

TENURE AND PROMOTION GUIDELINES IN THE PERFORMING ARTS PROGRAM (Revised and Updated Fall 2021)

Note regarding COVID-19 pandemic temporary program standard changes: In line with the recently passed Memorandum of Agreement (MOA) on the Evaluation of Faculty and Librarians in the Time of Covid, faculty members going through the personnel process at any stage starting in September 2020 will likely have been negatively impacted by the global COVID-19 pandemic. The pandemic resulted in

- Canceled performances, conferences, grants, fellowships, and other funds
- Closure of rehearsal and performance spaces, libraries, museums, and archives or open with limited hours and access, further inhibiting research
- Inability to work in person for creative performance projects
- Delays in review and publication of scholarly and creative work
- Rapid change to remote teaching in Spring 2020, potentially resulting in unavoidable problems with teaching/learning, such as student perception of the course/instructor due to circumstances not under the control of the teacher
- Ongoing change to different teaching modalities and assignments since Fall 2020, including most faculty having to move to hybrid or online teaching due to limited availability of large classroom spaces and family and health constraints
- Significant caregiver challenges, which research indicates disproportionately affects women and faculty of color
- Impact on mental and physical health, of which faculty members of color are also more likely to have been impacted by, due to the pandemic's disproportionate impact on communities of color

The Performing Arts Program recognizes the on-going need for its faculty to adjust scholarly and creative activity, teaching, and service and for the Program Review Committee to apply program standards in light of the above challenges, including limiting the use and/or weight of student course and precepting evaluations in the evaluation of teaching, recognizing and rewarding the adoption to new teaching modalities and contexts, supporting adjustments to scholarly and creative agendas and productivity, recognizing conference acceptances and other acceptances or invitations that were canceled due to the pandemic, and recognizing unanticipated shifts in availability to complete service work. Supporting our faculty and teaching excellence, and recognizing a range of means to evaluate it, remains our priority. Excellence in teaching is obligatory for all members of the Performing Arts Program. Scholarship and artistic production are necessary and highly valued, as is service to the program and university, but without a clear demonstration of teaching excellence, a faculty member cannot be tenured or promoted¹.

Preamble

¹ Adopted from the Historical Studies program standards: <https://stockton.edu/academic-affairs/agreements/documents/historical-studies-guidelines.pdf>

Performing Arts Program Standards

The faculty of the Performing Arts supports the Standards of the University and School of Arts and Humanities and intends for the elements of this document to further elucidate the areas of teaching, scholarship, and service from the perspective of the Performing Arts program.

A uniform set of standards for the evaluation of teaching, scholarship, and community services in the School of Arts and Humanities and the Studies in the Performing Arts Program must be fair, flexible, and provide reasonable goals and expectations for those who seek tenure and promotion in the School and Program.

Such a set of School standards designed to evaluate all faculty in fields as diverse as Visual Arts, Communications, History, Philosophy and Religion, Language and Culture Studies, Literature, and the Performing Arts must also be broad enough and flexible enough to support a wide range of artistic approaches and scholarly activities.

6.0 The Performing Arts faculty have adopted the University standards located in 6.0 of the University Guidelines.

6.0.1 It should be noted that, in the Performing Arts, the lines between teaching, creative scholarly activity and service are less rigidly defined than in most other disciplines. The work we do with students in the classroom is tested in our productions as we direct, choreograph, conduct, design, and create. As our students take part in our productions, our pedagogy carries over into rehearsals and show production and building processes. Likewise, the research and creative composition we do is presented, rather than published, and directly involves our students. The line between scholarship and service is fluid as well. We become ambassadors for the University as our productions bring the community into Stockton and often we take our performances out into the community.

6.0.2 In light of this (6.0.1), the Faculty of the Performing Arts Program place special emphasis on the development of a Faculty Plan, in accordance with the provisions of Article 8.0 of the Faculty Evaluation Policies, by new members of the Faculty as early as feasible. The Performing Arts Faculty will facilitate the development and implementation of such Faculty Plans through the provision and incorporation of contemporary guidelines for tenure and promotion as promulgated by professional associations, societies and organizations appropriate to the respective field of the new Faculty member. Representative organizations, in a non-exclusive list, include the Association for Theatre in Higher Education, the American Choral Directors Association, the American College Dance Association, and the United States Institute for Theatre Technology.

Teaching

6.1 The criteria for teaching are located in 6.1 of the University guidelines

Scholarly and Creative Activity

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6.2 The criteria for scholarly and creative activity are located in 6.2 of the University guidelines

6.2.1 Across the range of Arts and Humanities Programs, the School supports a variety of scholarly approaches: disciplinary or interdisciplinary research, artistic or creative activity, pedagogical research, applied research, integrative scholarship, and grant acquisition that support the Performing Arts Program and School activities.

6.2.2 The Performing Arts Faculty encourage creative scholarship that incorporates students. Scholarly or creative activities may take many forms and use different methods to collaborate with and communicate with the broader community.

