

FLORIDA ATLANTIC UNIVERSITY  
**THE DOROTHY F. SCHMIDT COLLEGE OF ARTS AND LETTERS**  
**DEPARTMENT OF THEATRE AND DANCE**

## I. General

The Department of Theatre and Dance defines the tasks, activities, and goals of the academic unit and delineates all areas of shared responsibility. In the areas of Instruction, Research, Creative Activity, and Service, the candidate is made aware of his or her role within the unit through the annual assignment process. The candidate must exhibit the ability and willingness to engage in the sharing of academic, service, and administrative tasks and maintain high standards of professional integrity. The candidate's professional abilities and interaction with colleagues must also be observed and deemed compatible with the department's mission and its long-term goals. The most recent requirements for promotion and tenure are available on the college website and should be used when developing the dossier for Promotion or Tenure.

### Peer evaluation

Each year, untenured faculty will undergo peer evaluation of their teaching. These documents will be placed in the candidate's personnel file and may be used to support teaching evaluation. These evaluations are a critical tool and document of the candidate's trajectory as a scholar in their career at FAU.

### Department of Theatre and Dance - Mission Statement and Values

The mission of the Department of Theatre and Dance is to produce innovative artists and scholars through the pursuit of academic and creative excellence.

### Values:

- Engaging in the highest quality of professional training
- Providing an experiential approach to the collaborative nature of theatre and dance
- Integrating production experience with a scholarly understanding of theatre and dance as artistic forms
- Encouraging innovative exploration through classic and contemporary methodologies in theatre and dance
- Developing excellence in research and creative expression in the classroom and production process
- Promoting and celebrating diversity, equity, and inclusion
- Providing active leadership in the contribution to South Florida culture
- Engaging with our various campus and regional communities

## II. Criteria for Tenure and Promotion

In accordance with the Provost's guidelines for Appointment, Promotion, and Tenure of Faculty, "Tenure shall be considered during the sixth year of continuous service (under the last letter of offer) unless the candidate's letter of offer contains prior service credit."

Tenure at Florida Atlantic University is the recognition that the faculty member so honored is an established member of the academic profession, possessing a terminal degree or qualification appropriate to the discipline, and having clearly demonstrated the commitment and ability to continue as a scholar, contributing to the field of knowledge through original work and quality teaching.

Candidates for tenure need to have produced an original body of work that contributes to the field. Demonstration of productivity that merits tenure shall meet or exceed the guidelines set forth in Section IV of this document. Annual evaluations, reflecting assignments, provide the primary indication of professional growth leading toward tenure. It is the applicant's responsibility to explain their qualifications in detail and in a manner that a reviewer, regardless of discipline, can understand.

The awarding of tenure is based upon the judgment that the individual will have a lifelong commitment to scholarship and teaching at the university level and meet the department, college, and university needs. The individual must also have demonstrated commitment through service to the university and the community.

### III. Rank and Promotion

#### Associate professor:

An associate professor is expected to contribute more broadly to the department's instructional and service work than an assistant professor while also cultivating an active and meaningful research/creative activities agenda. The faculty member must continue to maintain overall professional excellence by making significant contributions to the life of the institution across the areas of instruction, research/creative activities, and service.

Appointment or promotion to this rank is recognition that the individual has reached a status in the discipline appropriate to a life-long member of the academic world and has clearly demonstrated ability as a scholar through research/creative activities. In addition, the candidate must have a consistently good record of teaching, evidence of improvement from the initial appointment, and commitment to service.

All candidates are expected to show scholarly or creative achievement since their appointment to FAU as assistant professors. The volume of work produced by a candidate's portfolio is fundamentally tied the other faculty, financial, and physical resources provided by the university to the department, and should be carefully considered in evaluating the quantity of work. A rank of Associate Professor should generate *at a minimum* of one work from Tier A. two Tier B items are equivalent to a single Tier A, and three Tier C items are equivalent to a single Tier A accomplishment. A case for tenure cannot be built upon Tier C activities alone. A robust case would include activities from all tiers.

