

**DEPARTMENT OF THEATRE AND DANCE**  
**Criteria for Retention, Tenure, and Promotion**  
**REVISED SPRING 2023**

**Preface**

Candidates for Retention, Tenure, and/or Promotion are required to consult APSU Policy 1:025 (Policy on Academic Tenure), 5:061 (Policy on Academic Promotion), and 5:062 (Policy on Academic Appointment) for general criteria regarding the evaluation of faculty and for guidelines regarding content and organization of the RTP dossier.

Candidates for Retention, Tenure and/or Promotion present evidence of achievement in three areas: 1) Academic Assignment, 2) Research, Scholarship, and Creative Activities, and 3) Professional Contributions and Service in the form of an electronic dossier. It is each faculty member's responsibility to review the dossier for proper form and content before submitting it for review.

Applicants for Retention, Tenure, and/or Promotion are also responsible for providing evidence to satisfy the requisite criteria described in this document.

Tenure/Promotion is recognition of past achievement of the individual being considered for promotion. In addition, Tenure/Promotion is recognition of future potential and a sign of confidence that the individual is capable of greater accomplishments and of assuming greater responsibilities.

In any given action cycle, no one is expected to excel in all categories. In fact, it would be unusual for someone to do so.

It should be recognized that common sense and flexibility need to be used in the application of criteria. Faculty members truly outstanding in one area but less active or successful in others may well be contributing more to the well-being of the Department, College or University than someone adequate in all areas but outstanding in none. This document provides minimum but not necessarily sufficient requirements in each area for the awarding of retention, tenure, or promotion. Successful faculty will meet these criteria in all areas and exceed these criteria in one or more areas.

At any point along the path to tenure or promotion, reviewers (departmental and college committees, Chair, Dean, Provost, or President) are permitted to comment on job-related concerns, or a pattern of performance, not specifically enumerated in these criteria. Should such commentary be offered, these factors must be addressed by the candidate in all subsequent e-dossier submissions until such time as the concern has been alleviated to the satisfaction of the reviewers. Those job-related factors so identified in one review may play a significant role in future retention, tenure, or promotion dossiers.

#### A. Effectiveness in Academic Assignment

Candidates for Retention, Tenure, and/or Promotion are required to consult APSU Policy 1:025 (Policy on Academic Tenure), 5:061 (Policy on Academic Promotion), and 5:062 (Policy on Academic Appointment) for general criteria regarding the evaluation of faculty and for guidelines regarding content and organization of the RTP dossier. Policy 5:02:03:60 states, “Effective teaching is an essential qualification for tenure, and tenure should not be granted in the absence of clear evidence of a candidate’s teaching ability and potential for continued development.”

For Retention, Tenure, and Promotion, the Department of Theatre and Dance requires theatre/dance faculty to provide evidence of excellence in teaching which may include both formal and informal teaching. Formal teaching encompasses traditional lecture and studio classes, seminars, laboratories, independent studies, and thesis/dissertation supervision. Informal teaching encompasses interaction with students in production studios, advising, workload reassignment for departmental responsibilities and functions, such as mainstage production work (design, direction, music direction, performance, choreography, etc. as determined by reassignment, special projects), mentoring and coaching.

Effectiveness in Academic Assignment includes:

Following all University and Departmental guidelines and policies for what should be included on a course syllabus (available online), including, but not limited to:

- Instructor information (contact information, office hours, etc.)
- Grading rubrics
- ADA compliance
- Statements indicating land acknowledgements, and departmental/University inclusion and anti-racism policies

It is the faculty member’s responsibility to check University and Departmental guidelines as they are updated annually.

Ensuring that a D2L course shell is created, maintained and updated throughout the term for each course assignment per university policies.

Posting midterm grades for any course below 3000-level per university policy by the appropriate date as determined by the University calendar.

Posting office hours are posted at the beginning of each semester and maintaining them throughout the term.

