

ASSOCIATION FOR THEATRE IN HIGHER EDUCATION

GUIDELINES FOR EVALUATING THE TEACHER/PERFORMER FOR PROMOTION AND TENURE

(Final Draft for AP member approval and for submission to the ATHE Document Committee. Prepared by Dr. Pamela D. Chabora, August 5, 1996.)

I. STATEMENT OF PURPOSE

- A. The Association for Theatre in Higher Education (ATHE) is an organization of individuals and institutions that provides vision and leadership for the profession and promotes excellence in theatre education. ATHE actively supports scholarship through teaching, research, practice and serves as a collective voice for its mission through its publications, conferences, advocacy, projects, and collaborative efforts with other organizations. ATHE suggests criteria for the evaluation of teacher/performers for tenure and promotion. This document supplements the: Association for Theatre in Higher Education (ATHE) Outcomes Assessment Guidelines for Theatre Programs in Higher Education (1985-1989); Guidelines for Evaluating Teacher/Artists for Promotion and Tenure (1989); Voice and Speech Trainers Association: Suggested Models for Evaluating Teaching and Creative Activity for Promotion and Tenure (1991); and Guidelines For Evaluating the Teacher/Director for Promotion and Tenure (1993).
- B. ATHE recognizes that significant resources are committed by the institution's decision to tenure and promote faculty. ATHE also recognizes that the faculty member's decisions to accept a tenurable position and promotion and/or tenure assume an obligation for continuing productivity and development as a teacher/performer. For the purposes of this document, the performer may be defined as an actor, performance artist, mime, dancer, musical theatre/industrial/media artist, and other theatrical performers contributing to the education/training/teaching mission of post-secondary educational institutions.
- C. There are certain activities of the teacher/performer that cannot be covered by this document. ATHE recognizes that a theatre faculty member who performs often assumes additional responsibilities. These guidelines do not apply to such important activities as script writing, directing, designing, technical direction, marketing, fundraising and other production related activities. It is expected that individual institutions, departments, as well as promotion and tenure committees will recognize and recompense the wide-ranging contributions such efforts make to a specific institution. However, this document recognizes that such duties may require application of other specialized means of assessment, some but not all of which are covered by guideline documents listed in section I.A above.
- D. All institutions, departments and faculty members are urged to adapt these guidelines to serve their specific missions. Departments are urged to determine and record--before promotion and tenure considerations, preferably at the time of hiring--what shall constitute qualitative and quantitative achievements as a teacher and performer.
- E. This document:
 - 1. sets forth guidelines prepared and endorsed by ATHE, an organization of approximately two thousand professional theatre educators concerned with the issues and the quality of theatre education and training in post-secondary educational institutions in all states of the union and internationally;
 - 2. promotes faculty performance as an effective means of teaching;
 - 3. endorses faculty performance as creative scholarship, and considers rehearsal a form of research and performance a form of publication;

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4. assumes that a faculty performer, when carrying out performance assignments, has the responsibility to teach by exemplifying artistic excellence, collaboration, ethical integrity, and pedagogical effectiveness;
 5. affirms artistic freedom;
 6. supports the intent and practice of coaching as a part of the teacher/performer's teaching responsibilities;
 7. emphasizes the importance of teaching within the rehearsal process;
 8. presents criteria to assist faculty promotion/tenure committees and administrators in reaching an informed decision as to what constitutes achievement for promotion and tenure;
 9. informs the performance faculty member that, by way of assisting administrative officers in reaching informed decisions, it is the performer's responsibility, at the time of hiring and at appropriate intervals thereafter, to clarify with administrators agreed upon performance goals and expectations and appropriate means for documenting work from research through performance for promotion and/or tenure purposes.
- II. ATHE recommends that the department determine the mission of its performance program in the department and on the campus and the role of the teacher/performer in the achievement of that mission.
- A. Possibilities for discussion of mission may include but are not limited to the following:
 1. to provide a cultural resource to community and university;
 2. to expose students through the production process to pertinent related areas of knowledge and/or experience;
 3. to develop new and/or experimental work;
 4. to allow theatre students to experience all phases of production;
 5. to train theatre artists;
 6. to fund production and/or academic programs;
 - B. Possibilities for involvement of the teacher/performer in the mission may include but are not limited to the following:
 1. to teach the many phases of the disciplines of performance by example, demonstration of process, and traditional classroom teaching;
 2. to perform coaching functions with students, faculty, and guest artists in a variety of performance formats;
 3. to coach and prepare students for graduate school and other advanced training programs;

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4. to coach students for auditions;
5. to advise and prepare students for other career placement opportunities;
6. to coach students to participate in drama festivals and competitions;
7. to provide a resource for the university and community by responding to requests for performance assistance, thereby enhancing the visibility of the department in the community at large;
8. to perform in or organize on-site or off-site workshops, seminars, showcases, lectures and/or other public presentations;
9. to function as a creative/scholarly artist.

