

EASTERN ILLINOIS UNIVERSITY

Office of the Provost and Vice President for Academic Affairs

MEMORANDUM

Blair M. Lord
Provost and Vice President for Academic Affairs

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To: Bonnie Irwin, Dean, College of Arts and Humanities
Date: November 5, 2013
Subject: DAC Revision Approval; Department of Theatre Arts

Consistent with Article 8.7 of the *2012-2016 EIU-UPI Unit A Agreement* (Agreement), the attached revised statement of Departmental Application of Criteria (DAC) is approved. This approval is consistent with your recommendation and is effective for evaluations commencing in January, 2014. As always, any reading of the DAC shall be consistent with the *Agreement* or its successor agreement(s).

The process for the review and revision of the DAC is intended to be collaborative among the department faculty members, the chairperson, the dean and the Provost. The review and revision of the DAC was extended by a Memorandum of Agreement dated September 19, 2013, a copy of which is attached and is made a part of the approval. In the spirit of collaboration, I wish to offer some observations in addition to those which you and the department chairperson have already made and ask that you discuss them with the Department.

The DAC is approved with the following understandings and conditions:

1. Those aspects and elements of the document that do not consist of "categories of materials and activities appropriate for the department to use for evaluation" and are not consistent with "a general statement of methods to be used for evaluation," are to be considered contextual and/or procedural by those applying the DAC;
2. The DAC may not subsume the Faculty Assignment of Duties Guidelines adopted pursuant to a Memorandum of Understanding dated March 10, 2011, nor does it diminish the University's responsibilities and rights with regard to assignment of duties;
3. In I.B.1.b. I continue to note that the inclusion of written comments on student evaluations is permissive. Making the inclusion of student responses to open-ended items permissive, appears contrary to the spirit of the principle of wholeness as applied to student evaluations, a basic principle of such evaluations. If a student evaluation is done for a given course section, a compilation of all the completed evaluations should be included in the evaluation portfolio. I would further note that

even if not required to be included, evaluators may request additional information during the evaluation process, including responses to open-ended items on student evaluations.

4. In I.B.3. I continue to note the specification for a single peer and chair evaluation for promotion to the rank of professor or for a PAI. Consideration should be given to whether two classroom evaluations provide a sufficiently representative sample for a five-year/10-semester evaluation period. Compare this to the requirement to provide at least one student evaluation per semester. Consider that having considerably more student evaluations appears to give them more importance even though the DAC prescribes them to be considered of lesser importance in relation to peer and chair evaluations of teaching/performance of primary duties. Perhaps one peer and one chair evaluation per semester or per year would better reflect the department's values.
5. In V.C. and V.D. reference is made to I.A.1. and I.B.1.,4.-6. respectively. Because the DAC included two I.A.1. and two I.B.1.,4.-6. listings, a clarifying statement is needed.
6. Because of the nature of the discipline, care is needed to avoid "double counting" when production-related activities are included in both the teaching/performance of primary duties and research/creative activities areas of evaluation.
7. The University Approved Core Items for Student Evaluations are to be incorporated verbatim first in all student evaluations in the order listed with the Likert scale, 5=Strongly Agree and so on.
8. With regard to the evaluation of technology-delivered and face-to-face course sections, the Office of Testing and Evaluation has a secure confidential online student course evaluation option equivalent to the traditional paper bubble forms.