Including student evaluations in the dossiers per university policy. A statement addressing any deficiencies – low response rate, etc. – may be included with the evaluations and is encouraged.

Being present for all assigned classes. Exceptions include department or college approved professional work, medical leave such as FMLA, or personal leave, ideally not to exceed a total of three academic weeks.

Faculty should include a summative statement describing how their academic assignment does the following: how the instructor tailors the course to the APSU student, what qualities does the instructor bring to the course, how has the instructor made the course materials accessible and inclusive, how do the instructor's course materials/content reflect the department's anti-racism and inclusion statements, any revisions, innovations, or additions the instructor has made to the course content, and may address successes and challenges over the course term.

### On-Campus Productions

When a on-campus creative work is part of the instructor's workload, for which they are receiving reassignment, it shall be considered Area 1 Academic Assignment. However, an instructor may engage in creative work on a production by contributing to a production with the skill and expertise that are commonly associated with two separate artists (e.g. both directing and choreographing a production). In this case, it is acceptable to split aspects of the creative work between Area 1 Academic Assignment, Area 2 Scholarship, Research, and Creative Activities or Area 3 Professional Contributions and Service.

The disciplines of theatre/dance are distinct in that the individual practitioner (actor, dancer, designer, director, etc.) cannot always choose the artistic project or control the working conditions of the project. Theatre is a collaborative process where artists work together to create the artistic product – which may complicate the ability to assess the work of the individual's contribution. Theatre artists must come to a shared vision or interpretation of the artwork and must adapt their work to the resources available – from venue, to timeframe, to budgets, to artistic personnel. The context of a theatre artist's creative work must be considered in any evaluation.

The teaching portfolio under Area 1 Academic Assignment should include evidence of teaching excellence. Documentation shall include, but is not limited to:

1. Statement of teaching philosophy
2. Course Materials
  - a. List of courses taught
  - b. Sample of relevant course materials
  - c. Course syllabi
3. Enhanced Peer Reviews in accordance with the University's RTP Procedures and Guidelines [see p. 16 of that document]
4. Reviews of public talks and lectures
5. On campus choreography, directing, designing, vocal coaching and other mentor-related production activities.
  - a. Each time an on-campus production is part of the candidate's teaching load, the candidate must provide a self-evaluation of their creative work as it relates to teaching. The self-evaluation shall not exceed one-and-a-half (1 ½) typed pages.

Teaching effectiveness should be the focus of the self-evaluation. Topics for the self-evaluation should include but are not limited to teaching/coaching methods and accomplishments, collaborative measures, pedagogical approaches and effectiveness, challenges, and successes. The self-evaluation will be a part of the candidate's overall assessment in teaching.

- b. Additional evaluations may also be via peer review. If a candidate elects to include a peer review for an on-campus creative work, the reviewer must be chosen in consultation with the Chair and may be written by Theatre/Dance colleagues or qualified external reviewers. Teaching effectiveness should be the focus of the review.
6. Evidence of successful formal and informal teaching
  - a. Traditional lecture, studio, and seminar classes
  - b. Thesis/dissertation supervision
  - c. Independent/Directed studies
  - d. Production studios, rehearsals
  - e. Mentoring student projects
  - f. Advising (except Year 1)
7. Teaching recognition
8. Teaching scholarship
9. Professional development in teaching
10. Interdisciplinary teaching
11. Curriculum development
12. Participation in committee work or special projects when part of Academic Assignment
13. Ability to participate in the life of the department, including, but not limited to:
  - a. Meeting courses as scheduled
  - b. Following departmental guidelines regarding turning in syllabi and other Academic Assignment procedures
  - c. Participating in program assessment (including Student Annual Reviews)
  - d. Scheduling and keeping office hours.
14. Other evidence in teaching
15. Administrative Reassignment for duties such as departmental chair, assistant, or associate positions
  - a. Must provide a description of administrative duties and evidence of completion
16. Student evaluations for every course evaluated since last action may be considered as evidence of continuity in teaching performance. If student evaluations are included, student comments should be redacted as they will not be considered part of the dossier's evaluation.

