

Approved by the Office of Academic Affairs  
October 1997

# **POLICY ON RETENTION, TENURE AND PROMOTION**

Department of Theatre Arts

California State University, Long Beach

The purpose of this document is to define Department standards for the retention, tenure, and promotion of Theatre Arts faculty. The standards described, while specific to the disciplines of theatre, are intended to be consistent with, and supportive of, both the University's retention, tenure, and promotion policies and those of the College of the Arts.

# **POLICY ON RETENTION, TENURE, AND PROMOTION**

Department of Theatre Arts  
California State University, Long Beach

	<u>Page</u>
I. <b>MISSION STATEMENT</b>	1
II. <b>FACULTY RESPONSIBILITIES</b>	1
A. Teaching	2
B. Creative Work and Research	4
C. Service	6
III. <b>SOURCES OF EVIDENCE</b>	7
A. Teaching	7
B. Creative Work and Research	7
C. Service	8
IV. <b>APPOINTMENT AS ASSISTANT PROFESSOR</b>	8
V. <b>PROMOTION TO ASSOCIATE PROFESSOR</b>	9
A. Teaching	9
B. Creative Work and Research	9
C. Service	9
VI. <b>PROMOTION TO FULL PROFESSOR</b>	9
A. Teaching	9
B. Creative Work and Research	10
C. Service	10

## **I. MISSION STATEMENT**

The Department of Theatre Arts embraces a three-fold mission. (1) To provide enrichment of the student's liberal arts background through the development of appreciation and insights derived from theatre arts courses taken as general education electives. (2) To assist the undergraduate theatre major in creating, performing, analyzing, and critiquing dramatic performances in order to develop a deeper understanding of personal issues and a broader world view. (3) To prepare exceptionally talented and disciplined graduate students for careers as practitioners and/or teachers of theatre.

## **II. FACULTY RESPONSIBILITIES**

Within the context provided by the mission of the department, faculty members are expected to undertake specific responsibilities. These involve particular focuses and interrelationships:

- (1) Teaching that enables students to gain skills in and understanding of the processes, techniques, histories, and interdisciplinary relationships that comprise work in theatre, and to develop creative insight and critical judgments in aesthetic decision-making.
- (2) Creative work and research associated with making theatre, discovering how theatre works, and revealing what theatre means.
- (3) Service that brings expertise to the work of the university, the theatre profession, and the larger community.

In teaching, creative work, research, and service, faculty may approach theatre from single or multiple perspectives: product, process, instruction, communication, psychological phenomenon, physiological phenomenon, therapy, social expression, and so forth.

Some faculty members focus their efforts on an exclusive area of specialization, however, many faculty address more than one area. Whatever the degree of specialization or the content involved, all faculty work, including preparation for teaching and service, can utilize the processes of creation, discovery, analysis, integration, synthesis, application, and evaluation common to all intellectually based activity.

Theatre faculty are regularly involved with one-on-one instruction characterized by constant evaluation as a theatrical work is made. Fulfilling this responsibility requires the ability to motivate, challenge, support, and direct individual students.

In practice, each faculty member has a specific profile of responsibilities showing relationships among such factors as competence, teaching assignments, area of

creative or scholarly expertise, and philosophy about the role and purpose of theatre. This profile may change constantly due to such influences as professional growth, and shifts in departmental and/or University priorities. Interactions among these factors create the individual faculty members' approach to teaching, creative work and research, and service. Individual approaches are also deeply influenced by the nature of theatre, traditions surrounding theatre, and real or perceived expectations within the University.

Collaboration is an important element of the theatrical arts. In collaborative situations, the individual theatre artist's work is an essential part of an integrated whole. Collaboration thus occurs in conception, planning, and execution of a theatrical presentation. In this process, theatre artists functioning singly and in groups regularly draw upon knowledge and expertise from the sciences, humanities, and social sciences.

It is essential for faculty to place their work before professional communities and the public; however, those who make theatre may "publish" in formats quite different from those who study theatre and its impact. Performance of works of theatre serve the same function for those who work in theatre, as publications in article or book form serves for those who do work about theatre.

## **A. Teaching**

### **1. Delivering Group or Individual Instruction That Enables Students to:**

#### **a. Create Theatre**

Examples include: developing knowledge and skills in the practice of theatre arts and theatre-related disciplines such as:

- Acting
- Speech
- Voice
- Movement
- Directing
- Interpretation
- Design
- Technology
- Film/video
- Production
- Computer technologies

#### **b. Study, understand, and evaluate theatre, its influences, and its relationships**

Examples include:

- Analyzing how works of theatre function as artistic and aesthetic entities.
- Understanding the history of the theatre, including the impact of specific works on the discipline itself.
- Analyzing past and present relationships of theatre with events, ideas, people, and situations as studied through the methodologies and theories of the humanities, social sciences, and natural sciences.

c. Teach Theatre

Examples include:

- The integration and synthesis of knowledge, skills, and technologies in the development and delivery of instruction.

d. Apply and Present Theatre and Facilitate Theatre Activities

Examples include:

- Practice in fields involving connections between theatre and such areas as administration, public relations, and technologies.