Thank you for your conscientious work during the DAC revision process. It is very much appreciated as is the engagement of the Department of Theatre Arts in the discussion and consideration of the DAC revision. I note with additional appreciation that some of the review comments from the previous DAC approval in 2008 were taken into consideration. The department is also encouraged to continue to include in its various discussions the academic goals that have been articulated for the University.

attachments: Revised DAC; Department of Theatre Arts
University Approved Core Items for Student Evaluations
MOA dated September 19, 2013

cc: Chair, Department of Theatre Arts (with attachments)

Revised November 2003
Emended March 2004
Emended March 2007
Emended September, October 2007
Emended October 2013

**Department of Theatre Arts
Departmental Application of Criteria**

Notes:

1. Faculty in Theatre Arts are charged through the Departmental Mission Statement with the task of producing plays in order to: (a) Equip students with knowledge and skills necessary to secure employment in the theatre (and, by extension, film or television) or in educational theatre; (b) Provide the community and the campus with opportunities for cultural enrichment; and (c) Provide theatrical works that become ancillary teaching tools for departments or areas that include drama in their courses (e.g., English, Foreign Languages, Speech Communication, Philosophy, History, African-American Studies, Women's Studies, etc.).
2. Because of this, and because theatre is a creative art, faculty members at Eastern (and at universities of a similar size and mission) record their production-related duties under *both* Primary Duties and Research/ Creative Activities. The rationale for this is that theatrical production falls into three phases:
 - a. The "pre-production phase", for which CUs are *not* assigned. It is here that all planning and "envisioning" occur, which involves both research and creative activity. During this phase:
 - i. Directors, designers, dramaturgs, and other relevant production personnel *conduct research* (e.g., on the playwright, the play itself, the period, period styles, historical/cultural considerations, critical commentary on the play and author, and so on).
 - ii. The director begins to form his or her production concept. This is both an informed interpretation of the play *and* possible approaches to the play, including its visual style. This process may take weeks or months. At some point during this phase, the director begins to collaborate with the play's dramaturg (if one is on-staff for the show) and the play's scenic, lighting, properties, sound, and costume designers.
 - iii. Before meeting with the director, the designers and dramaturg have been conducting their own independent research and formulating ideas, approaches, and concepts.
 - iv. Finally, all members of the production team referenced in i-iii above meet in an initial "brainstorming session" on how best to approach the play, given their interpretations of the script. These meetings continue until all agree on how the production will proceed. While a collaborative, supportive, ensemble environment shall be our aspiration and guiding principle, it is important to note that the director, in

keeping with standard professional practice, makes final decisions on the overall look and feel of the show.

- v. After the brainstorming session, successive meetings typically occur to “refine” the concept, during which time the designers may present ground plans, sketches, renderings, plots, etc., in keeping with standard professional practice as taught in the curriculum.
- b. The next phase of production is the "execution phase", for which CUs are assigned. During this phase, which actively involves hands-on work with students:
- i. The director schedules and conducts rehearsals in a manner that s/he feels best suits the needs of the show and the availability of the spaces. A typical rehearsal period for a full-length show is 4-6 weeks of rehearsal, followed by a week of technical and dress rehearsals (“tech week”). Faculty actors, chosen with the approval of the show’s director, work with the director closely during the rehearsal period to bring the character(s) they are playing to life in accordance with the director’s concept, but they also serve as mentors and models of professional behavior to student actors within the show. This teaching function is the rationale for assignment of CUs to actors under Primary duties.
 - ii. During the pre-“tech week” period, the designers build, paint, and decorate the set; select or make the costumes and accessories (including make-up and wigs); and hang, gel (color), and focus the lights with the help of students in the shops. One of the designers also supervises or creates properties and sound. Designers are assigned CUs under primary duties to actively participate in the build of our shows. These are direct contact hours with students and continue the teaching process in proper theatre practices. Designers need to be in the shops to address any questions that may arise. As a result, designers are expected to be in the shop while it is scheduled to be open, any night calls, weekend calls and strikes. Allowed exceptions include attending university meetings, departmental meetings, or attending to show or class-related responsibilities. Shops are typically open Monday through Friday (and sometimes on Saturdays and Sundays), depending on the complexity of the tasks at hand. Shop hours are chosen by consensus of the shop supervisors and the designers. (It should be noted in a department of our size, the shop supervisor and designer might be the same person.)
 - iii. During the pre-“tech week” period, the dramaturg, if one is on-staff for the play, attends relevant rehearsals and responds to concerns the director, the designers, and the actors have regarding language, cultural context, and history. S/he also facilitates discussions with productions personnel on the ideas raised by the play and plans methods of production-phase audience engagement in consort with the director. Furthermore, s/he prepares any relevant audience-interaction materials during this time: program notes, lobby display, etc.