#### Professor:

A professor is expected to make the most significant contributions to the department's instructional and service work, including by assuming leadership roles in these areas, while also continuing to maintain an active and meaningful research agenda. The faculty member must continue to maintain overall professional excellence by making significant contributions to the life of the institution across the areas of instruction, research/creative activities, and service.

Appointment or promotion to this rank is recognition of demonstrated significant achievement since promotion to Associate professor in the areas of research and publication, teaching, and strong service within the university and externally.

Demonstrated merit, not years of service, shall be the primary consideration in determining the case for promotion to professor. Typically, candidates will have held the rank of associate professor for at least five years.

During their time as associate professors, candidates are expected to have maintained a rigorous record of research/creative activities that is original and makes a significant contribution to the field. This record of productivity includes all items, as described in section IV below.

All candidates are expected to show substantial scholarly or creative achievement since their appointment as Associate Professors. The volume of work produced by a candidate's portfolio is fundamentally tied the other faculty, financial, and physical resources provided by the university to the department, and should be carefully considered in evaluating the quantity of work. For promotion to a rank of Professor a research and creative profile should generate *at a minimum* of two works from Tier A. Three Tier B items are equivalent to a single Tier A, and four Tier C items are equivalent to a single Tier A accomplishment. A case for promotion cannot be built upon Tier B or C activities alone. A robust case would include activities from all tiers.

#### IV. Criteria for evaluating promotion and tenure

The department's position that the Master of Fine Arts (MFA) degree is the appropriate terminal degree for faculty appointments related to creative/research activities involved in the public performance of theatrical events. The creative and research activities undertaken by faculty require substantial analysis, historical and technological research, and the synthesis of information; they result in the creation of new works of art that are widely disseminated through public performance. As many of our professional accrediting organizations do, the department maintains that the creative and research activities of performance, design, and technologies are equivalent to publication.

Evaluators using these criteria are encouraged to weigh the importance of Instruction, Creative activity, and Service considering annual assignments. While these guidelines serve as a basis for evaluation, the evaluator needs to seek evidence of expertise in current practice, the active trajectory in creative/research activity, and the promise of the candidate's future productivity and achievement. A candidate's ability to engage in off-campus research/creative activities must be weighted by the institution's ability to offer time and resources to the candidate.

The below criteria do not enumerate all possible ways of demonstrating professional development, nor is each item listed here intended as a separate requirement for tenure or promotion. These guidelines serve as the standard that the department seeks in evaluating any candidate for promotion or tenure.

##### Instruction

Candidates must show that they are effective in and committed to the university's goal of quality instruction to earn a tenure or promotion recommendation.

The activities included under instruction include all those endeavors by which a faculty member contributes to the student's learning and intellectual growth. The faculty member's performance in regularly scheduled classes must be evaluated using both student and peer assessments of the courses. Instructional development activities such as pursuing professional development of teaching activities and developing new courses or new approaches to existing courses must also be expected, especially for more experienced faculty members. Work with students outside of regularly scheduled courses is also essential in evaluating instruction; this category of activity includes mentoring graduate students in thesis preparation as well as working with undergraduate students in directed independent study, internships, labs, rehearsals, or performance.

Activities:

- a. Traditional classroom and studio teaching
- b. Masterclasses and workshops
- c. Production activity; both in rehearsal and performance
- d. Supervision of internships and graduate assistants
- e. Membership on thesis and dissertation committees
- f. Direction of independent study
- g. Contribution to the development of new or improved programs of study
- h. Assigned supervising, mentoring, and academic advising of students.
- i. Professional enhancement activities.
- j. Coaching of students for activities within and outside of the department.
- k. Establishment or management of a successful clinical or internship program
- l. Demonstrated success of current research/creative activity under one's direction, including performance and exhibitions
- m. The involvement of graduate students in collaborative research activities
- n. The incorporation of new methods, practices, and/or technologies
- o. Pedagogical scholarship including creative and effective use of innovative teaching methods and curricular innovations

