



INTRODUCTION

This Document of Professional Standards for the Department of Theatre and Dance at Pacific Lutheran University is intended as a complement and supplement to the Document of Professional Standards for the School of Arts and Communication at Pacific Lutheran University.

The Department of Theatre and Dance at Pacific Lutheran University aligns with the mission statement of the entire university in that it seeks to educate students for lives of thoughtful inquiry, service, and care—for other persons, for the community, and for the earth.

Faculty members of the Department of Theatre and Dance are sought and retained based on their excellence as artists, scholars, performers, and educators, dedicated to achieving the highest levels of Theatre and Dance knowledge and performance.

To quote excerpts from the Professional Standards Document from the School of Arts and Communication at Pacific Lutheran University:

As specified in the Faculty Handbook (pp. 43-44) faculty members are expected to provide evidence of their performance in three categories: Teaching, Scholarship, and Service. Expectations are for “excellent teaching and a concern for improving the quality of their teaching,” “competence and continued growth in professional activity,” and “substantial and sustained service.”

The SOAC Professional Standards Document affirms the following:

- SOAC faculty members’ professional work encompasses substantial diversity in teaching, scholarship and service. It spans [a.] conventional scholarly activities (i.e., scholarly writing and publishing); [b.] professional training and education, including studio instruction and co-curricular activities as sites for professional education; [c.] formal contributions to the faculty member’s profession (e.g., formal commentary on, and assessment of, journalistic/educational organizations; adjudication of peers); and [d.] creative performance and artistic presentations.
- Particularly in view of the diversity of activities that constitute scholarship in SOAC, this statement recognizes that different models of peer review underlie the production and evaluation of scholarly work.
- Each department and/or program in SOAC should supplement this statement of general principles with its own explanation of teaching, service, and scholarly process,

products, and models of peer review that are relevant to the scholarly activities within that department/program. Such supplemental documents should assist both the faculty member and those engaged in the faculty member's peer review. These documents should serve as guidance, and not be construed as narrowly prescriptive. They should offer examples of the kinds of evidence upon which a faculty member could draw to document the creative and intellectual process that results in particular scholarship products. They should assist faculty members to develop a clear and accessible case about the depth, range, and quality of their scholarship, teaching, and service.

The Department of Theatre and Dance referenced two leading disciplinary sources to guide this document: the National Association of Schools of Theatre (NAST) *Handbook 2017-18* and "Scholarship for the Discipline of Theatre: an Association for Theatre in Higher Education White Paper."

TEACHING, SCHOLARSHIP, AND SERVICE IN PLU'S DEPARTMENT OF THEATRE AND DANCE

The Department of Theatre and Dance recognizes and affirms that many of the activities of its faculty cannot be categorized exclusively as teaching, scholarship, or service. As an example, a faculty in the Department of Theatre and Dance may be invited to direct a production, conduct a workshop or adjudicate auditions. The function of such an invitation may have multiple applications and/or scholarly "meanings," including:

1. Peer Review: An invitation to serve in such a capacity presupposes peer review of the PLU faculty member by the scholars, practitioners, and administrators making such an invitation. Furthermore, peer review may also be said to be an element of re-engagement for such activities as failure to perform well in such a context will result in no subsequent invitations.
2. Scholarship: Such invitations exhibit the scholarly work or artistic creations of a performer, designer, choreographer, or pedagogue.
3. Teaching: Such invitations may have a large or exclusive pedagogical component.
4. Service to the Profession: Such activities may be a professional service to organizations such as the Washington State Thespian Association, Puyallup School District, etc.
5. Service to the University: Such invitations put the PLU faculty member in a high profile position for prospective students and their mentors and often serve as one of the Department of Theatre and Dance's prime recruiting grounds for new students.

