product every two years during the period under review that is disseminated to external communities (local, regional, national, or international) appropriate to their faculty rank.

Expectations and evaluations of the Department Chair are outlined in the Department of Dance Bylaws. For the purpose of promotion and tenure, the Department Chair follows all department, college, and university guidelines.

### **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 in accordance with the KSU Faculty Handbook.

**Expectations for the Rank of Lecturer, Senior Lecturer, Principal Lecturer, & Academic Professional**

Teaching, supervising, and mentoring are the primary responsibilities of the Lecturer, Senior Lecturer, and Principal Lecturer; therefore, they are expected to be highly effective in these areas. Promotion to Senior Lecturer and Principal Lecturer occurs after a successful portfolio review after five years of consecutive service in each rank following the same preparation guidelines as tenured and tenure-track faculty in accordance with the KSU Faculty Handbook. As with all Annual Review Documents, each individual should discuss workload and expectations with their supervisor.

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

With teaching as their focus within the Department, workloads for a Lecturer/Senior Lecturer/Principal Lecturer are 80% teaching and 20% service. Faculty are evaluated based on contributions to the Department in the area of teaching, supervising, mentoring, and service.

**Teaching Expectations for the Lecturer, Senior Lecturer, & Principal Lecturer**

Faculty are evaluated on the evidence of highly effective and innovative teaching methodology and practice, and mentorship inside and outside the classroom environment.

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

As typical Lecturer/Senior Lecturer/Principal Lecturer workloads are 80% Teaching, 20% Service, they do not have the SCA productivity expectations of a tenure-line position.

**Service Expectations for the Lecturer, Senior Lecturer, & Principal Lecturer**

Service responsibilities for Lecturer/Senior Lecturer/Principal Lecturer account for 20% of their workload and are negotiated with the Chair. These service responsibilities should be discussed with the immediate supervisor and included in the ARD/FPA each academic year.

For further information on expectations for the Lecturer, Senior Lecturer, & Principal Lecturer refer to section 3.10.1 - General Expectations for the Non-Tenure Track Lecturer Faculty Ranks in the current edition of the KSU Faculty Handbook.

**Expectations for the Academic Professional**

The workload expectations for Academic Professionals in non-tenure track roles are outlined within the context of their specific roles as outlined in the Faculty Performance Agreement (FPA). In many cases, individuals in these positions may be assigned various responsibilities to help fulfill the mission of the department. These responsibilities can span a range of areas, including management, research, technical support, special projects, career development, public service, or instructional support. For more detailed



information, please consult Section 3.10.2 - General Expectations for Non-Tenure Track Academic Professionals in the current edition of the KSU Faculty Handbook.

### **Expectations for the Rank of Assistant Professor**

#### **Department of Dance Expectations for Assistant Professor**

At the Assistant Professor level, faculty must demonstrate noteworthy achievement in two out of the three categories under review. Faculty are also required to meet the following basic criteria in order to prepare for promotion and tenure:

1. model good department citizenship and practice high standards of ethical behavior,
2. work collaboratively with colleagues and the administration,
3. contribute productively to the development of the Department, College, and University,
4. develop teaching methodologies and innovations,
5. effectively mentor students within the Department,
6. produce scholarship and/or creative activity appropriate to the rank of Assistant Professor,
7. serve on Departmental, College, and/or University committees.

#### **Scholarship Expectations for Assistant Professors**

Faculty members are expected to produce scholarship that contributes to their discipline. Evaluation of all scholarly work and scholarship will be based on the quality and significance of the work. Faculty should produce at least one external peer-reviewed product every two years. At the Assistant Professor rank, scholarship is, at a minimum, disseminated to local and/or regional levels.

#### **Teaching as Scholarship**

An Assistant Professor who chooses Teaching as their area of scholarship is expected to publish and present teaching pedagogy and outcomes publicly that are subject to appropriate review at local, and/or regional level. Examples of appropriate venues for research presentation and publication include but are not limited to:

1. External university-level peer-reviewed journals,
2. American College Dance Association (ACDA) Regional Conference,
3. Georgia Alliance of Health and Physical Education, Recreation, and Dance (GAHPERD) Conference,
4. National Dance Educators Organization (NDEO) conferences and scholarly journals,
5. other regional pedagogical conferences and scholarly journals that are recognized as contributing to the field.

