

**School of Theatre and Dance  
College of The Arts  
University of South Florida**

**Criteria for Promotion and Tenure**

The role of a faculty member requires activity in a number of areas including teaching, creative work/scholarly research, and service. These are connected in many ways, mutually reinforcing and jointly forming an interactive whole. The School of Theatre and Dance undertakes the annual evaluation of faculty performance in these areas in compliance with the BOR-UFF Agreement. The evaluation, based on the criteria developed by the faculty, takes into consideration documented performance and assigned duties. The criteria are consistent with the goals and mission of the University, the College and the School as well as the Tenure and Promotion Guidelines of the University and the College. They reflect, too, concern with upholding the highest possible professional standards and recognizing excellence in all areas of evaluation.

The School of Theatre and Dance is committed to attracting and retaining faculty of exceptional merit whose contributions to the fields of theatre and/or dance are recognized nationally and internationally. The theatre faculty include individuals with expertise in theatre design and technology, performance, and theatre studies (e.g., literature, history, theory, criticism). The dance faculty include individuals with expertise in dance technique, choreography, and dance studies (e.g., history, theory, pedagogy, dance science). Candidates for tenure and promotion are expected to meet or exceed the standards in all areas of professional review as set forth in the University Tenure and Promotion Guidelines.

In the evaluation process for tenure and promotion, the School recognizes that members of its faculty are involved in diverse areas of specialization in both teaching and research. This diversity is viewed as a major strength of the School as it provides students with a wide range of educational experiences.

In terms of scholarly and creative activity, theatre faculty are expected to maintain active involvement in the creation of theatre – performance, direction, design – and/or research and publication. Dance faculty are expected to maintain active involvement in the performance of dance – choreography, re-staging, performance – and/or research and publication. The School acknowledges that creative activity and teaching are intertwined and, therefore, places great value on creative activities undertaken on campus. Activities such as directing, designing, and performing in works of theatre and choreographing new works and reconstructing dances all of which are performed by students in the program not only provide students with enriching, challenging performance opportunities, but also contribute significantly to the faculty member's creative growth and artistic development. They also increase the School's visibility and enhance its reputation. This activity is considered primarily as teaching, but may also be considered in the evaluation of research – particularly when the work is presented or reconstructed in another venue, is presented at a national or international conference or festival, wins awards, or is the subject of an article or citation in a scholarly or professional journal. To proceed towards promotion and tenure, candidates are evaluated on their diverse career paths by the Director, the tenured faculty, and external evaluators. This document is designed to detail the three areas of evaluation, and in so doing, provide guidelines for the candidates as they work toward the achievement of promotion and tenure.

## EVALUATION OF RESEARCH

Research will be evaluated by tenured faculty and will include:

1. Examination and consideration of materials presented by the candidate,
2. Assessments of External Evaluators,
3. Director's evaluations,
4. Peer Review Committee evaluations,
5. Self-evaluation.

The School of Theatre and Dance considers research in two equally valued areas: creative research and scholarly research. These areas are not mutually exclusive and often overlap in practice. In both instances, the School of Theatre and Dance examines both quantity and quality, although quality, not quantity, is paramount for consideration of impactful and significant research for tenure and promotion. Candidates whose work demonstrates truly superlative quality may be advanced with lesser quantity. The evaluation of in-field specialists who can articulate the established markers of a given field -- as represented by peer review reports, external review letters, and tenure and promotion committees -- is the best assessment of the quality and impact of a candidate's research.

Faculty are expected to establish a record of achievement and evidence of sustained and ongoing research. The candidate's research should show a sense of overall direction and coherence, and make a contribution to the field. The candidate's record should represent a pattern predicting a career of accomplishment and productivity with high impact within the discipline.

### **Scholarly Research:**

The School expects that faculty engaged in scholarly research will demonstrate that through publication; however, the School does consider and value the non-published presentations at professional meetings to be valid indicators of scholarly activity because there are so few journals and publishers devoted to the disciplines of theatre and dance.

Peer-review defines the standard of excellence in scholarship, though research activity not vetted by peer review may also indicate significance and impact on the candidate's field. The value of a peer-reviewed publication is based on its esteem within the field, regardless of whether it is published in print or digital format.

Scholarly activities prior to the tenure-earning years should be considered as evidence of sustained productivity and impact, supplementing the requirements below.

Tenure and promotion requires either a refereed scholarly monograph accepted for publication or a series of peer-reviewed articles.

A refereed scholarly monograph accepted for publication: A book is considered to be accepted once the completed manuscript has been through the peer review process and the press's editorial board has accepted the book for publication.

In the fields of theatre and dance, as in most humanities disciplines, a first book is typically a revised dissertation.

A series of peer-reviewed articles: Articles must be substantive and important contributions to the field, such that they could be considered to have the equivalent impact of a book.