In addition, the Department of Theatre and Dance affirms that activities carried on by its faculty are often commingled forms of scholarship which integrate the various modalities of Ernest Boyer's categories of scholarship, (i.e., the scholarship of discovery, the scholarship of application, the scholarship of integration, and the scholarship of teaching) at once. To return to our previous example of adjudication, one might argue that such an activity (depending on its context) is:

1. Scholarship of Discovery: If the adjudicator is involved in the creation or refinement of a new work, such an activity would certainly be considered scholarship of discovery.

2. Scholarship of Application: An adjudicator draws upon a lifetime of Theatre and Dance knowledge in order to create and evaluate works of Theatre and Dance for public benefit. Such activities may be said to fall into the scholarship of application.
3. Scholarship of Integration: An adjudicator challenges themselves and those with whom they interact into refining the meaning of their artistic work. This may be said to fall into the scholarship of integration.
4. Scholarship of Teaching: An adjudicator that is in the process of teaching through their art form or presenting their work to a community of teachers is engaged in the scholarship of teaching.

Due to the pan-categorical nature of many of the activities carried on by Department of Theatre and Dance faculty, the imperative to articulate and explain the coherence of the faculty member's work is heightened. Because faculty members of the Department of Theatre and Dance engage in a variety of activities for the University (i.e., as performers, scholars, and Theatre and Dance educators), it is probable that scholarly, teaching, and service activities will be carried on in multiple contexts as outlined in the example above.

I. Teaching

The teaching of Theatre and Dance at Pacific Lutheran University may be divided into two broad categories:

- A. Traditional classroom instruction in the various subcategories of the discipline, i.e., script analysis, acting, design, history, dance, theatrical technology, etc.
- B. Instruction through applied Theatre and Dance activities such as:
 - Directing, choreographing or acting in productions
 - Overseeing the design and/or execution of theatrical designs and stage management
 - Coaching/Mentoring small groups (department student clubs, production crews, running crews, etc.)
 - Coaching/Mentoring individuals (interview and audition prep, design mentorship, etc.)

II. Scholarship/Professional Activity

Professional activities in Theatre and Dance may be broken down into the following general areas:

- Adjudication
 - Local, state, regional and national contests and festivals; private coaching or consulting
- Criticism
 - Published book and performance reviews
- Dramatic Creation (unpublished but completed original works, adaptations, translations, substantial rewrite, original dance compositions: not yet produced)

- Documentation of such activities may include articles and reviews, contracts, world premiere program artifacts or recordings
- Dramatic Production (original works, adaptations, translations, original dance compositions)
 - Documentation of such activities may include programs, reviews (newspaper or electronic), recordings or photos, letters from collaborators
- Dramatic Publication (published original works, adaptations, translations, substantial rewrite, original dance compositions: not self-published)
 - Documentation of such activities may include manuscript, reviews (newspaper or electronic), recordings or photos, letters from publisher
- Integration with other Disciplines
 - Documentation of such activities may include written materials, websites, recordings or photos, letters from collaborators
- Leadership, Advancement and Advocacy
 - Leadership or membership on discipline-specific boards, government agencies, professional organizations, professional unions
- Production (Directing, Designing, Stage Managing, Theatrical Technology)
 - Documentation of such activities may include programs, reviews (newspaper or electronic), recordings or photos, letters from collaborators
- Published or Presented Pedagogical Materials (not self-published)
 - Documentation of such activities may include learning packets, blog posts, articles, textbooks, speaking invitations
- Recognition
 - Achievements evidenced by awards, grants, and other honors
- Scholarly Publications
 - Documentation of such activities may include articles, books, chapters, editions, editorships, and papers
- Scholarly Presentations and Workshops
 - Documentation of such activities may include papers and presentations made at conferences, conventions, panels, seminars, and workshops

Categories of Evaluation for Professional Activity and Scholarship

Since many of the forms of scholarship listed above may function simultaneously as scholarship, teaching and service, the candidate will articulate the confluence of these categories. In

addition, candidates will discriminate between three different qualitative types of scholarly activities:

