**THEATRE ARTS – Guidelines for Promotion and Tenure**

Revised and approved by the Department Head and faculty, April 26, 2016

 ***I. General College and University P&T Policies and Procedures:***

See Article 20 of the Collective Bargaining Agreement with United Academics.

***II. Theatre Arts Guidelines***

The following guidelines provide a specific departmental context within the general university framework for promotion and tenure of faculty. The guidelines that apply to the candidate’s promotion file are generally those in force at the time of hire or at the time of the most recent promotion.

**RESEARCH**

The Department of Theatre Arts honors the tradition of university faculty publishing their work and we interpret “publish” to mean “to make public” in a meaningful way. In Theatre Arts, creative production is a requirement for tenure coequal with scholarly publication.

Scholarly publication should advance original research which has been peer-reviewed for journals or books clearly important to the larger field. That is, the quality of the publication is as important as a quantity of publications which were not peer-reviewed or do not advance original research. In some cases textbooks of substantial research breadth or original methodology are also highly valued. Candidates for tenure and promotion will present published work as part of their dossier for external review.

Creative production should also advance original research and be reviewed by professionals in the appropriate field. Professional reviews for design, dramaturgy, directing, playwriting, and sometimes acting should be arranged by the Department Head for each University Theatre production during the period of review. These professional reviews will be kept confidential. Faculty may provide a brief (one-page) statement of intentions or limitations to the Department Head to pass on to the professional reviewer as additional context. These statements will be attached to the letter of review. Faculty should not solicit additional or competing reviews, though unsolicited letters and local press may be included in the supplemental file. As Design faculty are less likely to be publishing articles or essays for anthology, evidence of the research and illustration of final product should be included in the file. Renderings or photographs of designs singled out for special commendation in national journals or books should count as publication.

In both scholarship and creative work, the Department of Theatre Arts looks not only to the quality of the publication or production record but also to the rate of productivity. Consistent or steadily excellent scholarship and creative production is more important than singular accomplishment or erratic achievement. For both published scholarship and creative work, both the intrinsic quality of the work and the quality of the venue (e.g. producing company, publisher, journal, etc.) will be significant factors in evaluation.

For scholarly publication, a basic measure would be publication of one book during the period of review or one juried article or anthology essay published for each of the years leading to tenure review. Again, review will include attention to and evaluation of the quality of the research and publication as more important than the quantity of publications.

Design faculty typically design an average of two UT productions per season. Faculty who direct typically direct one mainstage production (in the Robinson theatre or Hope theatre) at least every other year, if not annually. Faculty who are not directing in a given season should make some significant contribution to the season in another way (dramaturgy, playwriting, acting). This is the minimum expectation. Off-campus venues such as local Eugene productions are valued as additional exposure and experience and may, in some cases, yield note for exceptional excellence or unusual regional attention.

As professional theatre is not a business that faculty may easily access at the most nationally notable levels, without extensive release time from teaching and advising, creative production is not to be expected to include work comparable to what a full-time practicing professional for a regional or repertory company might do. Nor are our faculty geographically situated to sustain the same kinds of professional associations or build similar professional reputations as theatre faculty in comparable institutions located closer to the networks of metropolitan or east coast professional theatres.

For Theatre Arts, in addition to at least five external review letters, professional artists are solicited to write review letters addressing particular design or directing efforts that the candidate is undertaking for University Theatre productions. The Department Head, in consultation with the junior faculty member, arranges for a professional theatre artist to attend and report candidly their views on the faculty member’s creative work (design, directing, dramaturgy, playwriting, acting). These letters, in addition to senior faculty consensus based on experience of working in collaboration with the designer or director, form the basis of evaluation of artistic achievement. Local newspaper reviews or unsolicited/solicited letters from audience members regarding a particular design or directed production have far less weight in forming an evaluation of artistic achievement.

For both creative production and scholarly publication, awards or honors should be listed and their relative measure of recognition or achievement briefly explained in their personal statement for tenure review. Professional standing or impact on the field may be measured by significant appointments to national conference organizations – though these more typically enhance a candidate’s credit in service. For designers, juried exhibitions and presentations for, and in some cases invitations to juried symposia are special measures of national or international value of the design work. Special care for junior faculty should be taken to not take on conference work or editing positions if they will in any way diminish ongoing and active scholarship and/or creative productivity.

In order for any publication, but especially book publication to be counted towards promotion, the manuscript must be complete, accepted by a publisher, and “in production.” The University of Oregon’s Associate Provost defines “in production” as the completion of all work on the manuscript by the author, including all revisions. Similarly, articles and book chapters must either be “in print” or “forthcoming” in order to count towards a faculty’s publications. ”Forthcoming” means that an article or book chapter has been accepted for publication and requires no further revisions or editing of any kind. A letter to this effect from a journal editor or editor of a volume of essays for each “forthcoming” publication is recommended. Generally, it is expected that the book should be “in production” and that each listed article or book chapter should be “forthcoming” by the time the candidate meets with the Dean in order for the publications to count fully towards promotion.

**TEACHING**

The department of Theatre Arts is committed to excellent teaching in all assigned courses as well as in mentorship arrangements that extend beyond the traditional classroom. In assessing teaching quality, the department relies on the following:

* numerical evaluations should be weighted in terms of percentage of response, and are expected to most often meet or exceed the departmental mean.
* signed comments from student evaluations are reviewed for how they illuminate the numerical scores and may carry additional importance if they help to define a pattern found across courses or terms.
* faculty review of numerical and written evaluations should take into consideration the clear differences between studio and lecture teaching, as well as the expected difference in rigor between lower and upper division courses.
* course evaluations with a low percentage of responses will not be regarded as having the same weight or value as scores and comments from higher response rates.