### **Scholarship and Creative Activity as Scholarship**

An Assistant Professor who chooses scholarship and creative activity as their area of scholarship is expected to produce publications or products which are made public and are subject to appropriate peer review at the local, and/or regional level; including presentations, invitations, and commissions such as, but 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 peer reviewed local and/or regional venues,
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 work that leads to live or digital performance in venues recognized by the field,
7. performances/creation of interdisciplinary works that are peer reviewed.

### **Service as Scholarship**

An Assistant Professor who chooses service as their area of scholarship is expected to serve as a leader, and/or be actively involved in external committees and organizations at the local, and/or regional levels. The faculty member must provide evidence of 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. External peer-reviewed publications analyzing the experience, process, and outcome of the service activity.
2. Evidence and analysis of the resultant product of significant external service activities contributing to the discipline (Example: organization of a regional conference or dance event; development of a documentary product; impact of a community outreach activity).
3. Evidence and analysis of impact of service role through results and peer review.

### **Expectations for the Rank of Associate Professor**

#### **Department of Dance Expectations for Associate Professor**

At the Associate Professor level, faculty must demonstrate noteworthy achievement in two out of the three categories under review, and satisfactory in one. Faculty are also required to meet the following basic criteria in order to prepare for promotion:

1. consistent record of outstanding teaching, supervision, and mentoring, which was achieved as an Assistant Professor,
2. record of peer-reviewed scholarship recognized and disseminated at the regional, and/or national levels,
3. exerting greater initiative and leadership than in earlier stages of career development.
4. developing credibility as a specialized expert in area of scholarship,

5. demonstrating commitment to continued improvement through reflection, participation in professional development courses or activities, attendance at conferences focused on teaching and learning, or solicitation of feedback from peers and students,
6. making contributions in service that have breadth, depth, and sophistication that are beyond the Department and College level.

### **Teaching as Scholarship**

An Associate Professor who chooses Teaching as their area of scholarship is expected to produce teaching processes and outcomes which are made public and are subject to appropriate review on a regional and/or national level, for example:

1. Dance Research Journal (Dance Studies Association)
2. Journal of Dance Education (JoDE)
3. National Dance Education Organization (NDEO) Conference
4. Dance Education in Practice Journal
5. National Association of Schools of Dance (NASD) Conference
6. Dance and the Child International (DaCi) Conference
7. American Dance Festival (ADF) Conference
8. Regional/National American College Dance Association (ACDA) Conference

### **Scholarship and Creative Activity as Scholarship**

An Associate Professor who chooses scholarship and creative activity as their area of scholarship is expected to produce publications or products which are made public and are subject to appropriate review on a regional, and/or national level; examples include but are not limited to:

1. appearances as a performing artist at regional and/or national professional venues,
2. choreography and design for the KSU Dance Company that is presented at a peer reviewed regional, and/or national venues,
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 broadcast or dissemination at appropriate venues recognized in the field,
7. performances/creation of non-traditional or interdisciplinary works that are peer reviewed.

### **Professional Service as Scholarship**

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

1. 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 a documentary product; impact of a community outreach activity,
3. evidence and analysis of the impact of one's service role through 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.

### **Expectations for the Rank of Professor**

Professors are experienced and senior members of the faculty who have become highly accomplished in their scholarly activities. They are faculty whose careers have advanced to high levels of effectiveness and productivity. Professors have strong records of contribution to and leadership in their respective areas of emphasis. A professor is typically characterized as a leader, mentor, scholar, expert, and/or distinguished colleague. Professors make significant contributions to knowledge as a result of their scholarly work, whether demonstrated through the scholarly work of scholarship and creative activity, teaching, or service.

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

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.