- iv. During the last week, the play typically goes through 2-4 technical and dress rehearsals. All production personnel participate in these. The play then opens and, at the end of performances, all materials must be dismantled or stored.
 - v. This is the period during which students learn professional skills involved in mounting, preparing, and performing a live play. This is the student's laboratory experience of theatre, and it is not unlike the hands-on experience in the sciences, athletics, music, or similar disciplines.
 - c. The last phase is the "production phase." After the play's last dress rehearsal, the designers' responsibilities shift to maintenance of the design, while the director supervises performances to ensure all runs smoothly. Faculty actors, of course, perform in the roles they have rehearsed through closing night. Dramaturgs, if employed, engage the show's audiences in a variety of manners, notably during "talk-backs," which are dramaturg-led audience discussion.
 - d. It is during this third phase that all the planning and research are *realized* during live performance. This is the end of the processes; all work is on public display—much like an artist's showing or a concert.
3. For reasons enumerated above, the Primary Duties segment is divided into "Classroom and Related Activities" and "Production-Related Activities." Documentation of activities and means of evaluation of these activities are enumerated below.
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I. PRIMARY DUTIES: CLASSROOM AND RELATED ACTIVITIES FOR TENURE-TRACK AND TENURED FACULTY

A. Documentation of Primary Duty Classroom and Related Activities

- 1. Faculty in their first five probationary years must include (as appropriate) for each course taught during the evaluation period: copies of syllabi, handouts, exams and quizzes, critique forms, skills checklists, and related teaching materials (e.g., visual aids, charts, time-lines, study guides, "how-to" materials, web-related assignments or study aids; etc.). Those teaching multiple sections of a single course need present materials for only one section. Any faculty member teaching a course with a lab component is expected to directly observe those students for grading purposes. Documentation of observation hours should be included in the portfolio.
- 2. Tenured faculty not applying for promotion or P.A.I. must prepare an annual, concise summary of their teaching activity, mentioning at least two courses taught in the evaluation period. Representative teaching materials similar to those in 1 above should be retained by the faculty should the chair request any clarification for annual evaluation purposes, but the preparation of a formal portfolio is not required.
- 3. Any faculty applying for tenure, promotion, or P.A.I. should include as wide a variety of teaching materials as possible—such as those listed in #1 above. (See Contract for Tenure directions.)