- III. ATHE recognizes as qualifications for faculty performers the appropriate terminal degrees: M.F.A., Ph.D., D.F.A., certification and/or equivalent performing experience.

ATHE recognizes the diversity and the complexity of performance venues for and demands on a teacher/performer. Therefore, ATHE recommends that, upon hiring a tenure-track teacher/performer, the department and the college establish and record, in consultation and agreement with the new faculty member, the performance goals and expectations of this person within the production program, the department, on campus and/or off campus. These goals and expectations may vary significantly among programs or institutions, such as those listed in section I.E.1 of this document.

ATHE further recommends that this assignment be reviewed annually and revised, in consultation and agreement with the faculty member, as necessary.

- IV. ATHE offers the following guidelines for the process of application for promotion and tenure for the teacher/performer:

- A. The promotion and tenure dossier should give evidence of consistently good quality of the body of work and therefore should include the following:

1. a demonstration that the applicant has been carrying out the agreed upon agenda for performance/teaching goals and expectations;
2. a demonstration of current achievement;
3. a demonstration of clearly defined objectives for the future.

- B. ATHE recommends that the application for promotion and tenure address the issues of:

1. teaching, coaching, and advising;
2. performance presentation and scholarship;
3. pedagogical and/or performance research and scholarship; and
4. service to the institution and the profession.

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- C. The evidence of consistently good quality of the body of work in teaching, coaching, and advising may include some but not necessarily all of the following:
1. copies of syllabi and program curricula;
 2. student assessments of their progress in the performance processes;
 3. letters or testimonials from students, graduates or the public;
 4. documentation of student or coaching achievements in drama festivals and competitions;
 5. records of student placement and/or graduate achievements;
 6. documentation of showcases conducted, workshops presented, seminars offered and available peer reviews of the above;
 7. faculty peer reviews;
 8. evaluation by an appropriate administrator in the theatre discipline;
 9. outside peer evaluations, especially in programs where there is no other or only one other performance faculty member;
 10. educational honors and /or awards.
- D. The evidence of consistently good quality of the body of performance presentation and scholarship may include a portfolio for selected performances in the probationary period, containing some but not necessarily all of the following:
1. self-evaluation of rehearsal and performance achievement;
 2. manifestation of historical, sociological, psychological, and/or cultural research in rehearsal and performance;
 3. evaluations by directors, coaches, and/or fellow cast member: who may include professional peers or students;
 4. performing faculty peer evaluations of rehearsal and performance achievements;
 5. evaluation of rehearsal and performance achievements by an appropriate administrator in the theatre discipline;
 6. outside peer evaluations, especially in programs where there is no other or only one other performance faculty member;
 7. published critical reviews;
 8. performance honors and/or awards.

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- E. The evidence of consistently good quality in the body of pedagogical and/or performance research and scholarship, may include some but not necessarily all of the following:
 - 1. manifestation of historical, sociological, psychological, and/or cultural research by means of rehearsal documentation and public performance;
 - 2. participation in conference panels/workshops;
 - 3. conducting conference panels/workshops;
 - 4. conducting peer workshops and seminars;
 - 5. conducting professional mentoring, apprentice, pedagogy, and/or in-service programs;
 - 6. garnering research grants and/or awards;
 - 7. publication of books, articles, monographs and abstracts.

- F. Demonstration of service to the institution and/or active professional involvement may include some but not necessarily all of the following:
 - 1. service within the faculty member's own department, program or larger institution;
 - 2. membership in professional unions and/or organizations;
 - 3. attendance at regional and national conferences;
 - 4. functioning as a respondent, adjudicator, and/or critic for regional and national festivals, auditions, showcases, or competitions;
 - 5. garnering grants and/or awards from regional and national organizations/institutions;
 - 6. serving on organizational boards and/or committees.

- V. Supplements
 - A. ATHE Outcomes Assessment Guidelines for Theatre Programs in Higher Education (1990)
 - B. Guidelines for Evaluating Theatre/Artists for Promotion and Tenure (1985-1989)
 - C. Voice and Speech Trainers Association: Suggested Models for Evaluating Teaching and Creative Activity for Promotion and Tenure (1991)
 - D. Guidelines for Evaluating the Teacher/Director for Promotion and Tenure (1993)

This document was initiated by the Acting Program Forum of the ATHE FORUM and was originally prepared by Dr. Judith Royer (Chair), Dr. Robert Barton, Dr. Dede Corvinus, Professor Donald A. Drapeau, Professor Jim Greer, Professor Mark Heckler, and Dr. Becky Prophet. Further assistance was offered by Professor Marc Powers, Dr. Kenn Wessel, and Professor Tom Glynn. The final version was compiled and submitted for approval by Dr. Pamela D. Chabora (Chair of the Acting Program) on August 10, 1996.

