

Studies in the Performing Arts Program Tenure and Promotion Standards

Preamble

A uniform set of standards for the evaluation of teaching, scholarship and community services in the School of Arts and Humanities and the Studies in the Performing Arts Program must be fair, flexible, and provide reasonable goals and expectations for those who seek tenure and promotion in the School and Program.

Such a set of School standards designed to evaluate all faculty in fields as diverse as Visual Art, Communications, History, Philosophy and Religion, Language and Culture Studies, Literature and the Performing Arts must also be broad enough and flexible enough to support a wide range of artistic approaches and scholarly activities.

6.0 The Arts and Humanities faculty have adopted the College standards as a desirable set of School Standards for the Arts & Humanities, into which the Studies in the Performing Arts Program guidelines fit as the first in a sequence of review steps.

6.0.1 It should be noted that, in the Performing Arts, the lines between teaching, creative scholarly activity and service are less rigidly defined than in most other disciplines. The work we do with students in the classroom is tested in our productions as we direct, choreograph, conduct and design, design and create. As our students take part in our productions, our pedagogy carries over into rehearsals and show production and building processes. Likewise, the research and creative composition we do is presented, rather than published, and directly involves our students. The line between scholarship and service is fluid as well. We become ambassadors for the college as our productions bring the community into Stockton and often we take our performance out into the community.

6.0.2 In light of this (6.0.1), the Faculty of the Studies in the Performing Arts Program place special emphasis on the development of a Faculty Plan, in accordance with the provisions of Article 8.0 of the Faculty Evaluation Policies, by new members of the Faculty as early as feasible. The Performing Arts Faculty will facilitate the development and implementation of such Faculty Plans through the provision and incorporation of contemporary guidelines for tenure and promotion as promulgated by professional associations, societies and organizations appropriate to the respective field of the new Faculty member. Representative organizations, in a non-exclusive list, include the Association for Theatre in Higher Education, the American Choral Directors Association, the American College Dance Festival Association, and the United States Institute for Theatre Technology.

Teaching

6.1 The criteria for teaching are located in 6.1 of the College guidelines.

Scholarly and Creative Activity

6.2 The criteria for scholarly and creative activity are located in 6.2 of the College guidelines.

6.2.1 Across the range of Arts and Humanities Programs, the School supports a variety of scholarly approaches: disciplinary or interdisciplinary research, artistic or creative activity, pedagogical research, applied research, integrative scholarship, and grant acquisition that support Studies in the Performing Arts Program and School activities.¹

College and Community Service

6.3 The criteria for College and community service are located in 6.3 of the College guidelines.

10.0. Expectations for Rank and Tenure

10.1 In addition to College and School standards, Tenure in the Studies in the Performing Arts Program should be based on:

- A demonstrable commitment to excellence in teaching, which entails but is not limited to the following
 - Knowledge and mastery of the subject matter being taught, including recent developments in the area
 - Expressing a clear vision of what he/she hopes to accomplish in the course being taught
 - Clarity and transparency about the course objectives when presenting them to students

¹ Such accomplishments as grant applications and acquisitions are recognized as a form of "Scholarship of Engagement," by the Association for Theatre in Higher Education. See *SCHOLARSHIP FOR THE DISCIPLINE OF THEATRE: AN ASSOCIATION for THEATRE in HIGHER EDUCATION WHITE PAPER* (<http://www.athe.org/files/pdf/ScholarshipForDisciplineofTheatre.pdf>). ATHE draws upon Ernest L Boyer, *Scholarship Reconsidered: Priorities of the Professoriate* (Princeton, New Jersey: Carnegie Foundation for the Advancement of Teaching, 1990).

- Employing methods of evaluation that are sensibly related to the course objectives
 - Development and construction of classes that meet the overall Program goals for Performing Arts majors/minors as well as for non-majors/minors
 - Inclusion of writing, performance and other forms of expression as a significant portion of courses being taught
 - Providing thoughtful and helpful feedback to the students about their progress in the course
 - A willingness to develop and offer new courses in areas that the Program deems necessary
 - Posting and regularly holding office hours at times that are reasonably accessible for students
 - Being open and responsive to concerns about areas where the professor might need improvement in her/his pedagogy
- Active involvement in Program, School, College and community service activities;
 - Clear evidence of an understanding and modeling of Program standards of professional deportment in such areas as collaboration, punctuality, sensitivity to the concerns and efforts of colleagues and students, and similar best practices of the performing arts industry;
 - A comprehensible and documented record of active and ongoing scholarship, artistic or creative production and professional development, including but not limited to:
 - Publication of a book with a recognized press in one's field or the equivalent in scholarly articles, especially peer-reviewed articles in scholarly periodicals or edited volumes;
 - Professional presentations, conference leadership, critical and book reviews, etc.
 - In recognition of the difficulties attendant to defining "excellence" as it pertains to artistic and creative production, the following are offered, as a non-exhaustive list of reasonable examples:
 - Choreographing, directing, designing, performing or technical directing as part of a series of public performances presented at on- and off-campus venues;
 - Choreographing, directing, designing, performing or technical directing a performance for a film, television or other broadcast medium;
 - Musical composition or directing/conducting as part of a series of public performances presented at on- and off-campus venues or for a film, television or other broadcast medium;

- Composition and publication, either in print or through public performance or both, an original dramatic script, musical score or similar work;

Videotapes, DVDs and still photographs, along with journalistic critical reviews of performed works, will be considered as appropriate documentation of artistic creative production, as will audience surveys for granting agencies and similar instruments. The ephemeral nature of artistic creative production in the performing arts renders the evaluation of these works problematic. The full intent and effect of the research and creative process can be fully measured only by direct, personal experience of a performance.

To minimize this issue to as great an extent as possible, Program Faculty make their best efforts to attend colleagues' productions and performances, and recommend that peers from outside the faculty also be invited to attend and respond critically to the works. The program holds a reasonable expectation that the School and/or College will provide appropriate financial and logistical resources to support this recommendation.

10.2 In addition to College and School standards, Promotion to Associate Professor in Performing Arts should be based on:

- Commitment to, and demonstration of excellence and innovation in teaching;
- Participation in the development and leadership of the program;
- Involvement in Program, College-wide, or professional service activities; and
- A continuing and expanding record of active and ongoing professional development, scholarship and artistic or creative production whose significance and excellence is recognized by one's academic or professional peers, such as peer-reviewed journals or juried exhibitions, or by reviewers or critics of statewide, national or international stature.

10.3 Promotion to Professor in Performing Arts should be based on a distinguished record of:

- Leadership and excellence in teaching and teaching innovation;
- Leadership in Program, College-wide, or professional service activities;
- A continuing and expanding record of active and ongoing professional development, scholarship and artistic or creative production whose significance and excellence is recognized by one's academic or

professional peers, such as peer-reviewed journals or juried exhibitions, or by reviewers or critics of statewide, national or international stature, and whose accomplishment demonstrably furthers the missions of the Program, the School and the College.