Sources of Evaluation:

- a. Student evaluations (ranked within the discipline, where appropriate)
- b. Data concerning graduates and former, present, and past students as documented by the applicant
- c. Peer evaluation as specified in Section I
- d. Instructional materials
- e. Awards won
- f. Feedback on the preparedness of former students for graduate study and/or employment
- g. Student logs, creative works, and project or fieldwork reports
- h. Textbooks and other educational materials (such as content created for Learning Management Systems, e.g., Canvas, Blackboard)
- i. Development of new courses, teaching materials, or techniques.

Criteria:

- a. Content expertise—knowledge of the subject matter, including skills, competencies, advanced experience, education, and training
- b. Remaining current in the field—awareness of current trends, movements, and developments in the field, including technology and methods of communication
- c. Instructional delivery skills—ability to communicate clearly, create environments conducive to learning, and use appropriate and varied teaching methods.
- d. Instructional design skills—knowledge and ability to design syllabi with clear course objectives, specified materials, activities, and experiences that are conducive to student learning
- e. Instructional stimulation skills—the ability to stimulate critical thinking and creativity
- f. Service through instruction—includes participation in activities such as direction of independent study projects, lectures, workshops, adjudications, etc.
- g. Course management skills—make efficient use of class time, be organized, and handle classroom dynamics, interactions, and problematic situations (e.g., academic dishonesty, tardiness, injuries, conflicts, etc.), appropriately.
- h. Evaluation of students' work—provide assessment procedures that are in line with course objectives, provide constructive and timely feedback on student work, and ensure there is fairness in the student evaluation and grading
- i. Faculty/student relationships—display a positive and respectful attitude toward students, show interest and concern for students by being approachable and available; present an appropriate level of intellectual or creative challenges and sufficient support for student learning; respect diversity.
- j. Facilitation of student learning—maintain high academic standards, prepare students for work in the profession, facilitate student achievement, and provide opportunities for students to display or perform his or her work
- k. Evaluators may utilize other indicators and sources to determine each faculty member's effectiveness in their Annual Evaluation: the instructor's self-report and self-evaluation, the availability and completeness of class syllabi, the availability of the instructor during appropriate office hours, etc.

### Research and Creative Activity

Research and Creative Activity encompasses a wide range of publications: books, journals, magazine or web articles, critical reviews, monographs, etc. It also includes documentation of participation in a variety of forms of presentations: exhibits, displays, or public performances, which may feature the artistry and the craft of acting, dance, direction, choreography, the design of lighting, sound, costume, and scenery for the theatre, technical direction, musical direction, etc. Also appropriate are invited/contributed presentations, invited/contributed papers, patents granted, investigations of educationally and theatrically relevant problems, etc.

In the discipline of Theatre and Dance, creative activity and scholarly research are interchangeable as indicators of professional growth and stature. The department recognizes that there are three general areas of specialization in Theatre and Dance. The department defines engagements as a specific FAU assignment or a contract that has been executed between two parties. In some cases, work may be

undertaken without contracts, and that work may need additional documentation to understand its relationship to the organizational schema. The department has ranked many common standard engagements by which the discipline evaluates creative activity and research, arranged by specialty tiers. The department has created these tiers of engagements to assign weight and importance for the process of Promotion and Tenure only.

Tier A activities represent engagement with venues or individuals of significance in the discipline. These may be publications with major publishers, performance, direction, or design at significant venues. A specific hallmark of this tier can involve recognized standing in unions, URTA, LORT, or Equity theatres. Tier B activities represent engagement with college or university presses, engagement with non-union, URTA, or LORT theatres. Tier C activities represent engagements such as assigned creative or research activities within the department, self-published works or a host of other important creative work individually or with professional organizations.

