CRITERIA FOR ACADEMIC RANK AND TENURE
DEPARTMENT OF THEATRE AND DANCE

Notes to the Candidate

- The Department considers the M.F.A. to be distinct from but equivalent to the Ph.D.

- The Department will carefully balance qualitative and quantitative measures in assessing the Candidate's promotion and tenure application.

- The Department considers academic scholarship as distinct from but equivalent to the research, reading, and study which supports and nurtures our artistic endeavors. The Department holds both the study of and the making of theatre and dance as contributions central to the Department's missions and the Candidate's professional growth. The Department will therefore consider, in assessing the Record of Service, documented evidence of the Candidate's professional growth through accomplishments focused primarily on traditional scholarship, primarily on artistic applications of that scholarship (including professional technical theatre applications), or combinations thereof.

- The Department considers guidelines recommended by the Association for Theatre in Higher Education (ATHE), the National Dance Association (NDA), the National Association for Schools of Dance (NASD), the National Association for Schools of Theatre (NAST), and the United States Institute of Theatre Technology (USITT) as exemplars for assessment and evaluation of creative activity. These guidelines include but are not limited to:
  - Written peer evaluation by faculty or professionals from outside the university (NOTE: The Department of Theatre & Dance recognizes outside professional peer review as the Gold Standard for assessing success in Scholarship and Professional Development. Therefore, the Department will seek out and fund no less than two outside professionals to write peer evaluations of faculty-directed, choreographed, and designed creative activity each academic year.);
  - Systematic evaluation by the Department Chairperson;
  - Written peer evaluation by departmental colleagues or other university colleagues
  - Other written evaluations of work, including but not limited to media reviews, unsolicited correspondence, and other less formal forms of documentation;
  - Self-analysis of the Candidate's creative activity.

- As a general principle, the Department of Theatre and Dance considers co-curricular assignments (e.g. design, shop supervision, acting, directing, dance, choreography, and so forth) distinct from but equivalent to teaching assignments with release time assigned as appropriate. However, to the extent that such efforts extend past regular teaching loads, some portions of this work may be considered as service when carefully documented as such.

- The Candidate for promotion must document a sustained record of accomplishments—that is, covering the majority of years in rank. The Record of Service documents only the Candidate's accomplishments since the last promotion. The Record of Service, furthermore, should emphasize the last four years "in rank." In addition, the Department of Theatre and Dance requires that the Application for Promotion include the Candidate's full curriculum vitae.
Areas to be considered:

- Teaching Effectiveness
- Professional Growth and Scholarship
- Service to the Department, the College, the University, the Community at large, and the Theatre and Dance Arts.

Performance Levels:

- Outstanding
- Superior
- Good
- Unacceptable

Required Performance Level For Promotion and/ or Tenure:

- **Professor and Post-Professorial Merit:** A minimum of one rating of outstanding and two ratings of superior

- **Associate Professor and Tenure:** A minimum of two ratings of superior (one of which must be in Teaching Effectiveness) and one rating of good

- **Assistant Professor:** A minimum of a rating of good in all three areas
I. EVIDENCE OF TEACHING EFFECTIVENESS

Teaching Effectiveness may be evidenced by careful documentation of . . .

1. Effective planning and preparation (e.g., student and peer review of classroom materials, examples of lesson plans, syllabi, handouts, exams, and so forth);

2. Success in the classroom (e.g., any demonstrably valid evaluation instruments or techniques approved by department);

3. Ongoing improvements in teaching (e.g., innovations in teaching techniques, faculty development clearly related to improved teaching effectiveness, expanded utilization of technology to enhance instruction, and so forth);

4. Successful supervision of students in curricular or co-curricular settings (e.g., BFA projects, independent studies, juries, graduation with distinction projects, honors projects, Southeast productions, and so forth);

5. Successful supervision of students in extra-curricular settings (e.g., interviews, auditions, graduate schools, professional internships, outside professional master classes, summer intensive programs, outside professional theatre and dance productions, conferences, and so forth);

6. Involvement in curriculum development (e.g., significant revision of courses taught, development of new courses/degree programs, development of extracurricular programs that directly relate to student training, innovations in the utilization of new technology to enhance instruction, and so forth).

Performance Levels:

- **Outstanding:**
  Well-documented quality accomplishments in at least five categories listed above – including numbers 1 and 2.

- **Superior**
  Well-documented quality accomplishments in at least four categories listed above – including numbers 1 and 2.

- **Good**
  Well-documented quality accomplishments in at least three categories listed above – including numbers 1 and 2.
II. EVIDENCE OF PROFESSIONAL GROWTH AND SCHOLARSHIP

Professional Growth and Scholarship may be evidenced by careful documentation of . . .