## **B. Scholarship, Research, and Creative Activities**

Candidates for Retention, Tenure, and/or Promotion are required to consult APSU Policy 1:025 (Policy on Academic Tenure), 5:061 (Policy on Academic Promotion), and 5:062 (Policy on Academic Appointment) for general criteria regarding the evaluation of faculty and for guidelines regarding content and organization of the RTP dossier.

Generally, satisfactory evaluation of Scholarship, Research and Creative Work requires evidence of sustained work. Clear evidence of the quality of work in this category shall be a part of every evaluation. Normal methods of evaluation are via peer review and by generally accepted reputation/standards of theatres, companies, or organization. It is the candidate's responsibility to provide information regarding these standards. (E.g., "Theatre x is widely respected across the U.S. based on...)

The scholarship of theatre/dance professors is rendered in one or both forms of traditional academic endeavor: research leading to publication and/or research leading to creative production. Research and publication scholarship is traditional to theatre/dance historians, critics, and dramaturgs. Research and creative production scholarship is traditional to those involved in the production process and includes performing, directing, playwriting, dramaturgy, voice and movement direction, choreography, music direction, vocal coaching (including classical texts and stage dialects), scene design, costume design, lighting design, sound design, and the execution of those designs by specialists in technical production, theatre/dance management, and stage management.

Research and creative production scholarship, as in other disciplines, requires substantial historical and technological investigation, analysis, expertise, a synthesis of information, collaboration, imagination, creativity, skill, talent, and professional experience – all leading to public presentation, often, but not always, validated by professional peer review. Many theatre/dance professors engage in both kinds of scholarship.

The National Association of Schools of Theatre (NAST) accreditation guidelines state that "creative activity must be regarded as being equivalent to scholarly efforts and publications when the institution has goals and objectives for the preparation of theatre professionals in practice-oriented specializations".

#### On-Campus Productions

Generally, when on-campus creative work is part of the instructor's workload it shall be considered for Area 1 Academic Assignment. If it is not part of the instructor's workload/assignment it meets the criteria for Area 2 Scholarship, Research and Creative Activities. Sometimes, however, an instructor may engage in creative work, that is "double duty" on a production – that is, contributing to a production with the skill and expertise that are commonly associated with two separate artists (e.g., both directing and choreographing a production). In this case, it is acceptable to split aspects of the creative work between Area 1: Academic Assignment and Area 2: Scholarship, Research, and Creative Activities.

The disciplines of theatre/dance are distinct in that the individual practitioner (actor, dancer, designer, director, etc.) cannot always choose the artistic project or control the working conditions of the project. Theatre is a collaborative process where artists work together to create the artistic product – which may complicate the ability to assess the work of the individual's contribution. Theatre artists must come to a shared vision or interpretation of the artwork and must adapt their work to the resources available – from venue, to timeframe, to

budgets, to artistic personnel. The context of a theatre artist's creative work must be considered in any evaluation.

### Off-Campus Productions

The theatre/dance professor meets the requirement for research and creative production by engaging in the creation of theatrical performances and productions not associated with their teaching assignment. Theatre artists collect, analyze, and synthesize data both before and during the rehearsal process. This research is conducted both individually and collaboratively. The results of the research and the creative exploration are disseminated in public performance. The preliminary research, development through rehearsal, and the final production may be documented in many ways. Documentation may include, but is not limited to music scores, designs, models, photographs, slides, recordings, prompt books, interviews, articles, and essays that relate to the production, as well as reviews and evaluations by qualified respondents.

Artistic performance or other creative activities should be judged based on quality or merit without reference to compensation.

