

FORM 8

SIGNATURE SHEET FOR EVALUATIVE CRITERIA
 APPROVED CRITERIA SHALL HAVE ALL REQUIRED SIGNATURES

Department/Office: Dept. of Theatre & Dance

Department Chair/Head: Elisabeth Hostetter [Signature]
 Print Signature

Academic Year (circle): 15-16 (16-17) 17-18 18-19 19-20

Date Sent to Dean/Supervisor: Sept 16, 2016

Signature [Signature]
 Dean/Supervisor:
 Add'l Admin: [Signature]
 Provost/designee:
 President/designee:

Date Approved
9/16/16 (Y)P/N
 _____ Y/P/N
3/14/17 (Y)P/N
 _____ Y/P/N

Y = Approved	P = Approved pending modifications	N = Not approved
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For P or N decisions, the departmental committee should be provided with the reasons for non-approval, as well as suggested changes to the criteria within a reasonable time to ensure timely approval for first year candidates.

DIRECTIONS: Sign each line and print or stamp name below the line. This signature page must accompany the evaluative standards throughout the entire approval process, and serves as a record that all levels have contributed to the approval process. After all levels have approved the evaluative standards, this cover page and the criteria shall be duplicated, and a copy sent to the Senate office for archiving. The original criteria packet is returned to the Department/Office.

SUGGESTED TIMETABLE:	DATE
Departmental approval, sent to Dean/Supervisor:	September 25 (earlier if possible)
Dean provides feedback regarding criteria	October 9
Final administrative approval and forwarding to Senate, Department, and Dean	November 1

2016-2017

STATEMENT OF CRITERIA FOR RECONTRACTING AND TENURE
DEPARTMENT OF THEATRE AND DANCE
ROWAN UNIVERSITY

Ratified by Full-faculty vote: May 19, 2016

I. Teaching Effectiveness/Professional Performance for Assistant Professors and Instructors:

A. Teaching effectiveness in the Department of Theatre and Dance involves college level instruction through lecture, demonstration and guided practice. The disciplines of theatre and dance demand organized practice and performance both within and outside the traditional classroom setting. Students' creative and academic activities must be structured and supervised by qualified, knowledgeable, creative, impartial, organized and experienced instructors.

In the Department of Theatre and Dance the teaching effectiveness of faculty supervised laboratory activities (i.e. theatre/dance productions) is evaluated with the same weight and criteria as more traditional classroom performance. A candidate's teaching performance activities can include: Directing rehearsals and/or supervising the design or construction of costume, set, lights, and/or sound. These essential direct mentorship aspects of the teaching Theatre and Dance are integral teaching responsibilities within the department. Teaching effectiveness in the department is evaluated under several categories:

1. Academic instruction includes, but is not limited to:
 - a. Facilitating learning by instructing Rowan University students in courses, laboratories, theaters, clinics, studios, workshops and seminars
 - b. Managing instruction, e.g., planning and arranging for learning experiences, maintaining student records, grading
 - c. Supervising students in laboratories, fieldwork, internship and clinical experiences, and independent study.
2. Contributing to development of learning activities that enhance excellence in academic instruction includes is not limited to:
 - a. Participation in development, review, and redesign of courses and programs
 - b. Participation in developing and revising curriculum
 - c. Developing teaching materials, manuals, software, and computer exercises
 - d. Developing online courses
 - e. Contributing to study abroad programs
 - f. Contributing to service learning programs
 - g. Participating in development of learning outcomes assessment tools and analysis of assessment results.
3. Developing as a teacher includes but is not limited to
 - a. Reflecting on one's instruction and classroom methodology to benefit the teaching learning experience
 - b. Attending and participating in development activities at Rowan or through professional organizations
 - c. Maintaining currency in discipline-specific concepts
 - d. Maintaining currency in pedagogical practices
 - e. Collaborating with colleagues in course development, pedagogical research, and team-teaching
 - f. Observing and providing feedback related to the teaching of colleagues as such observations contribute to one's own development in the classroom.
4. Student mentoring activities include but are not limited to:
 - a. Mentoring students, e.g., with regard to academics and career planning
 - b. Advising students in senior research projects, theses, dissertations, and other curricular projects.