Category A: Primary Artistic and Scholarly Contributions

1. Scholarship, research, and study leading to pre-production planning and preparation/design, and rehearsal/construction and culminating in a theatre and/or dance production or performance with a non-academic professional organization (union or non-union affiliation with a regional, national, or international reputation) that is presented to the general public and/or juried or peer-reviewed;

2. Scholarship, research, and study leading to pre-production planning and preparation/design, and rehearsal/construction and culminating in a theatre and/or dance production or performance within Southeast Missouri State University’s Department of Theatre & Dance that is presented to the general public and/or juried or peer-reviewed;

3. Scholarship, research, and study leading to pre-production planning and preparation/design, and rehearsal/construction culminating in a theatre and/or dance production or performance in the department of another accredited university or college that is presented to the general public and/or juried or peer-reviewed;

4. Published books authored by the Candidate within the disciplines of theatre or dance or both.

5. Chapters or excerpts from a published book within the disciplines of theatre or dance or both authored by the Candidate;

6. The Candidate’s authorship of journal or magazine articles within the disciplines of theatre or dance or both;

7. The Candidate’s translation or editorship of published books, chapters or excerpts within a published book, journal or magazine articles, or other publications within the disciplines of theatre or dance or both;

8. Professional presentations (e.g. lectures, seminars, workshops, readings, presentations of papers, consultations, etc). at regional, national, or international theatre and dance conventions or forums;

1 Under points 4, 5, 6, and 7 of categories A and B, above, the type, kind, and quality of the works in evidence should be documented and supported with reference to editorial guidelines and protocols—including but not limited to peer review, prestige of the publishing house or publisher, demographics of the publisher, and the author’s intended audience. Candidates should assume that, beyond the Departmental level, committees will not possess more than cursory awareness of the works in question. Therefore, it is absolutely incumbent on the candidate to demonstrate the quality of such works through secondary sources such as peer review. The Candidate should review page 1 of this document for further suggestions and guidelines.
Category B: Secondary Artistic and Scholarly Contributions

1. Scholarship, research, and study leading to pre-production planning and preparation/design, and rehearsal/construction culminating in a theatre or dance production or both with a semi-professional or community theatre/dance organization in which the faculty was a paid professional that is presented to the general public;

2. Scholarship, research, and study leading to pre-production planning and preparation/design, and rehearsal/construction culminating in a theatre and/or dance production with a secondary school in which the faculty was a paid professional that is presented to the general public;

3. Professional presentations (e.g. lectures, seminars, workshops, readings, presentations of papers, consultations, and so forth) at state theatre and dance conventions or forums;

4. Published books authored by the Candidate and related to the disciplines of theatre or dance or both (e.g. general arts works and works in specific practical, applied, and fine arts and crafts other than theatre);

5. The Candidate’s authorship of chapters or excerpts within a published book related to the disciplines of theatre or dance or both;

6. The Candidate’s authorship of journal or magazine articles related to the disciplines of theatre or dance or both;

7. The Candidate’s translation or editorship of published books, chapters or excerpts within a published book, journal or magazine articles, or other publications related to the disciplines of theatre or dance or both;

8. Additional travel (exclusive of research, attendance, and participation in professional organizations or conferences) which contributes to professional growth as a scholar-teacher-artist;

9. Unpublished research and creative activities contributing to effectiveness as a faculty member;

10. Advanced study (e.g. private classes, high-level instruction, advanced seminars, advanced workshops, and so forth).

11. The recognition of the Candidate’s scholarly or artistic achievements by others in the theatre and dance disciplines (e.g. demonstrated by offices held, honors, grants received, or related recognitions of merit, and so forth).
Performance Levels:

- **Outstanding:**
  Well-documented quality accomplishments in **four** above listings – **at least three of which must come from Category A**

- **Superior:**
  Well-documented **quality** accomplishments in **three** above listings – **at least two of which must come from Category A**

- **Good:**
  Well-documented quality accomplishments in **two** above listings – **both of which must come from A**
III. EVIDENCE OF SERVICE TO THE DEPARTMENT, UNIVERSITY, and COMMUNITY

Service may be evidenced by careful documentation of . . .

Category A: Departmental Service

1. The Candidate’s membership and active participation on departmental committees and in departmental co-curricular activities (in agreement with the requirement of Board policies and procedures);
2. The Candidate’s participation in Department and University recruitment and retention activities;
3. The Candidate’s administrative or supervisory responsibilities within the Department;
4. The Candidate’s sponsorship of student organizations;
5. Student advising or professional counseling or both;
6. Work with alumni (e.g. artistic endeavors using alumni talent, and so forth);
7. Fundraising for scholarships, productions, special events, and so forth;
8. Other significant Departmental service.

Category B: University Service

1. Membership and active participation on College and University committees;
2. Contributions to interdisciplinary projects or programs;
3. Service to other departments and divisions of the University.

Category C: Community Service

1. Professional service to the community (e.g. service on arts councils; advisory or consultancy work for community artists or arts organizations; theatre, dance, or teaching presentations, and so forth).
2. Service to area elementary and secondary schools (e.g. advisory or consultancy work for schools, guest teaching, demonstrations, and so forth—distinct from recruiting visits).
Performance Levels:

- **Outstanding:**
  Well-documented quality accomplishments in activities in **five** Category A listings (including #1), plus achievements in **three** listings drawn from categories B or C or both.

- **Superior:**
  Well-documented quality accomplishments in activities in **four** Category A listings (including #1), plus achievements in **two** listings drawn from categories B or C or both.

- **Good:**
  Well-documented quality accomplishments in activities in **three** Category A listings (including #1), plus achievements in **two** listings drawn from categories B or C or both.