Whether a body of well-placed articles and book chapters should count as a book also depends on the overall research picture of the tenure candidate, such as receipt of competitive grants, evidence of further research projects (for instance, manuscripts whether or not under contract with a publisher), significance of journals in which articles have been placed, and important conference activity.

Solicited articles/essays/chapters can be strong indications of the impact of a candidate's work on her/his field; the quality, importance, and visibility of the anthology or journal should be considered in measuring the impact of these publications. Such solicitations often indicate the candidate's prominence in the field.

Faculty focused on scholarly research are expected to demonstrate a record of sustained and ongoing research. In addition to the necessary record of publication described above, scholarly presentations at major conferences are indications of a significant research agenda, scholarly productivity, and impact on the candidate's field.

Participation in major conferences in one's field and discipline are an essential part of scholarship, especially for junior scholars who are building a body of work and developing a research profile in their fields. Presentations at professional societies and specialized symposia make other scholars aware of one's research, help the candidate develop mentor relationships within her/his field, build an audience for her/his work, and provide a means of getting feedback from senior scholars and of measuring oneself against the standards of the field. Scholarly presentations in key venues are important demonstrations of a developing research agenda and an active presence in the candidate's field.

Other indications of ongoing research and impact in one's field include the following:

- Edited books
- Annotated translations or collections of primary documents
- Translations of a scholar's published work
- Book reviews
- Performance/production reviews
- collaborative and coauthored scholarship, with clear definition of the candidate's role and contribution to the work.

- Invited keynote speeches, presentations, workshops, lecture/demonstrations, master classes, and seminars at other universities, research institutes, conferences or festivals regionally, nationally or internationally
- Internal and external grants
- Requests to review grant proposals, articles, and book manuscripts for fellowship juries, journals, and presses
- Essays or articles in conference proceedings
- Editorships or membership on an editorial board for scholarly publications and presses
- Awards and prizes
- Articles and reviews that are not peer-reviewed if they have impact on the candidate's field of research
- Publications in encyclopedia, dictionaries, reference guides
- Textbooks

**Creative Research:**

The creative research accomplishments of faculty who work primarily in the studio areas and are practitioners of the art (directors, choreographers, répétiteurs, producers, curators, performers, designers, technologists, voice, speech and movement coaches, fight choreographers, dramaturgs, playwrights) are considered equivalent to scholarly research in value to the School. Just as scholarly work must be disseminated through publications or presentations at professional meetings, creative research must be disseminated through production.

Because of the interdisciplinary nature of the performing arts, creative work for faculty in both theatre and dance may be in multiple art forms: theatre, dance, opera, film/video/digital media, and performance art.

Because both theatre and dance are collaborative art forms, have a substantial subset of specializations in the disciplines, and faculty often have expertise in more than one specialization, it is understood that the research trajectory may expand beyond one specialization.

The School expects the faculty to work professionally on regional, national and international levels; however, it recognizes the difficulty faculty have in producing their work outside the University because of teaching and service obligations mandated by their academic year contracts. Thus the School places a greater emphasis on the impactful quality rather than the quantity of professional creative work.

Creative work that is developed on campus and which involves students in the process is typically considered as teaching; however, there are multiple exceptions to this. If the work is created primarily as a part of the School's production season and is not also presented regionally, nationally or internationally, or does not receive critical recognition beyond the regional level it will be considered as teaching. If the creative work is developed on campus but specifically intended to reach an audience on

a national or international level, it will be considered as creative research. It is incumbent on the candidate to articulate this distinction when including on-campus creative work for consideration as creative research. The recognition of this need to consider on-campus creative work in the creative work of the faculty is consistent with the opinions of the National Association of Schools of Theatre, the National Association of Schools of Dance, and the United States Institute of Theatre Technology.

Where feasible, qualified viewers of production work and performances will be asked to write evaluation statements concerning specific aspects of the creative product. Similarly, recognized experts in the field who have the opportunity to observe the ongoing process of creative projects will be asked to offer assessments. Faculty are urged to submit succinct written narratives about their creative process in production.

Faculty focused on creative research are expected to demonstrate a record of sustained and ongoing research. Indicators of ongoing research and impact in one's field include the following:

- Creative work in professional venues, for professional companies, and for other universities. Evaluation considers a significant number of factors which may indicate the quality:
  - regional, national or international recognition of the venue, company or university
  - competitiveness of the selection process, invitation, or commission
  - critical recognition, awards, or honors received
  - size and scope of the creative work
  - the level of involvement/ size of contribution to the creative work
- Presentation of workshops and/or master classes regionally, nationally or internationally
- Appearance of images, examples or discussion of creative work in print and digital media
- Development of interdisciplinary creative projects
- Evidence of scholarly research related to the area of specialization (see other indications in Scholarly Research).