Category A: Scholarly activities that are peer reviewed and disseminated outside the university. "Peer review" refers to a process by which an activity is accepted by one's professional community to be of the highest caliber. Peer reviewers may be professional critics or other authors, artistic directors, producers, publishers, performers, designers, conference or adjudication event organizers, officers of professional associations, or colleagues within the field who submit formal professional commentary. These kinds of activities include, but are not limited to:

1. Production and dramatic work in venues of significance that are accepted for production (generally paid and/or have a union affiliation)
2. Refereed reviews, chapters, articles or monographs
3. Scholarly conference presentations that are selected and/or peer reviewed
4. Invited adjudications, master-classes, workshops or scholarly activities presented in venues of significance
5. Ongoing professional positions that require selection and ongoing peer review. Such positions include Chair of Theatre and Dance and Artistic Director.

Category B: Scholarly activities that are not peer reviewed as defined above but may be of significant importance to the profession. These kinds of activities include, but are not limited to:

1. Production and dramatic work in venues of lesser significance (unpaid; no union affiliation)
2. Service as Editor to a scholarly journal or textbook
3. Scholarly conference presentations that have an open acceptance policy or are not peer reviewed
4. Adjudications, master-classes, workshops or scholarly activities presented in venues of lesser significance or to which no specific invitation was extended

Category C: Professional activities which cannot be considered to be formal scholarship but put the individual faculty member in the role of "public intellectual." These kinds of activities include, but are not limited to:

1. Discussant at a local public symposium, such as a post-play discussion
2. Program notes or brief presentations to the general public
3. Adjudications, master-classes, workshops or production/scholarly activities presented as primarily recruitment activity or service to the community

III. Service

Department of Theatre and Dance faculty members will engage in the service to the university, to the Theatre and Dance profession and to the community. Traditional forms of university service include:

1. Participation as member of the university community
2. Serving on department, school or university committees
3. Chairing department, school or university committees

4. Participation and contribution to university governance
5. Academic advising
6. Directing Independent Study as needed
7. Facilitating Capstone presentations

Service to the profession, the community and even to the university may also be exhibited in a variety of other forms, often co-mingled with teaching and professional activity, specifically for the purpose of recruiting and retaining talented students in the Department of Theatre and Dance. These forms of service may include (but are not limited to):

1. Visiting state or regional K-12 schools to work with students
2. Bringing PLU students to K-12 schools for performance and recruiting
3. Contacting prospective students by phone and e-mail
4. Adjudicating contests and competitions for public schools and local civic organizations
5. Participating in local discipline-specific organizations
6. Serving on advisory boards for local performance organizations
7. Supporting colleagues and students by attending performances
8. Facilitating public school and PLU collaborations

ASSESSMENT OF TEACHING ACTIVITY IN RELATIONSHIP TO THE RANK AND TENURE GUIDELINES FOR COURSE CREDITS

The Department of Theatre and Dance expects consistently high-quality teaching that supports important and current scholarship in the discipline. The exceptional commitment of time for productions, often during weekend and late evening hours, to which faculty are expected to commit are substantial enough for the university to provide course “credits” (sometimes known as course “releases”) for specific production and administrative assignments. These course credits are assigned by the Dean of the School of Arts and Communication, with the approval of the Provost, to replace traditional classroom instruction and recognize the varied applied instructional contexts of rehearsals and production work hours.

As there is no prescribed mechanism by which to assess effective teaching through applied activities, it is reliant on the faculty member to articulate in a thorough self-assessment the amount and type of instruction and its efficacy when building a case for effective teaching.

Only in rare cases will a faculty member’s teaching load be composed of more course credits than traditional classroom instruction.

Furthermore, preparation for work on new productions should generally be considered equal to the time and effort spent preparing a new traditional course.

ASSESSMENT OF PROFESSIONAL ACTIVITY (SCHOLARSHIP) IN RELATIONSHIP TO THE RANK AND TENURE GUIDELINES

The Department of Theatre and Dance expects that scholarship/professional activity from each of these three categories will be ongoing for each faculty member, although the exact proportion of such activity is left to the individual faculty member's discretion. It should be noted in promotion cases that the Master of Fine Arts (MFA) is considered a terminal degree in the discipline.