- B. Criteria used to evaluate teaching effectiveness in the Department of Theatre and Dance include the candidate's ability to articulate or model:
- a. Clear aesthetic and intellectual values
 - b. Learning objectives designed to foster student abilities and knowledge
 - c. Evidence of organization both in class and in the production process
 - d. Practices that promote student growth and offer firm guidance and direction
 - e. A deep understanding of contemporary performance practice and/or theatrical technology
 - f. Clear indications of how grades are assigned and weighted in the classroom
 - g. Evidence that the instructor is up-to-date on relevant course material.
- C. Characteristics of excellence in teaching for the Department of Theatre and Dance are:
- a. Good organization of subject matter and course material
 - b. Effective communication
 - c. Knowledge and enthusiasm for subject matter and teaching
 - d. Positive attitudes toward students
 - e. Fairness in examinations and grading
 - f. Flexibility in approaches to teaching
 - g. Appropriate student learning outcomes.
- D. Colleague assessment of teaching effectiveness in the department of Theatre and Dance is typically done through peer observation. These assessments can be made in classroom, studio/laboratory, or production-related learning environments. This does not preclude the use of other equally valid means of assessing teaching effectiveness. The method of colleague assessment shall be discussed and agreed upon on an individual basis by each candidate and the Tenure/Recontracting Committee.
- E. Student input from classroom and/or supervised laboratory situations must be included in the assessment of professional performance. The evaluation forms can be used in classroom, studio/laboratory, or production-related learning environments. Faculty can choose whether to use the on-line Rowan form or request in person hard copy evaluations be administered and collated by a full-time faculty member.

II. Scholarly and Creative Activity for Assistant Professors:

- A. Scholarly and creative activity is the active pursuit and continuing agenda of reading, writing, speaking, or other forms of scientific, artistic, or pedagogical inquiry to create new knowledge, integrate knowledge, or open additional knowledge-based areas for further exploration. Scholarly and creative activity includes any of the following: Original documented research, research in the scholarship of teaching, creative activity including the creation and execution of live, professional productions, applied research and evaluation based on existing sources, and funded/sponsored research and creative projects.
1. Basic research includes scholarly efforts leading to peer adjudicated presentation and publication the candidate's area of expertise
 2. Research in the scholarship of teaching includes but is not limited to conducting instructional and classroom research to benefit the teaching-learning experience
 3. Creative activity involves Theatre and Dance faculty engaged in practical and/or professional performance capacities that lead to original performance or visual artistry; including choreography, directing, acting, dancing, and/or theatrical design in public venues.
 4. Applied research and evaluation includes but is not limited to
 - a. Applied study or applied pedagogical or scientific research (e.g., work in Professional Development Schools)
 - b. Sponsored or contracted study or research (e.g., Grant or Academic Seminars that demand original research as an outcome)

- c. Program, policy, or personnel evaluation, study, or research for the local campus or other institutions or agencies
- d. Leadership in multidisciplinary centers and task forces.

- 5. Funded scholarly and creative projects include, but are not limited to
 - a. Grant-seeking and proposal development to public and private sponsoring agencies for research or fully staged and funded performance
 - b. Supervision and management of sponsored creative and artistic projects and/or arts administration of producing agencies.

B. Scholarly/creative activity in the Department of Theatre and Dance shall include activities that engage candidates in professional artistic processes and staged performances as well as traditional research and publications. Creative activities broaden the candidate's knowledge and expertise in the aesthetic and practical aspects of his/her discipline and shall be considered in two categories:

- 1. Activities resulting in a professional production including research in, experimentation with, and application of concepts or theories of the discipline, or the teaching of that discipline (e.g., acting, dance, directing, design, technical direction or choreography) for a public presentation, or the creation of a theatrical event. Gathering and applying historical, aesthetic or technical research, in order to create, direct, design or produce a performing arts presentation shall be considered scholarly research, and the Department of Theatre and Dance recognizes the public performance of creative work as the publication or dissemination of that knowledge.
- 2. Activities that bring the candidate into formal contact with recognized artists or practitioners to develop personal mastery and/or greater understanding their discipline. These include professional training experiences that result in expansion of performance pedagogy and practice.

C. Characteristics of Excellence in Scholarship recognized by the Theatre/Dance Department are:

- 1. The activity requires a high level of discipline-related experience
- 2. The activity can be replicated or disseminated (research activity)
- 3. The work and its results can be documented
- 4. The work and its results can be peer-reviewed
- 5. The activity is innovative, breaks new ground, or demonstrates other types of significance or impact.