B. Evaluation of Primary Duties (Classroom and Related Activities)

1. Faculty in their first five probationary years must present:
 - a. A minimum of one Unit A peer evaluation of teaching for each semester. Definitions and clarifications here:
 - i. A "peer" is defined as any faculty member in Unit A (tenured or tenure-track) or unit B.
 - ii. Peers may come from allied fields outside the Department, and their perspective is valued. However, if the class being evaluated is a majors' course, one of the peer evaluations included in the portfolio for that course must come from within the Theatre Arts Department. Probationary-period peer evaluations should come from classes within the primary area of study when scheduling allows.
 - iii. Faculty teaching multiple sections on the same course may *choose* whether to have each section evaluated.
 - iv. Peer evaluations cannot be anonymous. A peer evaluator submits an evaluative letter directly to the evaluated faculty member.
 - v. While the faculty member has sole discretion as to which peer to choose for their evaluation, it is encouraged that tenure-track faculty, over the course of their probationary period, endeavor to choose as wide a variety of peers as possible. Probationary-period peer evaluations should come from faculty members within the discipline (historians, directors, designers, etc.) when scheduling and staffing allows.
 - vi. Peer evaluations may also be given in the build (shop) and rehearsal process.
 - b. All Purdue evaluation summaries for each course taught during the evaluation period, including multiple sections of the same course. (Faculty may choose whether or not to include student comments, but if they are, all comments from a given section must be included in the portfolio.)
 - c. A minimum of one Chair evaluation of teaching per academic year. Similar to peers, the Chair submits her/his evaluative letter directly to the faculty member.
2. Tenured faculty must present:
 - a. A minimum of one peer and one Chair evaluation per five years of teaching. Peers should come from within the Department.
 - b. Purdue evaluations for at least one course per semester during the evaluation period.
3. Tenured faculty applying for promotion or P.A.I. must evaluate all classes and include all Purdue evaluations in the portfolio; they must also include a minimum of one peer evaluation and a minimum of one Chair evaluation—all from the year of application. One of these evaluations may come from the production-related area
4. In all cases, peer and chair evaluators are encouraged to include discussion of syllabi, handouts, graphics, AV materials, and/or similar classroom learning materials.
5. **Relative weight** of the above: Chair and Peer evaluations are of equal weight, followed by student evaluations.
6. In general, a mean Purdue rating of below 3.0 in any single course may be the basis for a rating of Unsatisfactory. However, the DPC shall also take into consideration the level of the course, the enrollment of the course (e.g., majors' or general

education), the number of students enrolled, and the *aggregate* of other materials and evaluations presented.

I. (Continued)

PRIMARY DUTIES: PRODUCTION-RELATED ACTIVITIES FOR WHICH CUs ARE ASSIGNED

CUs are assigned for *the execution of* production-related primary duties in the areas of directing, dramaturging, acting, choreographing; or execution of the design (i.e., building and preparing sets, hanging and preparing lights, and making costumes).

A. Documentation of Production-Related Activities

1. **Directors, dramaturgs, actors, and choreographers:** The range of materials that directors, dramaturgs, actors, or choreographers may present to document their activities includes, but is not limited to:
 - a. Rehearsal schedules presented as evidence of work accomplished
 - b. Rehearsal log (where available)
 - c. Representative pages from a promptbook, dramaturg's protocol, actor's annotated script or journal, or choreographer's chart (unless used under Research/Creative Activity)
 - d. A summary statement of goals to be accomplished during the production as a whole or portions of the rehearsal process
 - e. Schedule of supervision of performances (dates and times)
 - f. Handouts or outlines of talks aimed toward aiding the director, actors or designers in their tasks. These may include, but are not limited to character notes, notes on movement, rehearsal notes, pronunciation guides, dialect guides, historical/cultural notes, and similar
 - g. Peer visit(s) conducted during rehearsals or performances (While *peers* should be persons knowledgeable in the area, directors/choreographers may choose to invite a peer from outside the Department; for example, a choreographer may choose to invite a peer from the Dance area.);
 - h. Chair visit(s) conducted during rehearsals or performances

2. **Designers:** The range of materials that designers may present to document their activities includes, but is not limited to:
 - a. The number of students supervised during the execution phase;
 - b. The number of hours spent during the execution phase;
 - c. A list or brief summary of activities/tasks during the execution phase;
 - d. A schedule showing supervision of dress and technical rehearsals;
 - e. Construction documents; patterns, renderings, CAD, drafting, etc.
 - f. Peer visit(s) conducted during any portion of the execution phase (See note in "g" directly above.)
 - g. Chair visit(s) to the shop.

B. Criteria for Peer/Chair Evaluation of the *Execution Phase* of Production

Because faculty members are working with students during this phase, criteria for evaluation of directors, designers, dramaturgs, actors, and choreographers are simi-

lar to those used for measuring effective teaching/lab teaching; these criteria include, but are not limited to:

1. Effective organization of tasks;
2. Effective communication of skills or techniques being taught (e.g. power tools, construction, acting, dance, and similar);
3. Effective teaching devices observed in use (e.g., a painting technique, a costume construction technique, hang-focus technique, a way of handling a speech or a movement, creating a character, executing a dance step, etc.);
4. Evidence that students are absorbing and profiting from the instruction;
5. Indications that students are learning skills that will carry forward into future endeavors;
6. Indications that students feel the faculty member has created a positive environment for learning and creating in an arts situation;
7. Indications that students are learning the ethics and expectations of the profession.

