

Department of Theatre and Dance Criteria for Retention, Tenure, and Promotion

Preface

Candidates for Retention, Promotion, and Tenure are required to consult APSU Policies 5:060 (Policy on Academic Tenure,) 5:061 (Policy on Academic Promotion,) and 5:062 (Policy on Academic Appointment) for general criteria regarding the evaluation of faculty and for guidelines regarding the content and organization of the RTP dossier.

Candidates for retention, promotion, and tenure present evidence of achievement Teaching, Scholarship, and Service in the form of an electronic dossier. It is each faculty member's responsibility to review the dossier for proper form and content before submitting it.

Applicants for retention, tenure, or promotion are also responsible for providing evidence to satisfy the requisite criteria described in this document.

Tenure/Promotion is recognition of past achievement of the individual being considered for promotion. In addition, Tenure/Promotion is recognition of future potential and a sign of confidence that the individual is capable of even greater accomplishments and of assuming greater responsibilities.

In any given action cycle, no one is expected to excel in all categories. In fact, it would be unusual for someone to do so.

A. Effectiveness in Academic Assignment

Candidates for Retention, Promotion, and Tenure are required to consult APSU Policies 5:060 (Policy on Academic Tenure,) 5:061 (Policy on Academic Promotion,) and 5:062 (Policy on Academic Appointment) for general criteria regarding the evaluation of faculty and for guidelines regarding the content and organization of the RTP dossier. TBR Policy 5:02:03:60 also states, "Effective teaching is an essential qualification for tenure, and tenure should not be granted in the absence of clear evidence of a candidate's teaching ability and potential for continued development".

For Retention, Promotion, and Tenure, the Department of Theatre and Dance requires theatre/dance faculty to provide evidence of excellence in teaching which may include both formal and informal teaching. Formal teaching encompasses traditional lecture and studio classes, seminars, laboratories, independent studies, and thesis/dissertation supervision. Informal teaching encompasses interaction with students in production studios, rehearsals and performance as well as advising, coaching, choreographing, directing and mentoring. An artist, when working on a theatrical production for the academic institution, has the responsibility to teach and coach students by exemplifying artistic excellence, collaboration, ethical integrity, and pedagogical effectiveness. It is important to provide evidence of both the formal and informal teaching experiences.

On-Campus Productions

Generally, when on campus creative work is part of the instructor's workload it shall be considered for Teaching Evaluation. Sometimes, however, an instructor may engage in creative work that is "double duty" on a production—that is, contributing to a production with the skill and expertise that are commonly associated with two separate artists (e.g., both directing and choreographing a production.) In this case, it is acceptable to split aspects of the creative work between Teaching and Scholarship.

The disciplines of theatre/dance are distinct in that the individual practitioner (actor, dancer, director, designer, etc.) cannot always choose the artistic project or control the working conditions of the project. Theatre is a collaborative process where artists work together to create the artistic product—which may complicate the ability to assess the work of the individual's contribution. Theatre artists must come to a shared vision or interpretation of the artwork and must adapt their work to the resources available—from venue, to timeframe, to budgets, to artistic personnel. The context of a theatre artist's creative work must be considered in any evaluation.

The teaching portfolio should include evidence of teaching excellence. Documentation shall include, but is not limited to:

1. Statement of teaching philosophy
2. Course materials
 - a. List of courses taught
 - b. Sample of relevant course material
 - c. Course syllabi
3. Student evaluations for every course evaluated since last action. It is expected that the average score of all global indices will not fall below 4.0
4. Peer evaluation
 - a. For tenure: One each academic year
 - b. For promotion to Associate: One each academic year
 - c. For promotion to Full: Three within the last 5 years immediately preceding application for promotion. No two peer reviews may be in the same semester.
5. Reviews of public talks or lectures
6. On campus choreography, directing, designing, vocal coaching and other mentor-related production activities.
 - a. Each time an on-campus production is part of the candidate's teaching load, the candidate must provide a self-evaluation of their creative work as it relates to teaching. The self-evaluation shall not exceed 1 ½ typed pages. Teaching effectiveness should be the focus of the self-evaluation. Topics for the self-evaluation should include, but are not limited to: teaching/coaching methods and accomplishments, collaborative measures, pedagogical approaches and effectiveness, and challenges and successes. The self-evaluation will be a part of the candidate's overall assessment in teaching.
 - b. Additional evaluation may also be via peer review. If a candidate elects to include a peer review for on-campus creative work, the reviewer must be chosen in consultation with the chair and may be written by Theatre/Dance colleagues or qualified external reviewers. Teaching effectiveness should be the focus of the review.
7. Evidence of successful formal and informal teaching
 - a. Traditional lecture, studio, and seminar classes
 - b. Thesis/dissertation supervision
 - c. Independent/Directed studies