A candidate may always make a case as to how a particular engagement may be of greater stature in their portfolio based on unique conditions. Engagements should always be carefully considered and evaluated in conjunction with departmental Teaching and Service responsibilities to the university that may limit the opportunities of the candidate due to size of the program and limited financial resources.

The department recognizes the hierarchy of geographic recognition and prestige that may be weighted in these endeavors. In the discipline of Theatre and Dance local venues and organizations may hold greater impact than the designated tier. The evaluators and candidate should carefully consider the scope of the engagement as opposed to the mere geographical location. Venues in proximity to the university may also be considered national or international venues. The State of Florida and specifically South Florida has an incredibly large and diverse community of theatrical and dance companies drawing audiences both nationally and internationally.

The department also recognizes the inherent difficulties of faculty in the creative and performing arts ability to engage in external research. Theatre, by its nature, requires the artist to collaborate and participate with other artists. Theatre is also an immediate art form, in that participation with artists is required and can not be accomplished in isolation. Within other disciplines, book authorship, sculpting, composition of music can be undertaken as an individual, but theatre requires a collective of artists to exist. As a small department with limited funding, the ability for any faculty member to be granted leave for an extended period of time is highly unlikely. The typical engagement of an activity in the Design/Technologist engagements may only require a typical absence of one to two weeks, Performance and Performance Support may require absences of six to semester long activities, creating a significant barrier for travel outside of the region.

Note that most faculty positions within the Department of Theatre and Dance are combined specialties positions, and reviewers should use criteria appropriate to each specialty in which the individual is actively engaged. The weight accorded evaluation in each area should be commensurate with the distribution of time spent working in that area.

## **Performance and Performance Support**

Activities:

- Tier A Primary indicators of engagements in no set order
- Tier B Secondary indicators of engagements in no set order
- Tier C Support indicators of engagements in no set order

Tier A	Tier B	Tier C
<ul style="list-style-type: none"> <li>• Professional engagement with a recognized theatre or production company at a local, regional, national, or international level using professional union contracts</li> <li>• Membership in professional unions as appropriate, such as Actor’s Equity Association or the Screen Actors Guild</li> <li>• Repeated engagements with producing organizations as indicative of performance satisfactory to that organization</li> <li>• Authorship of books, plays, or monographs</li> <li>• Original or recreation of Choreography/fight coreography of published work</li> </ul>	<ul style="list-style-type: none"> <li>• Professional engagement with a recognized theatre or production company at a local, regional, national, or international level</li> <li>• Work in an FAU Department of Theatre and dance production or season</li> <li>• Active engagement at an arts festival or competition at the local, regional, or national level</li> <li>• Presentation of papers before professional organizations</li> <li>• Authorship of articles in professional journals and trade magazines</li> <li>• Editorship of books and special collections</li> <li>• Repetiteur of choreography/fight choreography</li> </ul>	<ul style="list-style-type: none"> <li>• Coaching of performances and crew for Department of Theatre and Dance productions</li> <li>• Coaching of actors in the private/professional sector</li> <li>• Commissions for artistic works</li> <li>• Scholarly activity specific to the area of specialization</li> <li>• Application for grants</li> <li>• Service as a consultant to external organizations</li> </ul>

Sources of Evaluation:

- Reviews of work in recognized media
- Reviews/evaluations from adjudicated festivals or competitions
- Evaluations by peers (in the department) and colleagues (in the college or university or other universities) or outside professionals
- Evaluations by professionals in the field solicited according to university policy
- Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization
- Documentation or journaling of choreography or blocking
- Supporting documentation and testimonials from individuals in the private/professional sector.

