

Proposed revision of RTP CRITERIA  
DEPARTMENT OF THEATRE ARTS and DANCE  
December 18, 2008

**Selection of the Departmental RTP Committee:**

The Department of Theatre Arts and Dance RTP Committee shall consist of three tenured full time faculty members, of which at least two will be drawn from the Department of Theatre Arts and Dance. The Department Chair has the responsibility to contribute to the annual evaluation either by serving on this committee or by contributing a “Chair’s Report” to the evaluation document. One member of the committee shall be chosen as its chair.

Candidates normally have significant input in the naming of his or her RTP committee, including its chair. The tenured faculty of the Department must approve a candidate’s committee and its chair.

**Area of Teaching Specialty**

Within the department, faculty members and teaching staff will have assignments for particular courses in the curriculum. These assignments should be regarded as primary responsibilities. Any evaluation should consider the contributions of the faculty or staff member to his/her area(s) of responsibility.

**Areas of Evaluation**

The four areas of investigation will be assessed in the following manner for faculty in Department:

**I. Teaching Effectiveness**

**Evidence of Teaching Effectiveness**

The following are useful indicators of teaching effectiveness:

- Course Design
  - Outlines, syllabi, and objectives should be prepared for each course and made available to students and colleagues.
  - Course objectives should be explicitly grounded in the goals of the degree program and its discipline.
  - Examinations, assignments, projects, classroom and studio performances, and main stage productions. For some courses, performances should lead to the fulfillment of course goals.
  - Course content should be appropriately aligned with university and departmental mission, goals and program objectives.
  
- Instructional Performance
  - Excellence in instruction should include demonstrated ability and flexibility in different teaching modalities as appropriate to the area of

specialty and the situation within which teaching occurs: classroom, oral and written criticism, coaching, tutoring, studio, and rehearsal. Excellence in instruction also includes appropriate adaptation to varying levels of student achievement, as well as careful evaluation of student work.

Demonstrated and reported ability in teaching the curriculum in co-curricular and/or extra-curricular venues shall be accepted as additional evidence of teaching excellence. For example, these activities may involve mentoring individual students, sponsoring student organizations, mentoring student theatre (e.g., new play development, student choreography and play direction, scene design, production, and/or rehearsal), and supervising conference participation. Evidence of curricular-related encounters outside of the classroom may include student letters, evaluations, conference or production programs, newspaper or journal articles, and/or letters from colleagues with first hand knowledge of the faculty member's work.<sup>1</sup> Such written contributions shall be kept on file by the Department and the matriculating faculty member.

- **Student Artistic and Intellectual Growth**

Consistent with the philosophy of a small liberal arts institution, the department places a premium on working individually with students and involving them in the discipline. Examples of teaching effectiveness in this area include student coaching of individual or group creative work, project or research management, advising senior projects, creativity evidenced by original student investigations, student participation at festivals and conferences, and other projects appropriate to the field and supervised by the faculty member.<sup>2</sup>

### **Assessment Methods**

- Peer reviews. Observations of teaching will be conducted by colleagues in the department, with the option of observations by theatre or dance professionals respected in the field. At least two observations from two different courses per review cycle are expected.

The department views peer review as a significant indicator of teaching effectiveness. The candidate's courses (including rehearsal, if part of the candidate's teaching assignment) should be observed by a minimum of two departmental colleagues on multiple occasions. Colleagues will also review student evaluations and other teaching-related materials in the file prepared by the candidate. These materials may include: outlines, syllabi, objectives, performances directed, created or performed, assignments, examinations, prompt books, dramaturgical files, rehearsal notes, web sites, designs, working drawings, observations of teaching performance written by

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<sup>1</sup> University Of Puget Sound Theatre Arts Department Statement Of Departmental Standards And Processes For Evaluation, May 2006

<sup>2</sup> Ibid

colleagues from outside of the department, external evaluators' reports, reports of curricular-related instruction, scholarly papers regarding pedagogical practices and strategies, and other relevant materials. A list of all submitted material must be included in the file.

- Authentic course assessment rubrics: Evidence of teaching effectiveness based on authentic quantitative and/or qualitative measures of student achievement as demonstrated relative to stated student learning outcomes is one form of assessment criteria for inclusion in the RTP document. Candidate should present evidence of effective teaching of least two learning objectives per course that is presented as evidence through such assessment methodology.
- Student evaluations (SETE). Student evaluations will be collected each semester from all classes, of which at least two will be selected for inclusion in the RTP document. These two classes must reflect primary teaching areas of the candidate. There will preferably be at least fifteen student evaluation responses from the selected classes, but no fewer than eight. The evaluation will consist of both qualitative and quantitative measures.

Student evaluations that indicate a consistent pattern of excellence from the standpoint of such things as challenging goals, demands for rigor, organization, availability of professor, and clarity of presentation shall be viewed as evidence of teaching effectiveness, along with other criteria as specified above.<sup>3</sup>

- Self-assessment: The candidate shall prepare a written self – assessment of teaching effectiveness which should include discussion of each of the following areas:
  - Evidence of teaching preparation: Course syllabi showing teaching objectives, learning outcomes coupled with ~~and~~ assessment methods used to demonstrate effectiveness in leading student achievement (learning outcomes) relative to those objectives. These methods of assessment may include, but are not limited to, exams, research papers and personal essays, oral presentations, prepared and guided dance improvisation, prepared dramatic scenes, prepared song, informal performances, guided discussions (including online discussion).
  - Evidence of appropriate pedagogical methodology: As appropriate for the level of the course, course content and course design.
  - Quantitative evidence of teaching effectiveness: Departmental standards for achievement as measured by quantitative assessment tools (as devised by candidate in consultation with senior faculty, and employed in coursework) will be one method for candidates to demonstrate teaching effectiveness.<sup>4</sup>

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<sup>3</sup> Ibid

<sup>4</sup> Such assessment tools are needed to balance opinion-based measures such as SETEs and peer reviews. The Department of Theatre and Dance recognizes the value of such assessment tools, and will adopt this

- Additional peer reviews contributed by theatre and dance faculty or other professionals.
- Advising and Mentoring: effective advising and mentoring of students is considered part of tenure-line teaching expectations, and as such may be presented as evidence of effective teaching.