At the Professor level faculty are required to meet the following basic criteria:

1. continues to be highly productive in scholarly work and scholarship nationally and/or internationally,
2. demonstrates sustained accomplishments as a leader and mentor, noted artist-scholar, and distinguished colleague,
3. viewed as an expert teacher and is consulted as a lead teacher and mentor/supervisor,
4. teaching extends beyond the classroom into areas of professional development,
5. continues to be consistent in maintaining up-to-date knowledge, skills, and credentials,
6. teaching, research/creative activity, professional service, or administration and leadership has advanced to productive levels, which surpass those at the level of Associate Professor, and are broadly recognized well beyond the University,
7. sustained a specialized expertise in their area(s) of emphasis.

### **Teaching as Scholarship**

A faculty member at the rank of Professor who chooses Teaching as their 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 national, and/or international levels; examples of significant contexts include, but are not limited to:

1. Dance Research Journal (DSA),
2. Dance Education in Practice Journal,
3. Journal of Dance Education (JoDE),
4. National Dance Education Organization (NDEO) Conference,
5. National Association of Schools of Dance (NASD) Conference,
6. Dance and the Child International (DaCi) Conference,
7. American Dance Festival (ADF),
8. Regional/National American College Dance Association Conference,

9. International dance and/or performing arts conferences,
10. Regional, national and/or international journals, periodicals, and books.

#### Scholarship and Creative Activity as Scholarship

A faculty member at the rank of Professor who chooses scholarship and creative activity as their area of scholarship is expected to produce publications and/or creative work which are made public and are subject to appropriate review on a national and/or international level, for example:

1. appearances as a performing artist at national and/or international professional venues,
2. choreography and design for the KSU Dance Company that is presented at national, and/or international venues, and successfully peer reviewed,
3. choreographic commissions for professional dance companies and/or university programs,
4. publication of scholarly research in peer-reviewed journals, or as a chapter in books published by a recognized press,
5. publication of scholarly book by a recognized press (university press or recognized press in the field),
6. performance/creation of works that lead to live or digital performance that are peer reviewed and recognized in the field,
7. performances/creation of interdisciplinary works that are peer reviewed and recognized in the field.

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

#### Service as Scholarship

Faculty should strive to create clear connections between their service commitments and the goals of the University. A Professor should be recognized for their leadership in service activities. The faculty should evidence and analyze how they have contributed best practices, personal skills and expertise, and commitment to meeting service demands in the Department, College, and/or University. Examples of significant contexts include, but are not limited to:

1. 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 national/international conference or event; development of documentary product; impact of a community outreach activity),
3. evidence and analysis of impact of service role through 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. National Association of Schools of Dance (NASD) site evaluator,
6. National/International dance and/or performing arts conferences,
7. publications relative to the service in national and/or international journals, periodicals, and books.

***External Letters***

Applications for promotion and tenure must be accompanied by letters from external reviewers of the applicant's scholarship. External letters will not be required for Post-Tenure Review (PTR) nor for non-tenure track faculty. All instructions in the Faculty Handbook, 3.12-B must be followed carefully. In order to conform to the calendar of reviews, candidates for promotion in the Department of Dance must notify the Chair of their intent to apply one year in advance of the promotion deadline (mid-August of each year). This will allow time for the Chair and the applicants to research suitable outside reviewers during the fall semester. At the beginning of the spring semester (mid-January to February), the applicant will meet with the Chair to review the lists and determine acceptable names in accordance with the instructions in the Faculty Handbook. Names should be ranked so that the Chair will have alternatives in case a reviewer declines. Within one month of the selection of external reviewers, applicants will provide the Chair with a current CV and a packet of materials representative of the applicants' scholarship. This packet will form the basis of external reviewers' evaluations. Letter writers will only be asked to comment on the quality and significance of the candidates' scholarship, and not on their teaching and service.

**INSTANCES OF CONTRADICTION**

*All guidelines must adhere to USG policy and KSU guidelines and policy. If any information contained in the College or Department promotion and tenure guidelines contradicts the USG policy or the KSU Faculty Handbook, USG policy and the KSU guidelines and policy will supersede the Department (or College) guidelines.*

**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 promotion and/or tenure.

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
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 ipulinka@kennesaw.edu  
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Notary Events	Signature	Timestamp
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Envelope Summary Events	Status	Timestamps
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