2. Preparing for Studio, Performance, or Class Instruction

Examples include:

- Maintaining artistic and intellectual currency in the discipline
- Creating, discovering, integrating, synthesizing, and applying ideas, subject matter, and technique for specific instructional applications.
- Directing, interpreting, designing, administering, coordinating, and supervising student projects and productions.

3. Evaluating

Examples include:

- Measuring the development of student competence
- Assessing personal effectiveness
- Appraising course and student project results in light of goals and objectives

#### 4. Advising

Examples include:

- Advising students regarding curricula and projects
- Providing guidance and direction in the field
- Mentoring students toward professionalism in practice and/or teaching in the discipline

### **B. Creative Work and Research**

#### 1. Creating Theatre

##### a. Creating a work of theatre

Examples include:

- Study, research and synthesis that lead to original works, translations, and adaptations
- Contribution and participation as a collaborative artist in the creation of theatre

##### b. Performing a work of theatre

Examples include:

- Study, research and practice that lead to live, broadcast, or computer performances, films or videos – including acting; directing; stage, costume, and lighting design, choreography; technical directing; dramaturgy

##### c. Developing new technologies, techniques, and approaches that advance creative capabilities in theatre

##### d. Creating and assessing ideas and values about theatre

Examples include:

- Publications and papers on aesthetics, criticism, and philosophy of theatre

##### e. Investigating and publishing studies relating to issues and developments in theatre design, technology, and engineering

- f. Integrating and synthesizing in publication some or all of the above

2. Applying Theatre and Facilitating Theatre Activities

- a. Exploring and developing connections between theatre and such areas as management, public relations, and technologies

Examples include:

- Administration of presenting organizations and venues
- Artist and repertory management
- Theatre-related industries
- Copyright
- Media arts

- b. Programming Works of Theatre

Examples include:

- Designing or serving as artistic director of festivals
- Summer programs
- Theatre series
- Workshops
- Master classes
- Seminars

- c. Exhibiting, programming, and publishing explanations, studies, and critiques; research and scholarly findings; translations and compilations

Examples include:

- Books and chapters in books
- Articles, monographs
- Delivery or publishing conference papers, panel discussions, proceedings
- Lectures
- Reviews of books, performances, productions, or new works of theatre
- Appointments as artist-in-residence
- Performance as part of professional meetings
- Workshops

- Master classes
- Interviews
- Seminars
- Computer applications
- Program notes
- Exhibitions of stage and historical costume, stage designs, etc.

### 3. Studying Theatre and Its Influences

#### a. Analyzing how works of theatre function

Example: publications and papers in dramatic theory, criticism, interpretation

#### b. Investigating and understanding the history and impact of theatre

Examples include:

- Publications and papers from historical, geographical, cultural, religious and other perspectives
- History of ideas in theatre
- Performance practices
- Bibliography
- Cultural criticism
- Editing

#### c. Exploring the sociological impact of theatre

Examples include:

- Publications and papers relating to theatre and the human condition
- Theatre and society
- Ethnographic and demographic studies
- Theatre marketing, fund-raising and management as linked to our own and other industries

## C. Service

Service involves disciplining and other expertise to support and advance the University, the theatre profession, and the community.

Each faculty member undertakes a judicious single or multiple selection among the following:

## 1. Assisting the University

- a. Organizing, coordinating, administering, or maintaining curricular programs, academic departments, campus organizations, or university/events.
- b. Serving on department, College of the Arts, and University committees.
- c. Identifying and writing grant proposals; fundraising.
- d. Recruiting students and faculty.
- e. Providing expertise that assists the work of other University units, including the library, academic and administrative departments, development offices, and support agencies.

## 2. Advancing the Profession Beyond CSULB and the CSU System

- a. Organizing, coordinating, or administering exhibitions, projects, or events
- b. Professional writing of newsletters, or reports, etc.
- c. Editing of journals, newsletters, etc.
- d. Serving on committees, task forces, review and advisory boards, councils
- e. Adjudicating and performing peer evaluations and reviewing their outcomes
- f. Officer or committee work with such organizations as NAST, ATHE, USITT
- g. Presentation of workshops, panels, symposiums, exhibitions at such organizational conventions as USITT, ATHE, LDI
- h. Consulting

### 3. Contributing to the Community

- a. Participating in working groups, boards, arts councils, performance organizations, and community events
- b. Contributing to public education through teaching, performance, and presentations