- d. Production studios, rehearsals
- e. Mentoring student projects
- f. Advising
- 8. Teaching recognition
- 9. Teaching scholarship
- 10. Professional development in teaching
- 11. Interdisciplinary teaching
- 12. Curricular development
- 13. Participation in committee work or special projects when part of Academic Assignment
- 14. Ability to participate in the life of the department includes, but is not limited to:
 - a. Meeting courses as scheduled
 - b. Following departmental guidelines regarding turning in syllabi and other procedures
 - c. Participating in program assessment (including Student Annual Reviews)
 - d. Scheduling and attending office hours.
- 15. Other evidence of excellence in teaching

B. Research/Scholarship/Creative Activities

Candidates for Retention, Promotion, and Tenure are required to consult APSU Policies 5:060 (Policy on Academic Tenure,) 5:061 (Policy on Academic Promotion,) and 5:062 (Policy on Academic Appointment) for general criteria regarding the evaluation of faculty and for guidelines regarding the content and organization of the RTP dossier.

As a general rule, satisfactory evaluation of Research/Scholarly/Creative work requires evidence of sustained work. Clear evidence of the quality of work in this category shall be a part of every evaluation. Normal methods of evaluation are via peer review and by generally accepted reputation/standards of theatres, companies, or organizations. It is the candidate's responsibility to provide information regarding reputation standards. (E.g., Theatre "x" is widely respected across the U.S. based on...)

The scholarship of theatre/dance professors is rendered in one or both forms of traditional academic endeavor: research leading to publication and/or research leading to creative production. Research and publication scholarship is traditional to theatre/dance historians, critics, and dramaturgs. Research and creative production scholarship is traditional to those involved in the production process and includes performing, directing, playwriting, dramaturgy, voice and movement direction, choreography, music direction, vocal coaching, scene design, costume design, lighting design, sound design, and the execution of those designs by specialists in technical production, theatre/dance management, and stage management.

Research and creative production scholarship, as in other disciplines, requires substantial historical and technological investigation, analysis, expertise, a synthesis of information, collaboration, imagination, creativity, skill, talent, and professional experience—all leading to public presentation, often validated by professional peer review. Many theatre/dance professors engage in both kinds of scholarship.

The National Association of Schools of Theatre (NAST) accreditation guidelines state that "creative activity must be regarded as being equivalent to scholarly efforts and publication when the institution has goals and objectives for the preparation of theatre professionals in practice-oriented specializations".

On-Campus Productions

Generally, when on campus creative work is part of the instructor's workload it shall be considered for Teaching Evaluation. Sometimes, however, an instructor may engage in creative work that is "double duty" on a production—that is, contributing to a production with the skill and expertise that are commonly associated with two separate artists (e.g., both directing and choreographing a production.) In this case, it is acceptable to split aspects of the creative work between Teaching and Scholarship.

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Off-Campus Productions

The theatre/dance professor meets the requirement for research and creative production by engaging in the creation of theatrical performances and productions. Theatre artists collect, analyze and synthesize data both before and during the rehearsal process. This research is conducted both individually and collaboratively. The results of the research and the creative exploration are disseminated in public performance. The preliminary research, development through rehearsal, and the final production may be documented in many ways. Documentation may include, but is not limited to, music scores, designs, models, photographs, slides, recordings, prompt books, interviews, articles and essays that relate to the production, as well as reviews and evaluations by qualified respondents.

Artistic performance or other creative activities should be judged on the basis of quality without reference to compensation.

Unlike the scholar who submits only successful publications for promotion and tenure (e.g., research that has been published,) the theatre/dance professor submits the total body of creativity to some level of evaluation because all the creative work is made public. Theatre/dance professors, like any other scholar, should have the right to select the work to be evaluated by internal/external reviewers and the right of reasonable refusal of names on the potential juror list.

The dossier should include evidence of Research/Scholarship/Creative excellence. Documentation shall include, but is not limited to:

1. Publications (including, but not limited to journal articles, books, book chapters, text books, electronic publications, authored performance reviews, authorship of original scripts, and other published materials) **OR** Off-Campus Production
 - a. For Tenure and/or promotion to Associate: At least one, substantial, reputable, peer reviewed, authored publication since hire is required

OR

For tenure and/or promotion to Associate: At least one, substantial, reputable, and positive evaluation of an off-campus production since hire is required. Off-Campus Creative Work includes, but is not limited to: performing, directing, playwrighting, dramaturgy, voice and movement direction, choreography, music direction, vocal

coaching, scene design, costume design, lighting design, sound design, and the execution of those designs by specialists in technical production, theatre/dance management, and stage management.

