

DEPARTMENT OF THEATRE
GUIDELINES FOR PROMOTION AND TENURE

This document serves as a companion to the *College of Fine Arts Interpretation of General Criteria on Faculty Appointment, Reappointment, Promotion, Tenure and Merit Increases* and is specific to the discipline of Theatre Arts. Recommendations for faculty reappointment, promotion and tenure in the department of theatre are based on the faculty member's achievement in the following categories:

- I. Teaching
- II. Scholarship and creative activity/artistry
- III. Advising
- IV. Service to the University, profession, and community
- V. Professional development
- VI. Conduct in accord with the statement on professional ethics

I. Teaching

The most important area of faculty evaluation is teaching. In the Theatre department, teaching occurs in the classroom, in the production and design studio, in the rehearsal hall, in directing special topics and research projects and in supervising design, technical and performance projects. Evaluation stresses the primary emphasis of the faculty member's teaching activity, whether classroom, studio or performance and procedures used to develop good analytical, cognitive, design, technical and performance skills supported by theoretical concepts and historical material. Criteria used in judging teaching effectiveness and the quality of teaching include:

1. Classroom organization and performance evaluated by syllabi, written and visual class materials, collegial classroom observations and students evaluations;
2. Student achievement in acting and directing performance and design and technical production.

II. Scholarship, creative activity/artistry

All theatre professionals are expected to be both scholars and artists. While scholarship in the theatre does not require artistry, artistry in theatre production is the product of scholarship. Each faculty member is expected to engage in significant scholarship and/or artistry in the area of his/her specialization: history, theory, criticism, design, tech production, acting, directing, management.

The potential significance of the scholarship/artistry will be determined by the tenured faculty and the chair in consultation with the faculty member prior to undertaking the project. The subsequent evaluation of the significance of the

accomplishment will be determined by peer review. Each faculty member, both tenured and non-tenured, is expected to be reviewed annually by invitational adjudication. The project and the adjudicator to be determined by the faculty member in consultation with the advisory committee and the chair. Faculty are encouraged annually to select venues for creative activity/artistry off-campus, for professional development with institutions recognized for significant achievement.

Significant amounts of research are required in the processes of directing, design and production. The visual statements created for public presentation through production are the valid form of public presentation for theatrical artists. A jurying procedure is inherent in the process of theatrical production, as designs are submitted to directors, technical plans are approved by designers and so forth. The independent, individual research and creative activity required to produce theatrical designs, renderings, models, technical drawings or plans are distinct and should be equated to scholarly research and publication.

A. Scholarship

For faculty members specializing in non-performance (history, theory, criticism), scholarly research and publication is essential. Acceptable forms in which scholarly works appear include:

1. Professional journals – Journals within the faculty member's discipline of primary importance; however, publication in related fields is encouraged. Differing values are also given to differing levels of journals in descending order, international/national, regional, and state;
2. Books and book chapters – Differences should be made between scholarly works and texts. Criteria specific to multiple authorship should also be applied. Multiple authorship is common in many disciplines. The order of the authors' names does not necessarily reflect relative contributions. When evaluating an individual faculty member, a chairperson should determine the faculty members' relative contribution to multiple-authored publications and include that information in the evaluation;
3. Presentation at professional meetings – Evaluation of level (e.g. international/national, regional, state or local), multiple authors and relative importance of the presentation should be considered;
4. Other forums – A faculty member who submits evidence of scholarly work that is not described in any of the above forums is responsible for submitting supportive evidence

relative to (a) quality, (b) forum in which the work was presented, (c) quantity, and (d) frequency.

B. Creative activity/artistry

In the theatre department, creative activity/artistry will have equal status with scholarship in the evaluation process. Creative activity/artistry in the field of theatre is interpreted as:

1. The performance of acting roles or other performance related to the art of acting;
2. The stage direction of theatre productions and other performances in such related areas as television and films;
3. The creation of original scenic, costume, and lighting designs for theatre productions and other performances in such related areas as television, film, dance and opera;
4. Creative activity/artistry not listed above, but related to the faculty member's area of specialization;
5. The direction of the technical aspects of theatre's production operation.