- h. Nominations and awards won
- i. Transcripts or electronic recordings of audience reactions and responses

Criteria:

- a. Demonstrated ability to communicate effectively with performers, designers, and other members of the production team, many or all of whom may be relatively unskilled students under pressure.
- b. Knowledge of dramatic literature, including historical genres, and strong competence in the textual analysis of scripts
- c. Demonstrated ability to guide performers to performances that support the production and the director or choreographer conceptualization
- d. Successful use of the primary instruments of voice and body in the creation of believable characters
- e. Evidence of a thorough understanding of aesthetics and the ability to make sound aesthetic judgments
- f. Professional status or prestige of the publisher
- g. Professional status or prestige of the host
- h. Nominations, awards, and other types of professional recognition
- i. Evidence of a thorough understanding of aesthetics and the ability to make sound aesthetic judgments
- j. Professional status or prestige of the publisher
- k. Professional status or prestige of the host
- l. Nominations, awards, and other types of professional recognition

History, Criticism, Literature

Activities:

- Tier A Primary indicators of engagements in no set order
- Tier B Secondary indicators of engagements in no set order
- Tier C Support indicators of engagements in no set order

Tier A	Tier B	Tier C
<ul style="list-style-type: none"> <li>• Authorship of books, plays, or monographs</li> <li>• Authorship of articles in professional journals and trade magazines</li> <li>• Editorship of books and special collections</li> </ul>	<ul style="list-style-type: none"> <li>• Presentation of papers before professional organizations</li> <li>• Presentation and organization of professional seminars, workshops, or masterclasses</li> <li>• Editorship of professional journals</li> <li>• Research performance history of dramatic texts</li> </ul>	<ul style="list-style-type: none"> <li>• Commissions for artistic works</li> <li>• Provide dramaturgical advice and guidance in text interpretation for productions</li> <li>• Research historical, social, and political background for dramatic texts</li> <li>• Reviewing books, professional</li> </ul>

		performances or exhibitions <ul style="list-style-type: none"> <li>• Applications for grants</li> </ul>
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Sources of Evaluation

- a. Reviews of work in recognized media
- b. Reviews/evaluations from adjudicated panels and conferences
- c. Evaluations by peers (in the department) and colleagues (in the college or university or other universities), or outside professionals
- d. Evaluations from adjudicators of professional organization activities
- e. Evaluation by professionals in the field solicited according to University policy
- f. Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization
- g. Supporting documentation and testimonials from individuals in the private/professional sector
- h. Nominations and awards won

Criteria

- a. Demonstrated ability to conduct and organize scholarly research
- b. Evidence of thorough knowledge of the elements of dramatic literature and history of stage production, including acting, design, and architecture
- c. Evidence of a thorough understanding of the principles of dramaturgical analysis
- d. Evidence of a thorough understanding of aesthetics and the ability to make sound aesthetic judgments
- e. Professional status or prestige of the publisher
- f. Professional status or prestige of the host
- g. Nominations, awards, and other types of professional recognition
- h. Evidence of a competent knowledge of fine arts, including music and visual arts
- i. Demonstrated ability to effectively communicate facts and theories in publications and public lectures

Design/Technologists

Activities

- Tier A Primary indicators of engagements in no set order
- Tier B Secondary indicators of engagements in no set order
- Tier C Support indicators of engagements in no set order

Tier A	Tier B	Tier C
<ul style="list-style-type: none"> <li>• Professional engagement as a design/technologist with a recognized theatre or production</li> </ul>	<ul style="list-style-type: none"> <li>• Professional engagement as a design/technologist with a recognized theatre or production</li> </ul>	<ul style="list-style-type: none"> <li>• Presentation of papers or exhibitions before professional organizations</li> </ul>

<p>company at a local, regional, or national level with union contracts</p> <ul style="list-style-type: none"> <li>• Membership in the United Scenic Artists or other professional unions</li> <li>• Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization</li> <li>• Authorship of books, plays, or monographs</li> </ul>	<p>company at a local, regional, or national level Engagement as a designer/technologist for a Department of Theatre and Dance production</p> <ul style="list-style-type: none"> <li>• Work in an FAU Department of Theatre and dance production or season</li> <li>• Active engagement at an arts festival or competition at the local, regional, or national level</li> <li>• Authorship of articles in professional journals and trade magazines</li> <li>• Editorship of books and special collections</li> </ul>	<ul style="list-style-type: none"> <li>• Commissions for artistic works</li> <li>• Application for grants</li> <li>• Scholarly activity specific to the area of specialization</li> </ul>
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Sources of Evaluation