## III. SOURCES OF EVIDENCE

It is expected that all Theatre Arts Faculty will document their professional and academic activities with support materials including but not limited to the following:

### A. Teaching

1. Standardized student evaluations
2. Classroom visitation reports
3. Student/alumni letters
4. Memoranda from colleagues
5. Course materials such as: syllabi, examinations, handouts
6. Classroom presentations such as:
  - Video, audio tapes
  - Films
  - Computer programs
7. Pedagogical papers/presentations
8. Participation in meetings, seminars, symposia devoted to techniques for specific instructional applications
9. Material designed to measure the development of student competence

### B. Creative Work and Research

1. Original scripts, translations, adaptations

2. Films, videos, computer of performances, exhibitions, dramaturgy
3. Publications including books and chapters in books, articles, and monographs in such areas as:
  - Aesthetics
  - Criticism
  - Philosophy of theatre
  - Theatre design
  - Technology
  - Engineering
4. Exhibition, catalogues
5. Reviews of books, performances, productions, published articles or new works of theatre
6. Letters from colleagues, theatre professionals
7. Published conference papers, panel discussions, proceedings
8. Program notes
9. Edited publications
10. Published or broadcast interviews
11. Appointment papers as artist-in-residence, etc.
12. Set or costume renderings, models, sketches, analysis
13. Lighting plans, analysis
14. Production photographs

**C. Service**

1. Letters, memoranda from colleagues
2. Written or edited newsletters, reports, journals, etc.
3. Grant proposals
4. Documents generated as a result of committee assignments
5. Adjudication or peer review documents

6. Consulting contracts
7. Appointment papers to leadership positions – professional organizations
8. Papers presented at workshops, symposia, exhibitions of professional organizations

#### **IV. APPOINTMENT AS ASSISTANT PROFESSOR**

It is expected that the appointee shall hold a recognized terminal degree in a field of theatre specialization. In the areas of theatre history, criticism, literature, dramaturgy, and related areas, the recognized terminal degree is the doctorate. In the areas of theatre practice such as acting, directing, design, technology, the recognized terminal degree is the MFA.

The department may, however, recommend for appointment highly qualified individuals who have exceptional professional experience in lieu of the appropriate terminal degree.

The appointee is also expected to show potential for excellence in the areas of teaching, creative work and research, and service.

#### **V. PROMOTION TO ASSOCIATE PROFESSOR**

It is expected that the candidate will demonstrate a record of sustained and progressive professional development in the areas of teaching, creative work and research, and service.

##### **A. Teaching**

It is expected that the candidate will demonstrate evidence of a continuous pattern of successful teaching and student learning in:

1. Delivery of group or individual instruction
2. Preparing for studio, performance, or class instruction
3. Evaluating

##### **B. Creative Work and Research**

It is expected that the candidate will undertake a judicious single or multiple selection from one or more of the following categories:

1. Creating Theatre at recognized academic, community or professional theatres.
2. Apply theatre and facilitating theatre activities at recognized academic, community or professional theatres, or in conjunction with recognized theatre-related industries, organizations, or educational institutions.
3. Studying theatre and its influences by exhibiting, programming, and publishing in recognized publications or at professional meetings, exhibitions, etc. of at least regional scope.

**C. Service**

It is expected that the candidate will demonstrate continuing evidence of service to the University on the departmental, college and University levels.

**VI. FOR PROMOTION TO FULL PROFESSOR**

It is expected that the candidate will demonstrate a record of sustained, significant and exceptional body of work in the areas of teaching, creative work and research, and service.

**A. Teaching**

It is expected that the candidate will demonstrate evidence of a continuous pattern of superior teaching and student learning in:

1. Delivery of group or individual instruction
2. Preparing for studio, performance, or class instruction
3. Evaluating
4. Advising

**B. Creative Work and Research**

It is expected that the candidate will undertake a judicious single or multiple selection from one or more of the following categories:

1. Creating theatre at least some of which is in fully professional off-campus venues of national standing.
2. Applying theatre and facilitating theatre activities at least some of which is at fully-professional off-campus venues of national

standing or at nationally significant theatre-related industries, organizations or educational institutions.

3. Studying theatre and its influences by exhibiting, programming, and publishing in juries, refereed, invited, or externally reviewed publications or at professional meetings, exhibitions, etc. of national scope.

### **C. Service**

It is expected that the candidate demonstrate evidence of significant service of supporting and advancing the University, the theatre profession, and the community by:

1. Assisting the University on the departmental, college and University levels.
2. Advancing the profession beyond CSULB and the CSU system through work on projects and with organizations of national scope.
3. Contributing to the community by participation with local organizations or coordinating community events, or by contributing to public education through teaching, performance and/or presentations.