Quality of Classroom Teaching

Faculty and Department Head review of the quality of teaching for tenure and promotion and review will include assessment of the following – across evidence in evaluations, enrollment records, and peer evaluations:

* organization of course schedule and syllabus, with clear expectations of student performance and evaluation criteria
* use of classroom time, including assignments, reading loads
* preparation and evidence of research for preparing new courses, particularly graduate seminars and upper division advanced courses
* innovation or special achievement in redesigning core courses - awards and other commendations

Peer Evaluations

The university has initiated a policy of peer review and evaluation of teaching in order to provide comprehensive and convergent evidence of faculty’s teaching effectiveness. Each tenure-track faculty member must have at least one course evaluated by a faculty peer during each of the three years preceding the faculty member’s promotion and tenure review. Each tenured faculty member with the rank of associate professor must have at least one course evaluated by a faculty peer every other year until promotion to full professor.

Theatre Arts guidelines for Peer Evaluation require observation of at least two class meetings in the ten weeks of a given course. Faculty being reviewed should make available a syllabus and any other materials (exams, assignments) relevant to the meetings observed

Junior faculty preparing their tenure case should list (either within the CV or separately) all courses taught during the period of review and offer brief description of courses which are new to the department or especially innovative. In the candidate’s personal statement, special care should be taken to make clear the relationship between the candidate’s research/creative production and teaching.

A list of guest lecture or workshops for other departments or universities, especially as they contribute to ongoing interdisciplinary collaborations or associations of value to the university community or regional/national reputation, should be included in the CV.

Letters of Support

Letters from faculty or other colleagues/students on campus or outside of the university which attest to teaching guest lectures, workshops or other kinds of mentorship will not weigh significantly in evaluation of a candidate’s teaching, especially if they are solicited or take on an obvious tone of advocacy. Unsolicited, objectively evaluative letters can be helpful, however, in further detailing a candidate’s interdisciplinary collaborations, and trajectory of research/creative production.

Graduate Supervision and Committee Work

Un-tenure junior faculty are not expected to mentor or serve as chair for more than one dissertation or thesis at a time. They may serve on several committees, but it is important that such work does not defer or slow their research/creative production or classroom teaching. Design faculty receive extra credit for serving on M.A. committees, when needed.

Faculty must be active in mentoring, including mentorship of directing and design projects, for graduate students, and including temporary assignment as adviser to new graduates in their first year.

Undergraduate Supervision

All faculty are assigned students to advise and are responsible for keeping in good contact. Faculty should be advising undergraduates to make plans for graduation that include the balances of production work, study abroad plans, and proceeding through the introductory to advanced courses of the major, as well as general university requirements.

All faculty are expected to post regular office hours every term and to make these known to their students on the first day of class, preferably printed in the syllabus.

All faculty also mentor and advise students in production for University Theatre as well as in independent projects for the Pocket Playhouse or Honors College thesis. Production, especially for University Theatre, should be seen as an ongoing laboratory beyond the classroom, in our shops and rehearsals as well as weekly production meetings scheduled by the Technical Director.

**SERVICE**

Service plays an essential role in promotion considerations and distinguishes between the requirements for promotion to Associate Professor and Full Professor. The Department of Theatre Arts is a small department in number of faculty, servicing four degree programs and a full production season. It is vitally important that Theatre Arts faculty participate responsibly and cooperatively in departmental governance beyond just weekly faculty meetings or University Theatre assignments. The common goals of the Department’s programs, goals most often defined by what the faculty collectively agree is best for our students, should be as important in an individual faculty member’s decision-making as his or her personal research and/or creative agenda. Our department expects that faculty will model the flexibility and cooperation in teamwork we want our students to adopt.

Service to the department, in faculty governance and University Theatre, are considered enough for junior faculty prior to promotion and tenure. For associate professors, however, university committee work, leadership in professional organizations at the regional or national levels, or significant administrative service are very important to post-tenure full professor reviews.

Community Service for our department is often folded in to what we do on a regular basis. Our role in the community of theatre makers for the Eugene- Springfield area has been described as the “mother-ship” – sharing materials, faculty and student expertise with many theatre and education organizations in the community over many productive years. Our productions attract about 50% public subscribers for attendance. Our productions also devote two or three performances to raising funds for a new charity every year. Even so, faculty outreach to community organizations, volunteering to teach a workshop or lead a discussion, sharing our expertise when invited, are valued and should be noted in any case for review. As with so many other areas for evaluation, if a candidate’s community outreach clearly extends to a sustained relationship or new set of ongoing projects, such service is most valued. Community contacts or events which are singular or do not seem to foster further relations or sustained research is less valued.

**Equity and Inclusion**

As stated in the collective bargaining agreement, (Section 12, Article 20) all statements for any review case (promotion and tenure, promotion to full, contract renewal, annual reviews) **“should also include discussion of contributions to institutional equity and inclusion.”**

**II. Proportional Weight**

Section 4 of Article 20 of the CBA with UA indicates that promotion and tenure

 criteriashould indicate proportional weight for each of the following:

* “Sustained high-quality, innovative scholarship in the faculty member’s discipline, demonstrated through a record of concrete, accumulated research or creative activity” (Research: 40)
* “Effective, stimulating teaching in courses taught and in contributions to ensuring academic success for undergraduate and graduate students, as applicable” (Teaching: 40)
* “On-going, responsible service and leadership to the faculty member’s students and department, the university, the community, and the faculty member’s professional discipline more broadly” (Service: 20)

In the Department of Theatre Arts it is important to note that some faculty positions include job responsibilities which weigh differently, owing mainly to reduced teaching loads in balance with increased service loads. This should be taken into account in all review reports with clear explanation of the difference in expectation. (For more detail, see *TTF Workload Responsibilities* for Theatre Arts.)