C. Collegiality and communication

For faculty members specializing in the performance/production areas of the theatre art, collegiality and communication is an important criteria. The theatre art is a collaborative art form involving many artists in the creation of a single work. Their ability to work together in the creation of that work is of great importance to the success of that work. In the academic community, collegiality and communication are essential to the education and well-being of the students who may also be involved as collaborators. Collaboration and communication include:

1. The give and take necessary to permit each member of the creative team to contribute creatively as the work develops during planning;
2. The full realization that the work can only be made better as a result of the efforts of many artists, each contributing his own area of expertise during production;

3. The sincere appreciation of the contributions made by the other members of the creative team to one's own efforts in the final realization of their work.
- D. In order to evaluate the creative work in design and production and the creative work in acting and directing, the department will employ:
1. Departmental peer evaluation;
 2. External professional invitational adjudication. The individuals selected as external peer evaluators and the productions selected for evaluation will be determined by mutual agreement between the faculty member whose work is to be evaluated and the department chair. These evaluations will occur annually to provide accumulated evidence at the time of promotion/tenure consideration. Further, providing timely critiques allows the faculty member an opportunity to grow and remedy deficiencies before a tenure or promotion decision is imminent.

III. Advising

In the theatre department, academic advising is closely linked to the student's area of interest and the faculty specialization. Because of this the advising assignments are often unequal, therefore, evaluation will be based on the quality rather than quantity of advising. Academic advising includes: planning academic programs, clarifying degree requirements, assisting students in selecting courses necessary for or complementary to the degrees offered, monitoring student progress toward graduation, supporting students with academic difficulties;

In the Theatre department, non-academic advising is of great importance to the student's potential to succeed in a highly stressful profession. Care is given to career counseling and post graduate education, employment referrals (i.e. summer jobs, internships, apprenticeships, union memberships, etc.) and personal guidance in employment negotiation and compensation.

IV. Service to the University, Profession and Community

- A. The following is a non-priority listing of suggested areas of service.

Intramural Service

1. Departmental, college and university committee work;
2. Counseling of students on other than routine matters (candidate should keep records and submit to department head for forwarding);

3. Department research. This may be assigned work or activities initiated by the candidate (e.g. curriculum activities, teaching methods, program development, etc.)
4. Any other services of obvious value to the University community (e.g. advising student groups, organizations, honors program participation, etc.)

Extramural Service

1. Directly aiding or consulting with theatre groups;
2. Membership in professional organizations;
3. Service as an officer of, or on committees of, professional organizations;
4. Attendance and/or participation in state, national or international professional organization;
5. Lectures, demonstrations, workshops, etc., in schools within the theatre community;
6. Bringing local and/or national recognition to the department;
7. Elective or appointive positions of public service;
8. Honors and/or awards from the community, government and/or public service organizations.

V. Continued Professional Development

- A. Faculty members are expected to keep themselves abreast of the times in professional knowledge, skills and developments within their discipline and fields of specialization. They should actively pursue programs of study and self-development related to their principal subjects of instruction and should continue to cultivate their interests and professional competencies.
- B. Evaluation of professional development may include consideration of:
 1. Accumulation of continuing education credits;
 2. Receipt of research and faculty development grants;
 3. Receipt of post-doctoral fellowships;
 4. Receipt of professional certification or license;
 5. Attendance at professional meetings and workshops.

Faculty members may submit evidence of professional development in categories not listed above.

- C. Guidelines for Promotion and Tenure, as produced by professional organizations such as the United States Institute for Theatre Technology (USITT) and the Association for Theatre in Higher Education (ATHE) may be referenced by the department to supplement these more specific departmental guidelines.

VI. Conduct in accord with the statement on professional ethics

Faculty members are expected to comply with the statement on professional ethics adopted by the Faculty Senate on February 4, 1993.

April 23, 2002