- a. Reviews of work in recognized media
- b. Reviews, adjudications in local, regional, or national festival
- c. Evaluations by peers (in the department) and colleagues (in the college or university or other universities) or outside professionals
- d. Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization
- e. Supporting documentation and testimonials from individuals in the private/professional sector
- f. Nominations and awards won
- g. Transcripts or electronic recordings of audience reactions and responses

Criteria

- a. Ability to communicate research and design ideas effectively through a variety of media
- b. Knowledge and ability to manipulate the elements of design
- c. Excellence in oral, written, and graphic communication skills in relation to discipline
- d. Knowledge of the materials and methods used in the discipline

- e. Ability to work and collaborate with various artists, technologists, and technicians, many of whom may be unskilled students with various levels of experience in a variety of professional and academic settings
- f. Knowledge of safety procedures and regulations as they apply to the discipline
- g. Excellence in fiscal management, including budget development and materials acquisitions
- h. Ability to oversee the technical execution of the discipline to ensure the product accurately reflects the design

## Service

Examples are serving on departmental, college, or university committees and/or the faculty senate, chairing any committee, sponsoring student activities/groups. Professional service involves activities in professional organizations (holding office or serving on committees or boards); consultant to organizations, corporations, and/or universities. Community service includes participating in local, state, or national activities and organizations; applying academic expertise to local, state, or national communities without pay or profit. Service within the department, college, university, and the profession is expected over the entire period of one's career, except that assigned service will be commensurate with one's rank.

The following tiers serve as a general categorization of activities a faculty member may undertake in service to the university. The purpose of these tiers is to help define service activities with higher prestige. Due to the small size of the department, the service component is expected to be quite heavy on all faculty, including assistant professors. While there is no ascribed quantity of service, there is an expectation that senior faculty will engage in activities across all three tiers, while more junior faculty will have more lower tier engagements.

Tier A	Tier B	Tier C
<ul style="list-style-type: none"> <li>• Office held in a professional association</li> <li>• Chairing a university or college committee</li> <li>• Serving as a chairperson of a department, as a director of a departmental program, or in any other administrative capacity within the department</li> <li>• Fundraising</li> <li>• Activities in non-credit offerings associated with the individual's field</li> <li>• Appearance as a speaker, performer, or panelist for a non-professional gathering</li> </ul>	<ul style="list-style-type: none"> <li>• Member of a professional association committee</li> <li>• Acting as an advisor to a student organization</li> <li>• Service on committees within the department</li> <li>• Service to public schools or other educational institutions</li> <li>• Participation in local, state, regional, or national theatre service organizations</li> <li>• Audience development</li> <li>• Chairing a Department committee</li> </ul>	<ul style="list-style-type: none"> <li>• Member of a university or college committee</li> <li>• Active recruitment of students, including visitations to secondary schools, participation in professional conferences for purposes of recruiting, and any arranged admissions auditions</li> <li>• Preparation of students within the department for auditions outside the university</li> <li>• Service as a consultant to internal or external organizations</li> <li>• Media interviews in support of the</li> </ul>

		department, college, or university
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#### Sources of Evaluation

- a. Members of the committee and/or appropriate administrator when appropriate
- b. Annual Evaluations
- c. Recipients of the service when appropriate
- d. Support testimony from others participating in the service activity
- e. Representative materials such as programs, newspaper articles, or tangible products of service activity such as videotapes, recordings, photos, or slides

#### Criteria

- a. An appropriate evaluation tool to measure the degree of success (i.e., effectiveness, demonstrable leadership, conscientiousness, ability to conceive and carry out significant projects) as solicited according to university policy
- b. Nominations, awards, or other forms of recognition