Unlike the scholar who submits only successful publications for promotion and tenure (e.g., research that has been published), the theatre/dance professor submits the total body of creativity to some level of evaluation because all creative work is made public. Theatre/dance professors, like any other scholar, should have the right to select the work to be evaluated by internal/external reviewers and the right of reasonable refusal of names on the potential juror list.

The dossier should include evidence of Scholarship, Research, and/or Creative Activities. Documentation shall include, but not be limited to:

1. Publications (including, but not limited to journal articles, books, book chapters, textbooks, electronic publications, authored performance reviews, authorship of original scripts, and other published materials) OR Off-campus production.
  - a. For Tenure and Promotion to Associate Professor: At least one (1) peer-reviewed, authored publication independent of Austin Peay State University since hire is required OR at least one professional, off-campus production/performance since hire is required. Off-campus creative work includes, but is not limited to performing, directing, playwriting, dramaturgy, voice and movement direction, choreography, music direction, vocal coaching (including classical styles and stage dialects), scene design, costume design, lighting design, sound design, and the execution of those designs by specialists in technical production, theatre/dance management, and stage management. It is understood that within this industry that accepted, commissioned, hired contracts/employment is equal to peer review.

Normal methods of evaluation are via peer review and by generally accepted standards of theatres, companies, or organizations. It is the candidate's responsibility to provide information regarding industry standards (e.g., Theatre "x" is widely respected across the U.S. based on...).

Required documentation in the dossier may include, but is not limited to music scores, designs, models, photographs, slides, recordings, prompt books, interviews, articles, and essays that relate to the production, as well as reviews and evaluations by qualified respondents.

- b. For promotion to Full Professor: At least two (2) peer-reviewed, authored publications independent of Austin Peay State University within the preceding five (5) years are required OR at least two (2) professional, off-campus productions/performances within the previous five (5) years are required or a combination of both. Off-campus creative work includes, but is not limited to performing, directing, playwriting, dramaturgy, voice and movement direction, choreography, music direction, vocal coaching (including classical styles and stage dialects), scene design, costume design, lighting design, sound design, and the execution of those designs by specialists in technical production, theatre/dance management, and stage management. It is understood within this industry that accepted, commissioned, hired contracts/employment is equal to peer review.

Normal methods of evaluation are via peer review and by generally accepted standards of theatres, companies, or organizations. It is the candidate's responsibility to provide information regarding industry standards (e.g., Theatre "x" is widely respected across the U.S. based on...).

Required documentation in the dossier may include, but is not limited to music scores, designs, models, photographs, slides, recordings, prompt books, interviews, articles, and essays that relate to the production, as well as reviews and evaluations by qualified respondents.

**In addition to the above requirements, at least three (3) credits must be successfully achieved and documented from B 2 – 5 (below) for tenure and promotion to Associate Professor. At least three (3) additional credits must be successfully achieved and documented from B 2 – 5 (below) within the five (5) years immediately preceding promotion to Full Professor.**

2. On-campus Production (including, but not limited to performing, directing, playwriting, dramaturgy, voice and movement direction, choreography, music direction, vocal coaching (including classical styles and stage dialects), scene design, costume design, lighting design, sound design, and the execution of those designs by specialists in technical production, theatre/dance management, and stage management)

This credit must be claimed any time creative is outside of the instructor's workload or when an instructor engages in creative work that is "double duty" on creative Academic Assignment – that is, contributing to a production with the skill and expertise that are commonly associated with two separate artists (e.g., both directing and choreographing a production). In this case, it is acceptable to split aspects of the creative work between Area I Academic Assignment and Area 2 Scholarship, Research, and Creative Activities.

A self-evaluation of the work must be included in the dossier. If a candidate elects to include a peer review for on-campus creative work, the reviewer must be chosen in consultation with the chair and may be written by Theatre/Dance colleagues or qualified external reviewers.