II. RESEARCH/CREATIVE ACTIVITY

A. For directors, designers, choreographers, and dramaturgs, documentation of activities associated with the *pre-production phase* (the research and creative portion for which CUs are not assigned) and the *post-production phase* (the realized work) may include but is not limited to the following list. Production personnel engaged in extradepartmental productions (which are non-CU bearing but can be counted as part of that faculty member's Research/Creative Activity), may provide similar materials to document their work.

1. A bibliography of works consulted while the concept was being formed;
2. Schedule of production meetings and conferences;
3. Notes from research and production conferences;
4. Visual evidence of planning, including sketches, renderings, collages, light plots, models, swatches, color charts, floor plans, photocopies of period details, details of choreography, choice of music, etc.;
5. Concept or "vision" statement or major goal in the production (e.g., to recreate a period play with great attention to historical accuracy; or to present the play as the author intended it to be presented, as seen in his/her commentary on the script; or to re-interpret the play in an interesting new light that makes it more accessible to contemporary audiences, while still preserving the spirit of the author's intentions; etc.);
6. Explanation of how the research was incorporated into the production—in layman's terms. That is, what did these choices contribute to the production?
7. If applicable, a statement of how or why research elements were changed or modified for the production;
8. Representative pages of a promptbook, unless used above under Primary Duties;
9. Photographs, newspaper or other reviews of the realized work, including Peer and Chair evaluations.

B. Criteria for Peer/Chair evaluation of the pre-production and the post-production phases may include but are not limited to such considerations as:

1. Directors:

1. Defensible interpretation of the script
2. Effective use of the ground plan to form interesting and varied movement
3. Effective use of theatrical space in terms of actors, setting, costumes, light, and properties
4. Effective and varied picturization and composition
5. Effective use of actors to create the world of the play
6. Evidence of effective actor coaching
7. Actors' understanding of the play/character
8. Creation of interesting and dramatic (or comic) "moments" that contributed to the overall effect of the production
9. Overall effectiveness of director's choices
10. How well the play held spectators' attention
11. Effectiveness of the director's work in training students for future endeavors
12. Effectiveness of the director's work in contributing to the department's on-campus mission
13. Effectiveness of the director's work in contributing to the department's community outreach mission

2. Designers:

1. Possible concept/interpretation perceived in viewing
 2. Effectiveness of design in relation to concept (style or mood or spirit)
 3. Effectiveness of design in relation to theatrical space
 4. Effectiveness of design in establishing time period, locale, season, personality, socioeconomic status, occupation, etc.
 5. Effectiveness of design in regard to other design elements
 6. Effectiveness of design in regard to director's needs
 7. Effectiveness of design in regard to actors' needs
 8. Effectiveness of design in regard to time and fiscal/staffing budgets
 9. Effectiveness of the designer's work in contributing to the Department's on-campus mission
 10. Effectiveness of the designer's work in contributing to the Department's community outreach mission
3. **Other:** choreographers, dramaturges, fight coaches, dialect coaches, and similar will be evaluated using criteria similar to those in #1 above (Directors).
4. Production personnel whose Research/Creative Activity involves extradepartmental productions will be evaluated similarly to 1 through 3 above.