### **Research Evaluators**

It is important to note that when considering a candidate's creative research, evaluators are presented with certain responsibilities unique to the fields of theatre and dance, as they are both temporal art forms and they represent a creative process that involves a dynamic relationship between multiple artists. Evaluators must be discerning enough to recognize the impact and effectiveness of the individual on the creative ensemble and visa versa.

It is also important to note that while video records of performance provide documentary evidence of the work, unless the work was designed for video, they can never fully represent the work either in theatre or dance. The essence of the artistic intention exists in the moment of performance before an audience. Although it is commonplace within the dance profession (and significantly less so in the theatre profession due to copyright restrictions) to provide video representations of work, it is important to consider the need for evaluation that involves comment on live performance.

Therefore, evaluations by individuals who experience the works in live performance should be included as a part of the dossier when available. For consideration by the research evaluators.

**EXAMPLES OF MEETING EXPECTATIONS FOR SIGNIFICANCE AND IMPACT IN RESEARCH MAY INCLUDE, BUT ARE NOT LIMITED TO:**

- A refereed scholarly monograph accepted for publication or a series of peer-reviewed articles which are substantive and important contributions to the field, or
- Creation of a sustained body of high quality research in one or more of the following areas: Choreography, Reconstruction, Direction, Performance, Playwriting, Design or Technology
- Publications, including articles, books, video and electronic media
- Presentations at professional meetings, conferences, conventions or festivals of national or international significance
- Interdisciplinary collaborative work
- Historical investigation, including restaging of significant dance or theatre works, assemblage of archival materials, and completed oral history projects
- Significant recognition in the form of reviews, competitive awards, grants, fellowships, and media coverage for research accomplished
- Invitations and commissions of significance at the national/international level.

**EVALUATION OF TEACHING**

Teaching will be evaluated by tenured faculty and will include:

1. Direct observation of teaching and studio showings/final presentations,
2. Student evaluations,
3. Instruction-related assignments including
  - a. Production assignments that include supervision of students in production and performance,
  - b. Mentoring and advising
  - c. Supervision of Directed Studies, and
  - d. Supervision of Doctoral, Masters or Honors thesis,
4. Director's evaluations,
5. Peer Review Committee evaluations,
6. Self-evaluation.

Examples of other considerations in the evaluation of teaching which may be presented by the candidate include:

1. Development of new courses and reorganization of courses previously designed,
2. Syllabi preparation,
3. Instructional methods and/or materials developed,
4. Assessment methods developed, such as term papers, quizzes, exams, final showings,
5. Innovative teaching,
6. Facilitating interdisciplinary collaborations,
7. Adaptation to new formats and media through incorporation of evolving technologies,
8. Development of regional/national/international exchange programs,
9. Joint teaching in the School, College or University,
10. Supervision of teaching and research assistants,
11. Receipt of grants related to instruction,
12. Applications for grants related to instruction,
13. Awards, honors or recognition for teaching excellence or innovation,
14. Commendations of faculty and staff colleagues, alumni, and university leaders,
15. Adoption of curricular or teaching materials at other institutions,
16. Invitations to speak, consult, conduct workshops, teach master classes, conduct residencies regionally, nationally, or internationally
17. Professional mentorship,
18. Exemplary student work and outcomes,
19. Accomplishments of current and former students,
20. Successful completion of instructional workshops, seminars, and certifications,
21. Maintaining up-to-date knowledge in one's major discipline through regular participation in workshops, seminars, conferences, festivals, etc.

**EXAMPLES OF MEETING EXPECTATIONS FOR EFFECTIVE AND INNOVATIVE TEACHING INCLUDE, BUT ARE NOT LIMITED TO:**

Demonstrating a commitment to creative and innovative development of teaching techniques and materials;

Receiving consistently excellent student evaluations and peer evaluations;

Recognition for outstanding teaching including awards, citations, and honors;

Speaking, consulting, conducting workshops/master classes nationally and/or internationally on an on-going basis;

Coaching/mentoring leading to significant success and recognition for students' performance, scholarship, or research activities at the national or international level.

**EVALUATION OF SERVICE**

Faculty must show evidence of substantive service to the School, College, University and profession. Considerations used in evaluating service include but are limited to the following:

- Director's evaluation
- Peer Review Committee evaluations
- Self-evaluation

- Letters of acknowledgement from professional organizations
- Letters of acknowledgement from community leaders for public service
- Awards and honors
- Commendations of faculty, colleagues, university leaders

**EXAMPLES OF MEETING EXPECTATIONS FOR SUBSTANTIVE SERVICE MAY INCLUDE, BUT ARE NOT LIMITED TO:**

- Authorship of a newsletter/documents
- Service on editorial review boards
- Service on state, regional or national review boards
- Leadership roles in professional organizations
- Chairing committees at the School, College or University level
- Advising student organizations
- Making significant contribution to the development or enrichment of the School, College or University through recruitment, fundraising or promotional activities
- Making significant contribution to the School through outreach activities