3. Presentations at professional conferences.
4. Editing journals or other publications.
5. Other Evidence of Excellence in Scholarship, Research, and Creative endeavors

### **C. Professional Contributions and Service**

Candidates for Retention, Tenure, and/or Promotion are required to consult APSU Policy 1:025 (Policy on Academic Tenure), 5:061 (Policy on Academic Promotion), and 5:062 (Policy on Academic Appointment) for general criteria regarding the evaluation of faculty and for guidelines regarding content and organization of the RTP dossier.

Generally, satisfactory evaluation in this category requires evidence of sustained work. Faculty will also be evaluated on their participation in the life of the department, college, and University. Examples include but are not limited to regular attendance and participation in faculty and committee meetings, appropriate use of facilities, availability to students and colleagues, willingness to engage in meaningful dialogue, and responding to reasonable assignments.

Additionally, though it is not required for a candidate to be involved in all four (4) areas below every review period, the expectation is that Theatre and Dance faculty will participate in all service areas over their time at the University. Some years faculty may participate in particular areas over others, but over time, the faculty is expected to work in every area.

In their dossiers, candidates should provide evidence of their engagements in these four (4) categories:

#### **1. Service to Campus**

A certain amount of university service is expected of every faculty member. Evidence of sustained work is required. University service includes, but is not limited to:

- Departmental committees
- College-level committees
- Faculty Senate
- Special Task Forces
- Advisor to student organizations



Search committees  
Recruiting activities  
Special presentations  
Authorship of grants  
Other service-related functions

## 2. Service to One's Discipline

Evidence of sustained work is required. This category includes, but is not limited to memberships and leadership positions in professional organizations at state, regional, or national levels and includes work as a reviewer, editorial staff, etc.

## 3. Service to the Community

Evidence of sustained work is required. This category includes but is not limited to presentations related to one's discipline; providing professional advice or consultations to groups or individuals; and providing other types of service related to the discipline, particularly in the university's service area.

Some kinds of creative production may be regarded as service: community-based or service learning, outreach activities, and interactive theatre projects, etc. In such cases, it is incumbent on the candidate to clarify which aspects of a project should be categorized in each of the three areas of the dossier.

## 4. Professional Development

Evidence of sustained work is required. This category includes training, workshops, seminars, continuing education, conference attendance, online training, or similar activities related to professional growth.

Please note: Any work for which the candidate is financially compensated at a professional rate will not be considered service. Travel stipends are not considered compensation.

## RETENTION CRITERIA

1. Criteria for Retention in Year 1:
  - a. Candidates for first year retention will be evaluated primarily based on teaching and service to the department. (General Criteria A 1 – 16)
  - b. Appropriate achievement in other sections of the general criteria may also enhance the candidate's standing.
2. Criteria for Retention in Years 2 – 3:
  - a. Candidates for retention will be evaluated based on all items included in the General Criteria section of this document (General Criteria A – C).
  - b. Since personnel reviews are cumulative, candidates are expected to successfully address suggestions contained in the previous year's departmental evaluation. Failure to do so is just cause for non-retention.
  - c. Faculty members are expected to work effectively with colleagues.
  - d. Faculty members are expected to produce at least one publication, presentation, creative activity, or scholarly work for each year of employment at APSU.
3. Criteria for Retention in Years 4 & 5:
  - a. Candidates for retention will be evaluated based on all items included in the General Criteria section of this document (General Criteria A – C).
  - b. Since personnel reviews are cumulative, candidates are expected to successfully address suggestions contained in the previous year's departmental evaluation. Failure to do so is just cause for non-retention.
  - c. Faculty members are expected to work effectively with colleagues.
  - d. Faculty members are expected to produce at least three publications, presentations, creative activity, or scholarly work over the course of years 4 & 5 of employment at APSU.