C. Traditional scholarly activities that are not related to specific Departmental productions may include but are not limited to:

1. Publication of books, monographs, portions/chapters of books, edited books or anthologies, journal articles, conference papers, book reviews, adaptations, translations, and similar *published* works, including web-related works;

2. Documented activities as an editor or editorial consultant, including web-related activities;
3. Documented activities as a reviewer, evaluator, respondent, or adjudicator of theatrical productions; *
4. Documentation of publishable work in progress;
5. Participation in professional workshops, panels, professional meetings or conferences where the individual is a *presenter, panelist, coordinator, moderator* or similar;
6. Participation in the above where the individual is an attendee;
7. Participation in any research or artistic capacity in any extra-departmental performance work presented inside or outside of the University or the Community during the evaluation period;
8. Documented activity as a supervisor of student creative activities (e.g., supervision of design, directing, choreography, and honors projects);
9. Awards, grants, and similar evidence of scholarly excellence.

* Activities in II – C – 3 above may be listed in the Research/Creative Activity area or they may be listed in the Service area—but not both.

III. SERVICE

A. All tenured and tenure-track faculty are expected to participate in activities that contribute to the Department, the College, the University, the Profession, and the community, although not all four areas are necessary for each evaluation period. Activities may include, but are not limited to:

1. Contributions to the operation of the Department, including departmental committees, departmental meetings, recruitment, curriculum, curriculum revision, or similar;
2. Service on College or University committees or service groups;
3. Sponsorship of, or involvement in, campus student groups;
4. Service in community activities where the individual's professional expertise is a factor.
5. Service as a reviewer, evaluator, respondent, or adjudicator of theatrical productions.

* Activities in III – A – 5 above may be listed in the Research/Creative Activity area or they may be listed in the Service area—but not both.

B. Evaluation of Service Activities:

While it is difficult to place a relative value on service, several factors shall be taken into consideration:

1. The *level* of participation (e.g., chairing a committee or significant duties on a committee);
2. The degree of *commitment* involved in the task;
3. Quality of the work produced as a result.

IV. RELATIVE WEIGHTING OF ACTIVITIES

- A. Primary duties shall be considered the most important, Research/Creative Activity the second most important, and Service the third most important.
- B. Concerning Research/Creative Activity: In keeping with the Theatre Arts Department's commitment to both production and scholarship, as well as recognition of the work that is involved in production, production-related activities and responsibilities are to be viewed to be on par with traditional scholarly activities. The faculty recognize that some of its members solely do production activity, some do a hybrid of production and traditional scholarly activity, and some do solely traditional scholarly activity, as appropriate to their training and professional focus.

V. DOCUMENTATION OF ACTIVITIES FOR ANNUALLY CONTRACTED FACULTY

- A. Although Annually Contracted faculty members are evaluated only on teaching and classroom-related activities, individual may wish to document achievements in creative/research and/or service as well.
- B. Documentation materials and evaluation criteria of Annually Contracted faculty are the same as for tenure-track faculty.
- C. For documentation of classroom materials and teaching, see I-A-1.
- D. For evaluation criteria of classroom teaching, see I-B-1 and I-B-4 through 6.

VI. DISTANCE LEARNING: DOCUMENTATION OF MATERIALS AND EVALUATION CRITERIA

- A. Documentation of activities in distance learning may include, but is not limited to:
 1. Hard copies of the home page for the course, which should include links to the syllabus, reading materials and assignments, a calendar or schedule of assignments and readings, instructions for completing assignments and exams, instructions for contacting the professor, and directions for participating in online chat rooms (if appropriate); the instructor also should provide sample exams and quizzes, and directions for completing instructor evaluations.
 2. The instructor must provide the URL of the website.
 3. The instructor must arrange for at least one chair evaluation and one peer evaluation per semester the online course is taught.
 4. The instructor must arrange for student evaluation of the course.
- B. Evaluation of activities in distance learning shall be similar to the evaluation of materials in a traditional classroom setting, with the exceptions noted below:
 1. Peer evaluations must be written by observers competent in distance learning materials and methods; if none exist within the Theatre Arts Department, the faculty member shall select one from outside the Department.

