

Department of Theatre Arts Departmental

Application of Criteria

I. PRIMARY DUTIES: CLASSROOM AND RELATED ACTIVITIES FOR TENURE-TRACK AND TENURED FACULTY

Evidence of satisfactory accomplishment in the area of teaching/primary duties may include but is not limited to the following:

1. Satisfactory course outlines, syllabi, and handouts .
2. Student evaluations indicating satisfactory accomplishment.
3. Satisfactory evaluation by peers.
4. Satisfactory evaluation by the department chair.
5. Advising student(s) with satisfactory advisee evaluations, and/or other supporting documentation.
6. Appropriate methods of evaluating student knowledge and skills.
7. Mentoring students through work on departmental productions or theatrical events such acting or design scholarship events at KCACTF, Theatre History Research Symposium, All Night Play Festival, etc.
8. Attending teaching-related conferences, workshops, seminars, or lectures on or off campus.
9. Coordinating guest lecturers or guest artists.
10. Application of technology in the teaching and learning process.

Evidence of highly effective accomplishment in the area of teaching/primary duties may include but is not limited to the following:

1. Highly effective course outlines, syllabi, and handouts.
2. Student evaluations indicating highly effective accomplishment.
3. Highly-effective evaluation by peers.
4. Highly-effective evaluation by the department chair.
5. Advising students with highly effective advisee evaluations, and/or other supporting documentation.
6. Appropriate methods of evaluating student knowledge and skills.
7. Mentoring students through work on departmental productions or theatrical events such acting or design scholarship events at KCACTF, Theatre History Research Symposium, All Night Play Festival, etc.
8. Attending teaching-related conferences, workshops, seminars, or lectures on or off campus.
9. Evidence of continued education and experience in the contemporary theatre.
10. Coordinating guest lecturers or guest artists.
11. Teaching and/or coordinating supplemental learning experiences such as field trips and performance seminars.
12. Directing independent studies at the undergraduate level .
13. Application of technology in the teaching and learning process.
14. Receiving funding, such as a Redden Grant, to enhance student learning

15. Participation in teaching or other primary duties on an interdisciplinary, interdepartmental, or intercollegiate basis.

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Evidence of superior accomplishment in the area of teaching/primary duties may include but is not limited to the following:

1. Highly effective course outlines, syllabi, and handouts.
2. Student evaluations indicating superior accomplishment.
3. Superior evaluation by peers.
4. Superior evaluation by the department chair.
5. Advising students with superior advisee evaluations, and/or other supporting documentation.
6. Appropriate methods of evaluating student knowledge and skills.
7. Mentoring students through work on departmental productions or theatrical events such as acting or design scholarship events at KCACTF, Theatre History Research Symposium, All Night Play Festival, etc.
8. Attending teaching-related conferences, workshops, seminars, or lectures on or off campus.
9. Evidence of continued education and experience in the contemporary theatre.
10. Coordinating guest lecturers or guest artists.
11. Teaching and/or coordinating supplemental learning experiences such as field trips and performance seminars.
12. Directing independent studies at the undergraduate level .
13. Application of technology in the teaching and learning process.
14. Receiving funding, such as a Redden Grant, to enhance student learning
15. Participation in teaching or other primary duties on an interdisciplinary, interdepartmental, or intercollegiate basis.
16. Pursuing an advanced degree in the field with clear evidence of progress toward the degree.
17. Awards for teaching excellence .
18. Participating in curriculum revision and development including activities such as proposing a course that is approved by the Theatre Department and College of Arts and Humanities curriculum committees.
19. Teaching Honors courses, with superior evaluations.

#### 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. In the case of technology-delivered classes, faculty will submit representative course materials and resources available online.

2. Tenured faculty not applying for promotion or P.A.I. must prepare an annual, concise summary of their teaching activity. This summary should document each course taught and include student evaluation scores of at least one course taught each semester as applicable. Representative teaching materials similar to those in 1 above should be retained by the

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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. Unit B peer evaluations may be used in addition.

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.

d. In the case of technology-delivered classes, tenured/tenure-track faculty will invite the chair and a tenured/tenure-track member of the department chosen by the instructor into their course on the CMS at a time of the instructor's choice in order to examine the course materials, resources, and student work available online.

2. Tenured faculty not applying for promotion or P.A.I. must present:

a. an annual, concise summary of their teaching activity, mentioning at least two courses taught in the evaluation period. Summary should include Purdue evaluation scores for at least one class per semester, if applicable. Representative teaching materials similar to those listed 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. If Purdue average is above 3 in a 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. If a course receives an overall Purdue score of 3 or below, the evaluation and student comments should be submitted.

b. A minimum of one peer evaluation for every three years of teaching. Peers should come from within the Department.

3. Tenured faculty applying for promotion or P.A.I. must present:

a. All Purdue evaluations for courses taught in the period since last promotion or P.A.I. If any course has received an overall Purdue score of 3 or below, the evaluation and student comments should be submitted.

b. A minimum of one peer evaluation per year and a minimum of two Chair evaluations from promotion period. One chair evaluation must be from the year of

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application. Evaluations should come from both the classroom and production area. In all cases, peer and chair evaluators are encouraged to include discussion of syllabi, handouts, graphics, digital materials, and/ or similar classroom learning materials.

c. Evidence of scholarship and research both inside and outside the department.

d. If the faculty member has received more than 6 CUs in a year for directing, designing or performing in a Departmental production, they must submit one production evaluation from a peer, the chair, or evaluator for that year.

Definitions and clarifications for I-B

i. A "peer" is defined as any faculty member in Unit A 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.

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, he/she should endeavor to choose as wide a variety of peers as possible.

vi. Peer evaluations may also be given for the production process.