The Department affirms that faculty has an important role to play in advising and mentoring students about academic and career choices. In the Department of Theatre Arts and Dance, advising takes place both through formal assignments and through informal contact with students in curricular or co-curricular environments.

## **II. Scholarship, Research, Creative Achievement, and Professional Development**

### **Assessment Methods**

The Department of Theatre Arts and Dance considers research and scholarship directly related to creative work and creative achievements (including, but not limited to, acting, choreography, dance, design, directing, dramaturgy and translations of dramatic texts) as fully equivalent to traditional scholarship and research for purposes of retention, promotion and tenure.

Quality of work shall be weighted over quantity of work, though probationary faculty are expected to maintain a vibrant scholarship/ research/ creative/ professional development life to his or her designated field and discipline of hire. Scale, scope, prestige and frequency of scholarship, research, creative work and professional development, or combinations of accomplishments among the above may be considered as relevant to retention, tenure and promotion. Ability (or inability) of the Department or University to provide resources needed to accomplish such scholarship/ research/ creative/ professional development may be considered as mitigating factors relevant to retention, tenure and promotion.

Evidence of such scholarship, research, creativity and professional development [and/or/in combination] may be:

- In Dance: Choreography at a local, regional, national or international level; performance in works of own choreography or of other choreographers at a local, regional, national or international level; restaging or reconstructing works by other choreographers at a local, regional, national or international level; directing and/or producing choreographic works at a local, regional, national or international level; publishing articles, journals, books or presenting at conferences, festivals, or panels.

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method for assessment for probationary faculty at such time when sustained institutional support for discipline specific assessment is made available.

- In Acting/Directing/Dramaturgy: acting, directing or dramaturgy at a local, regional, national or international level; directing and/or producing theatrical works at a local, regional, national or international level; publishing articles, journals, books or presenting at conferences, festivals, or panels.
- In Technical Theatre: technical work at the local, regional, national or international level; technical directing and/or producing theatrical works at a local, regional, national or international level; publishing articles, journals, books or presenting at conferences, festivals, or panels.
- In Design of the Stage: designing scenic, costume, lighting, sound or multi-media designs at the local, regional, national or international level; technical directing and/or producing theatrical works at a local, regional, national or international level; publishing articles, journals, books or presenting at conferences, festivals, or panels.
- In the Scholarship of Teaching and Learning in all disciplines: research, scholarship, publication, electronic publication, conference or workshop participation at nationally recognized or University approved forums for discipline specific development of teaching and assessment skills and practices. Such research and scholarship should be directly related to the on going work for which the candidate was appointed.
- In the area of Professional Development in all disciplines: Post Masters / Doctoral studies that enable candidate to stay current in trends in contemporary theatre and dance or gain new knowledge through creative or research work on productions, performances, coursework, workshops, classes, trainings, private study, symposiums, conferences, festivals, and/or certification. It may also include the creating and disseminating new knowledge in the candidate's field.

### **III. Service to the University**

#### **Assessment Methods**

- Service to the department is expected and will be considered first. Such service includes contributions to the formal departmental committees such as scholarship, recruitment, governance, advising and mentoring, as well as general departmental involvement and contributions.
- Service to the University is expected and will be judged on involvement and contributions to committees, panels, faculty governance at the school or University level.

### **IV. Public Service, Service to the Community**

#### **Assessment Methods**

Professional activities or public service that goes beyond the campus environment may be considered service to the community. Examples include significant contributions in local theatre or dance companies, memberships on boards, service through professional organizations, charitable or non-profit organizations, and activities that involve community members with SSU students, including creation of service learning and internship opportunities for students.

### **Degree Requirements**

The candidate shall have an appropriate terminal academic degree in the field of specialization, or equivalent level of professional accomplishment as judged by professionals in the field. In the performance fields of acting, dance, design and directing the appropriate degree is at least the MFA. A DFA above an MA is also considered appropriate. Appointments in areas where scholarly, theoretical, or historiographical knowledge of theatre and/or dance is the primary requirement, a PhD or DFA is required depending on the University and year the degree was earned. Specific and relevant professional experience and accomplishment may be considered in lieu of some degree requirements, depending on the position requirements and the nature of the professional background.

### **Evaluations in reappointment, tenure and promotion cycles**

The guidelines as presented above are specific at all levels of reappointment, tenure and promotion. It is additionally expected that probationary faculty continue to demonstrate evidence of maturation in teaching expertise, and scholarly and creative achievement, and professional development as-applicable to the specific appointment. That maturation shall continue in the period between tenure and promotion to the associate professor level through further promotion to full professor, and beyond.

\* Acknowledgments: Some of the information in this document was informed by and directly quoted from the following sources: Theatre Arts Department, University of Puget Sound; Department of Theatre and Dance, Missouri State University; Department of Theatre Arts & Dance, University of Minnesota; SSU RTP University Criteria, and the Communications Department.