At the time of the third-year review, and at each point raise in rank (i.e., in achieving tenure, in promotion to Associate Professor, and in promotion to Professor), it is expected that the quality and prominence of the faculty member's scholarship/professional activity will increase. While the following activities are considered norms of Theatre and Dance activity, fulltime, tenure-track Theatre and Dance faculty should not be circumscribed by only these activities. They should be considered as the usual evidence of accomplishment but are not to be used as a "checklist".

ASSISTANT PROFESSOR:

At the third-year review and at the Assistant Professor level, the Theatre and Dance faculty shall meet the criteria listed in the faculty handbook:

- a. Shall have earned the terminal degree in the relevant field, or equivalent recognition or achievement. Exceptions may be made for persons newly appointed to the university faculty who are judged to be near completion of their degree.
- b. Shall have demonstrated competency as a teacher or shown promise of ability to teach at the university level.
- c. Shall have evidenced ability to do scholarly work.
- d. Shall have demonstrated or shown promise of responsible service to the university.

"Scholarly work" is often evidenced in the profession of Theatre and Dance by the following:

1. Attendance at significant lectures, pedagogical conferences, performances, and professional meetings.
2. Presentation of on-campus and local production work, lectures, master-classes, recitals, and workshops.
3. Demonstrated scholarly and professional promise through publication and/or presentation of ongoing work.

ASSOCIATE PROFESSOR:

At the rank of Associate Professor and/or at the time of achievement of tenure, the Theatre and Dance faculty shall meet the criteria listed in the faculty handbook:

- a. Shall normally have an earned doctorate. Justifiable exceptions may be equivalent recognition or achievement.
- b. Shall have demonstrated competency and continued growth as a teacher on the university level.
- c. Shall have evidenced a continued development in scholarship.

d. Shall have evidenced influenced leadership in the academic development of the university.

“Continued development in scholarship” is often evidenced in the profession of Theatre and Dance by the following:

1. Presentations at regional pedagogical conferences and professional meetings.
2. Presentation of production work at significant venues, lectures, masterclasses, and workshops at a state or regional level, either by audition or invitation.
3. Published articles, books, plays, editions, and/or presentations of national significance.

PROFESSOR:

At the rank of Professor, the Theatre and Dance faculty shall meet the criteria listed in the faculty handbook:

- a. Shall have an earned doctorate. Extraordinary exceptions may be equivalent recognition or achievement.
- b. Shall have established a record and reputation as an excellent teacher.
- c. Shall have evidenced a record of continual growth in scholarship.
- d. Shall have contributed distinct academic influence and leadership.

“Continual growth in scholarship” is often evidenced in the profession of Theatre and Dance by the following:

1. Contributions of distinct academic influence and leadership in the department and in the University.
2. Presentations at national pedagogical conferences and professional meetings.
3. Presentation of production work at professional venues, lectures, masterclasses, and workshops at a national or international level, either by audition or invitation, while maintaining active on-campus production activity.
4. Published articles, books, plays, editions, and/or presentations by publishers of national or international significance.

CONCLUSION

The Department of Theatre and Dance at Pacific Lutheran University recognizes its dual role in the University as a professional school granting degrees through the School of Arts and Communication, and its role as part of the greater university, founded upon the tradition of the liberal arts. Faculty members who aspire to obtain tenure and promotion at PLU will demonstrate that they are equipped to function in an academic environment that is at once professionally specialized and coherently aligned to the mission of the University. This document seeks to clarify many of the unique practices and professional norms of the Department of Theatre and Dance, to affirm the imperative for clear articulation of those practices and norms in the professional life of the Theatre and Dance faculty, and to provide a framework whereby the general University community may appreciate the Theatre and Dance

faculty's professional excellence and thoughtful engagement with teaching, scholarship, and service at Pacific Lutheran University.