Normal methods of evaluation are via peer review and by generally accepted reputation/standards of theatres, companies, or organizations. It is the candidate's responsibility to provide information regarding reputation standards. (E.g., Theatre "x" is widely respected across the U.S. based on...)

Required documentation in the dossier may include, but is not limited to, music scores, designs, models, photographs, slides, recordings, prompt books, interviews, articles and essays that relate to the production, as well as reviews and evaluations by qualified respondents.

- b. For promotion to Full: At least one, substantial, reputable, peer reviewed, authored publication within the preceding 5 years is required.

OR

For promotion to Full: At least one, substantial, reputable, and positive evaluation of an off-campus production within the previous 5 years is required. Off-Campus Creative Work includes, but is not limited to: performing, directing, playwriting, dramaturgy, voice and movement direction, choreography, music direction, vocal coaching, scene design, costume design, lighting design, sound design, and the execution of those designs by specialists in technical production, theatre/dance management, and stage management.

Normal methods of evaluation are via peer review and by generally accepted reputation/standards of theatres, companies, or organizations. It is the candidate's responsibility to provide information regarding reputation standards. (E.g., Theatre "x" is widely respected across the U.S. based on...)

Required documentation in the dossier may include, but is not limited to, music scores, designs, models, photographs, slides, recordings, prompt books, interviews, articles and essays that relate to the production, as well as reviews and evaluations by qualified respondents.

At least 3 credits must be successfully achieved and documented from B 2-5 (below) for tenure and promotion to Associate. At least 3 credits must additionally be successfully achieved and documented from B 2-5 (below) within the 5 years immediately preceding promotion to Full.

2. On-campus Production (including, but not limited to, performing, directing, playwriting, dramaturgy, voice and movement direction, choreography, music direction, vocal coaching, scene design, costume design, lighting design, sound design, and the execution of those designs by specialists in technical production, theatre/dance management, and stage management.)

This credit may be claimed any time creative work is outside of the instructor's workload or when an instructor engages in creative work that is "double duty" on a creative Academic Assignment-- that is, contributing to a production with the skill and expertise that are commonly associated with two separate artists (e.g., both directing and choreographing a production.) In

this case, it is acceptable to split aspects of the creative work between Teaching and Scholarship.

A self-evaluation of the work must be included in the dossier. If a candidate elects to include a peer review for on-campus creative work, the reviewer must be chosen in consultation with the chair and may be written by Theatre/Dance colleagues or qualified external reviewers.

3. Presentations at professional conferences
4. Editing journals or other publications
5. Other Evidence of Excellence in Research/Scholarly/Creative endeavors

C. Professional Contributions and Activities

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As a general rule, satisfactory evaluation of in this category requires evidence of sustained work. Faculty will also be evaluated on their ability to participate in the life of the department. Examples include, but are not limited to: regular attendance and participation in faculty and committee meetings, appropriate use of facilities, availability to students and colleagues, willingness to engage in meaningful professional dialogue, and positive response to reasonable assignments.

In their dossiers, candidates should provide evidence of their engagements in one or more of the below 4 categories:

1. Service to Campus

A certain amount of university service is expected of every faculty member. Evidence of sustained work is required. University service includes, but is not limited to:

- Departmental committees
- College-level committees.
- Faculty Senate
- Special Task Forces
- Advisor to student organizations
- Search Committees
- Recruiting activities
- Special presentations
- Authorship of grants
- Other Service-related functions

2. Service to One's Discipline

Evidence of sustained work is required. This category includes memberships and leadership positions in professional organizations at state, regional, or national levels and includes work as a reviewer, editorial staff, etc.

3. Service to the Community

Evidence of sustained work is required. This category includes presentations related to one's discipline; providing professional advice or consultations to groups or individuals; and providing other types of service related to the discipline, particularly in the university's service area.

Some kinds of creative production work may be regarded as service: community-based or service learning, outreach activities, and interactive theatre projects, etc. In such cases, it is incumbent on the candidate to clarify which aspects of a project should be categorized as Service, Scholarship work, or Teaching.

4. Professional Development

Evidence of sustained work is required. This category includes training, workshops, seminars, continuing education, conference attendance, online training, or similar activities related to professional growth.