2. If the course is an online version of an on-campus course, syllabi and other teaching materials must be comparable to the on-campus version and consonant with the official course description as approved by CAA.
- C. Evaluation criteria for online courses includes, but is not limited to:
1. Rigor and quality of materials, assignments, and exams or projects; if applicable: degree to which the online course approximates the on-campus version;
 2. Quality of the links, their accessibility and maintenance;
 3. Quality of faculty-student interaction, including how accessible the instructor seems;
 4. Degree to which assignments, readings, and exams or projects reflect or assess course content.
 5. Student evaluations below a mean average of "3" on the Purdue scale *may* be grounds for a rating of Unsatisfactory. However, in such cases, the DPC may wish to consider the *aggregate* of materials presented by the instructor before assigning a rating of Unsatisfactory.

Approved by the Theatre Arts Faculty October 17, 2013



David Wolski, DPC Chair

Eastern Illinois University

Approved University Core Items for Student Evaluations

	SD	D	N	A	SA
1. The instructor demonstrates command of the subject matter or discipline.					
2. The instructor effectively organizes knowledge or material for teaching/learning.					
3. The instructor is readily accessible outside of class.*					
4. The instructor presents knowledge or material effectively.					
5. The instructor encourages and interests students in the learning process.					

* The instructor is available during office hours and appointments for face-to-face sections or electronically for technology-delivered sections.

Rev. 2 (September 2, 2004)

MEMORANDUM OF AGREEMENT

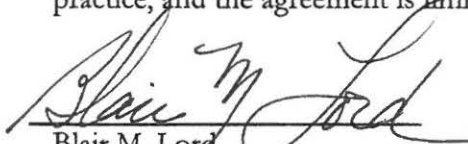
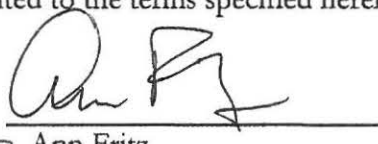
The 2012-2016 EIU-UPI Unit A Agreement, ratified by the University Professionals of Illinois (UPI) and approved by the Board of Trustees of Eastern Illinois University (EIU) on September 21, 2012, provides in Article 8.7.d that "If the revised statement of Departmental Application of Criteria (DAC) is not approved by May 1, 2013, the Provost, in consultation with the Union Chapter President, shall establish a revised statement of Departmental Application of Criteria for the department."

The DAC for the Theatre Arts Department (THA) was not approved by May 1, 2013, although the THA faculty did revise the THA DAC and this revision was approved by faculty vote and by the interim chair before the May 1 deadline. However, feedback on the DAC revision was not given to the THA faculty by the Dean and Provost by this date, as specified in the Agreement (Article 8.7.c).

Therefore, given that part of the DAC revision was completed by the deadline, UPI and EIU agree to extend the deadline for feedback on this revised document by the new department chair and Dean until October 1, 2013. It is agreed and understood that the new department chair is being extended an invitation to give feedback solely as a nonbinding professional courtesy to him, as chair-level approval of the document had already been completed by the prescribed deadline. The THA faculty then have until November 1, 2013 to respond to the comments and send these comments and the revised DAC to the Provost for approval by November 15, 2013.

Thus, the deadline specified in Article 8.7.d is extended to November 15, 2013 for the THA DAC. This extension is not meant to abrogate the DAC language that was agreed upon by the faculty prior to the May 1 deadline, but allows for a more thorough and comprehensive review and revision. Until revised and approved, the previous THA DAC will remain in effect. This will allow faculty submitting portfolios in the current evaluation cycle to choose which DAC they wish to use for this year's evaluation.

It is further agreed that this Memorandum of Agreement does not constitute a precedent or practice, and the agreement is limited to the terms specified herein.

	
Blair M. Lord	Ann Fritz
Provost	UPI Chapter President
Eastern Illinois University	

9-19-13
Date

9-18-13
Date

Received

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Academic Affairs
Eastern Illinois University