## TENURE CRITERIA

### Criteria for Tenure in Year 6:

- a. Candidates for retention will be evaluated based on all items included in the General Criteria section of this document (General Criteria A – C).
- b. Since personnel reviews are cumulative, candidates are expected to successfully address suggestions contained in the previous year's departmental evaluation. Failure to do so is just cause for non-retention.
- c. Faculty members are expected to work effectively with colleagues.

Faculty members are expected to produce at least five (5) publications, presentations, creative activity, or scholarly works over the six (6) years of employment at APSU leading up to the application for tenure.

## **DEFINITIONS OF “EXPECTATION” LEVELS**

As a faculty’s performance is considered for the Retention, Tenure and Promotion and the post-tenure annual review, the following rating categories reflect the faculty’s overall work performance and contributions to the department and University:

- Consistently Exceeds Expectations
- Successfully Meets Expectations
- Does Not Meet Expectations

### **Category Definitions**

#### Consistently Exceeds Expectations

A faculty member who consistently exceeds expectations demonstrates an exceptional level of performance, consistently exceeds overall goals and expectations, and has made a major contribution to the success of the department, college and/or University, as evidenced by many of the following behaviors demonstrated by the faculty throughout the review year:

- Consistently exceeds goals and performance standards
- Consistently presents viable solutions to problems and a plan to implement solutions
- Routinely demonstrates a willingness to complete work that may be out of scope of their regular responsibilities for the greater good of the department and or University
- Consistently volunteers to take on new tasks and/or initiatives and sees through to completion without the need for direction or oversight
- Effectively prioritizes academic assignment, scholarly achievement, and service
- Consistently looks for process improvements and development opportunities for self, the department, and University
- Is always willing to lead change, and help others through change
- Consistently seeks out feedback and opportunity for improvement and development
- Consistently demonstrates leadership among peers and colleagues
- Consistently maintains a positive and professional manner when under pressure or in stressful situations
- All competencies have been demonstrated or developed in an outstanding manner

#### Successfully Meets Expectations

A faculty member who successfully meets expectations demonstrates a solid level of performance, regularly meets, and occasionally exceeds overall goals and expectations and has contributed to the success of the department, college and/or University, as evidenced by many of the following behaviors demonstrated by the faculty throughout the review year:

- Consistently meets and occasionally exceeds goals and performance standards
- Identifies problems and frequently presents viable solutions to problems (may require some coaching to determine the appropriate solution and the plan to execute the solutions)
- Often demonstrates a willingness to complete work that may be out of scope of their regular responsibilities for the greater good of the department and or University
- Is open to implementing process improvements and often suggests process improvements and development opportunities for self, the team, and the department
- Is open to change and maintains a positive attitude through change
- Openly receives constructive feedback and opportunity for improvement and development
- Consistently receives positive feedback from colleagues
- Often demonstrates leadership among peers and colleagues
- Often acts as a peer mentor and coach
- Maintains a positive and professional manner when under pressure or in stressful situations

#### Does Not Meet Expectations

A faculty member who does not meet expectations demonstrates inconsistent levels of performance. The faculty may meet some goals and expectations, while not meeting other goals and expectations. Overall, this faculty does not demonstrate a willingness and/or the ability to improve performance or is not meeting the job expectations and consistently fails to meet goals. The faculty may signify an unwillingness or an inability to improve performance as evidenced by demonstrating many of the following behaviors throughout the review year:

- Does not complete daily work responsibilities in a consistent manner
- Requires close or substantial supervision to achieve any work responsibilities
- Excessive absences from teaching, department meetings, events etc.
- Does not adhere to department policies and expectations
- Is unable to recognize problems
- Looks for reasons why work or goals cannot be accomplished rather than looking for ways to complete the work
- Rarely demonstrates the ability to handle multiple priorities
- Is not open to change and often rejects ideas without due consideration
- Reacts defensively when receiving constructive feedback and often places blame elsewhere

- Infrequently receives positive feedback from colleagues
- Is unable to maintain a positive and professional manner when under pressure or in stressful situations