III. Professional Development for Instructors: While we encourage instructors to conduct appropriate scholarship and creativity to keep current in the field and to enhance their interactions with students, in lieu of required scholarship and creative activity described above, Instructors should focus on professional development activities described below:

- 1. Maintaining currency in discipline, profession, and/or improving abilities as teachers
- 2. Deepening and/broadening knowledge of discipline-specific content
- 3. Strengthening understanding and application of the pedagogy of particular disciplines
- 4. Improving knowledge of the teaching and learning processes
- 5. Research in the scholarship of teaching and conducting instructional and classroom research to benefit the teaching-learning experience
- 6. Pursuing activities that bring the candidate into formal contact with recognized artists or practitioners to develop personal mastery and/or greater understanding their discipline. These include professional training experiences that result in expansion of performance pedagogy and practice.
- 7. Pursuing scholarly efforts leading to attendance and possible presentation at national conferences as defined in the candidate's discipline.

IV. Contribution to the Department, College and University for all Candidates: A candidate's contributions to the department, college and university may include:

- A. Service that is particular to the needs of the department such as:
1. The development of new courses and/or programs
 2. Academic advisement, career counseling and professional mentorship for program majors
 2. Advisement of student organizations
 3. The supervision of workshops or presentations that bring department activities to the college and/or community: i.e touring shows with students, high school/recruitment workshops
 4. Coaching student auditions/design portfolios, speech, acting or movement coaching; design or technical assistance
 5. Artistic consultations outside of regular released time assignments.
 6. Participating in department recruitment activities and departmental auditions
 7. Actively serving on departmental committees
 8. Attending departmental productions and functions

B. Active participation and leadership in campus activities and governance includes but is not limited to:

1. Chairing a department, college, or university committee
2. Contributing to tasks central to the department's day-to-day activities and serving both students and faculty
3. Helping the department meet the expectations of the College and the University including assessment and accreditation assignments
4. Assisting with other campus-wide activities; e.g., Homecoming, Rowan Day, campus workshops and showings
5. Course and program development, review, and redesign
6. Chairing the department
7. Program coordination/Senate participation/Union participation.
8. Serving as production coordinator and/or mentoring fellow artists on mainstage productions

C. Mentoring other faculty or staff within the candidate's Department, or College, or University-wide includes but is not limited to taking part in the established department, or college mentoring programs or working with the Faculty Center mentoring programs.

D. Representing the institution for its advancement includes but is not limited to:

1. Participation in open houses
2. Recruiting students
3. Outreach for bringing more students or resources to University

V. Fulfillment of Professional Responsibilities for all Candidates: Professional responsibilities shall be determined by, not only customary memberships in professional organizations, but also applicable memberships in arts associations, guilds, boards and other organizations who members are practicing artists or technicians in the performing arts. Professional responsibility shall also include consultant or advisory relationships with other performing arts or education institutions, or social and cultural institutions, and activities as critic, judge or evaluator for such organizations. More specifically these activities can include:

A. Dissemination of discipline-related knowledge includes but is not limited to:

1. Consulting or technical assistance provided to public or private organizations
2. Attending briefings, seminars, lectures, and conferences targeted for general audiences
3. Summaries of research, or position papers for general public or targeted audiences
4. Expert testimony or witness
5. Writing, contributing to, or editing journals, books, newsletters, magazines, or other publications

6. Electronic productions (e.g., contributing to the development of websites, online seminars or programs or programs distributed via DVD)

B. New products or practices include the design or creation of new products, innovations, or inventions.

C. Discipline-related partnerships with other agencies include:

1. Short-term collaborations with schools, industries, or civic agencies for program or policy development or theatrical production activity.
2. Exhibits in other educational or cultural institutions
3. Supervising festivals and summer programs
4. Economic or community development activities
5. Discipline-related voluntary community service

D. Contributions to disciplinary and professional associations and societies include but are not limited to:

1. Leadership positions in recognized professional organizations
2. Service to accreditation bodies or national examining boards
3. Service to governing boards and task forces
4. Service in organizing or reviewing submissions for annual or regional meetings and conferences sponsored by professional organizations

VI. Weighting of Categories

A. Assistant Professors:

Teaching Effectiveness	40%
Scholarly and Creative Activity	30%
Service to the Department, College & University	20%
Professional Responsibilities	10%

B. Instructors:

Teaching Effectiveness	50%
Professional Development	10%
Service to the Department, College & University	30%
Professional Responsibilities	10%