University and Community Service

6.3 The criteria for University and community service are located in 6.3 of the University guidelines.

10.0. Expectations for Rank and Tenure

10.1 In addition to University and School standards, Tenure and Promotion to Associate Professor in the Performing Arts Program should be based on:

10.1.1 Teaching: A demonstrable commitment to excellence in teaching, which entails but is not limited to the following

10.1.1.1 An explanation of teaching goals and practices, demonstrated teaching excellence, and the successful implementation of the program's stated mission and goals.

10.1.1.2 Knowledge and mastery of the subject matter being taught, including recent developments in the area

10.1.1.3 Expressing a clear vision of what they hope to accomplish in the course being taught, including clarity and transparency about the course objectives when presenting them to students. These points are often shown through the syllabus

10.1.1.4 Employing methods of evaluation that are sensibly related to the course objectives

10.1.1.5 Development and construction of classes that meet the overall Program goals for Performing Arts majors/minors as well as for non-majors/minors

10.1.1.6 Inclusion of writing, performance and other forms of expression as a

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significant portion of courses being taught

- 10.1.1.7 Providing thoughtful and helpful feedback to the students about their progress in the course
 - 10.1.1.8 A willingness to develop and offer new courses in areas that the Program deems necessary
 - 10.1.1.9 Posting and regularly holding office hours at times that are reasonably accessible for students
 - 10.1.1.10 Input and insight into teaching will be gained by peer teaching reviews. The candidate needs to show being open and responsive to concerns about areas where they might need improvement in their pedagogy
- 10.1.2 Active involvement in Program, School, University and community service activities. Many service tasks within the Performing Arts cross-over these four interconnected communities.
- 10.1.3 Clear evidence of an understanding and modeling of Program standards of professional deportment in such areas as collaboration, punctuality, sensitivity to the concerns and efforts of colleagues and students, and similar best practices of the performing arts industry.
- 10.1.4 A comprehensible and documented record of active and ongoing scholarship, artistic or creative production, and professional development. The candidate must provide evidence of this scholarly and creative work within the file, and explain with reference to results, theoretical underpinnings, creative innovation, and/or intellectual rigor. It is the responsibility of the candidates to explain the significance and impact of their work. Scholarship may include, but is not limited to:
- 10.1.4.1 Publication of a book with a recognized press in one's field or the equivalent in scholarly articles, especially peer-reviewed articles in scholarly periodicals or edited volumes.
 - 10.1.4.2 Professional presentations, conference leadership, critical and book reviews, etc.
 - 10.1.4.3 In recognition of the difficulties to defining "Excellence" as it pertains to artistic and creative production, the following are offered, as a non-exhaustive list of reasonable examples:
 - Choreographing, directing, designing, performing, technical directing, musical composing or conducting
 - a public performance presented at on- or off-campus venues

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- a performance for a film, television, or other broadcast medium or online platform
- a performance for a site-specific event
- Composition or publication, either in print or through public performance or both, an original dramatic script, musical score or similar work

10.1.4 Video and photographs, along with programs and/or other printed materials, as well as available journalistic critical reviews of performed works, will be considered as appropriate documentation of artistic creative production, as will audience surveys for granting agencies and similar instruments. The ephemeral nature of artistic creative production in the performing arts renders the evaluation of these works problematic. The full intent and effect of the research and creative process can be fully measured only by direct, personal experience of a performance. However, knowing that attendance at all events is not possible, the faculty will provide documentation in the form of video and/or photographs for creative scholarship, as well as all applicable letters of invitation and all programs and other documentation of participation in the event and the rigor of the event.

10.1.5 To minimize this issue (10.1.4) to as great an extent as possible, Program Faculty make their best efforts to attend colleagues' productions and performances, and recommend that peers from outside the faculty also be invited to attend and respond critically to the works. The program holds a reasonable expectation that the School and/or University will provide appropriate financial and logistical resources to support this recommendation.

10.2 In addition to College and University standards, Promotion to Associate Professor in Performing Arts should be based on:

10.2.1 Commitment to, and demonstration of, excellence and innovation in teaching

10.2.2 Participation in the development and leadership of the Program

10.2.3 Involvement in Program, University-wide, or professional service activities

10.2.4 A continuing and expanding record of active and ongoing professional development, scholarship and artistic or creative production whose significance and excellence is recognized by one's academic or professional peers, such as peer-reviewed journals or juried exhibitions, or by reviewers or critics of statewide, national, or international stature. Significance can also be shown through selection criteria such as inclusion in performance through audition or juried applications, etc.

10.3 Promotion to Professor in the Performing Arts should be based on a distinguished record of:

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10.3.1 Leadership and excellence in teaching and teaching innovation, including mentoring and public engagement.

10.3.2 Leadership in Program, University-wide, or professional service activities, as well as membership and/or engagement with regional and national service organizations.

10.3.3 A continuing and expanding record of active and ongoing professional development, scholarship, and artistic or creative production whose significance and excellence is recognized by one's academic or professional peers, and whose accomplishments demonstrably further the missions of the Program, the School and the University. A list of reasonable examples of creative scholarship can be found in 10.1.4.3, and such creative scholarship will show a sustained creative practice that engages with other artists nationally and/or internationally. Research and creative scholarship for promotion to Professor needs to show a continued and significant contribution to the field, and both scholarly research and creative scholarship are equally valued.