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, the number of students enrolled, and the aggregate of other materials and evaluations presented. Course evaluations provide essential feedback from students about their experience in our classes. However, there is substantive research that shows that student evaluations are often influenced by factors other than the quality of instruction, particularly the race, gender, and sexual orientation of the instructor; the perceived level of difficulty of the course; and whether the feedback is given by majors or non-majors. In addition, online courses typically receive a low rate of return on evaluations, for reasons unrelated to the quality of instruction. The Department takes student feedback seriously when considering evaluation, but is aware of their shortcomings.

## I. (Continued) PRIMARY DUTIES: PRODUCTION-RELATED ACTIVITIES FOR WHICH CUs ARE ASSIGNED

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CUs are assigned for the execution of production-related primary duties in the areas of directing, dramaturgy, acting, choreography; 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. Research materials compiled in the pre-production phase
  - 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
  - i. Performance evaluation from collaborators (designers, choreographers, musical directors)
2. Designers: The range of materials that designers may present to document their activities includes, but is not limited to:
- a. A list or summary of activities/tasks during the execution phase;
  - b. Research materials compiled in the pre-production phase
  - b. A schedule showing supervision of dress and technical rehearsals;
  - c. Construction documents; patterns, renderings, CAD, drafting, etc.
  - d. Peer visit(s) conducted during any portion of the execution phase (See note in "g" directly above.)
  - e. Chair visit(s) to the shop.
  - f. Performance evaluation from the director

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

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Because faculty members are working with students during this phase, criteria for evaluation of directors, designers, dramaturgs, actors, and choreographers are similar 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
3. Effective teaching devices observed in use
- 4 . Evidence that students are absorbing and profiting from the instruction;
- 5 . Evidence that the instructor has current knowledge of methods used in the contemporary theatre
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, actors, 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 extra-departmental productions (which are non-CU bearing but can be counted as part of that faculty member's Research/Creative Activity), should 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 lay-man's terms. That is, what did these choices contribute to the production?

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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/Collaborator evaluation of the pre-production and the post-production phases should include but are not limited to such considerations as:

1. Directors:

- (a) Defensible interpretation of the script
- (b) Effective use of the ground plan to form interesting and varied movement
- (c) Effective use of theatrical space in terms of actors, setting, costumes, light, and properties
- (d) Effective and varied composition and execution of stage pictures
- (e) Effective use of actors to create the world of the play
- (f) Evidence of effective and respectful actor coaching
- (g) Actors' understanding of the play and character
- (h) Overall effectiveness of director's choices
- (i) How well the play held spectators' attention
- (j) Effectiveness of the director's work in training students for future endeavors
- (k) Effectiveness of the director's work in contributing to the department's on-campus mission
- (l) Effectiveness of the director's work in contributing to the department's community outreach mission

- (m) Professionalism in providing a positive collaborative atmosphere with both internal and external colleagues and students
- (n) Demonstration through the process of a knowledge of theatrical modalities and standards used in the contemporary American theatre

## 2. Actors

- (a) Strong interpretation of character work
  - (b) Effective use of acting pedagogy to make performance choices in rehearsals and performance
  - (c) Effectiveness of the actor's work in rehearsal preparation to contribute to the collaborative nature of the production
  - (d) Effective contributions to character research, blocking and other performance choices to help build the production
  - (e) Demonstrating ongoing professional use of vocal and physical warmups
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- (f) Exhibiting professionalism in collaboration with internal and external colleagues and students
  - (g) Effectiveness of the actor's work in contributing to the Department's on-campus mission
  - (h) Effectiveness of the actor's work in contributing to the Department's community outreach mission
  - (i) Professionalism in collaborating with both internal and external colleagues and students
  - (j) Demonstration through the process a knowledge of theatrical modalities and standards used in the contemporary American theatre

## 3. Designers:

- (a) Strong research materials in support of the pre-production phase
- (b) Execution of ground plans, white models, light plots, renderings, costume collages, etc. to guide collaboration in pre-production phase
- (c) Effectiveness of design in regard to director's needs and concept
- (d) Effectiveness of design in relation to concept (style or mood or spirit)
- (e) Effectiveness of design in relation to theatrical space
- (f) Effectiveness of design in establishing time period, locale, season, personality, socioeconomic status, occupation, etc.
- (g) Effectiveness of design in regard to other design elements
- (h) Effectiveness of design in regard to actors' needs
- (i) Effectiveness of design in regard to time and fiscal/staffing budgets
- (j) Effectiveness of the designer's work in contributing to the Department's on-campus mission
- (k) Effectiveness of the designer's work in contributing to the Department's community outreach mission
- (l) Professionalism in providing a positive collaborative atmosphere with both internal and external colleagues and students
- (m) Professionalism in taking and implementing director notes
- (n) Demonstration through the process a knowledge of theatrical modalities and standards used in the contemporary American theatre

3. Other: choreographers, 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 extra-departmental productions will be evaluated similarly to 1 through 3 above.

#### 4. Dramaturgs/Theatre Historians/Theatre Criticism

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(a) Strong research materials in support of the pre-production phase of performances as well as rehearsal materials

(b) Creation and execution of lobby displays and playbill materials

(c) 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.

(d) Documented activities as an editor or editorial consultant, including web-related activities.

(e) Documented activities as a reviewer, evaluator, respondent, or adjudicator of theatrical productions

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. Participation in professional workshops, panels, professional meetings or conferences where the individual is a presenter, panelist, coordinator, moderator or similar;

5. 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;

6. Documented activity as a supervisor of student creative activities (e.g., supervision of design, directing, choreography, and honors projects);

7. 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

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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

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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.