

professional companies.

Juried exhibitions of original works in museums, at festivals, during conferences, and works selected for broadcast.

Papers and presentations made at scholarly gatherings, especially refereed conference; invited lectures, master classes, and workshops; panel respondent or organizer.

Published articles and books in scholarly journals and presses, especially original research, analysis, criticism, and theory; published scripts; published translations; published commentaries on research topics; edited journals and books; work in progress, if it has been accepted for publication (include evidence of acceptance). Referred work is given priority in the evaluation of publication.

Textbooks, editions, anthologies of texts, and computer software programs that are intended as tools for instruction will be judged as scholarly works to the extent that they present new ideas or incorporate scholarly research.

Reviews written for professional journals will be evaluated to the extent that they reveal the scholarly knowledge and judgment of the faculty member.

Evidence cited in the Oxford Accords and the USITT Promotion and Tenure Guidelines

Administrative offices and responsibilities in scholarly organizations and gatherings.

Creative work in progress, especially if commissioned and/or accepted for production, publication, screening, documentation.

Computer and digital work prepared for scholarly storage and retrieval (e.g., CD ROM); compute networks for scholars, computer software for scholarship; creative works for computers and computer systems.

7.C.3 Service

Evidence of service on Department, College, and University committees; letters of recommendation and evaluation for students and colleagues; recruitment materials; evidence of professional work in scholarly, educational, and artistic organizations at the community, national, or international level.

Service within the Department of Theatre includes, but is not limited to,

student advising, writing letters of recommendation and evaluation for students and colleagues, recruitment of new students, admissions, participation in faculty searches, committee assignments, chairing committees, serving as undergraduate and graduate Directors, and participating in the wide range of production responsibilities, from production meetings to striking sets. Other responsibilities include regular attendance at departmental meetings and events, collegial and civil participation in the daily operation of the department, and professional representation of the Department for the variety of activities that range from welcoming new students in the fall to marching in commencement exercises.

Service to the College and the University covers a range of professional activities, including, but not limited to, committee assignments, faculty representation, liaison assignments, advisor for student groups, participation in interdisciplinary programs and activities, etc. Professional contributions to the educational and artistic missions of the College and the University are part of the service responsibility.

Service beyond the Department, College, and University may include, but not be limited to, professional work in scholarly, educational, and artistic organizations at the community, national, or international level (e.g., membership on professional committees, service as an officer in a professional organization, professional evaluations provided to other universities, organizations, and presses, and professional consultations). Voluntary participation, which reflects credit on the individual, the Department, and the University, is encouraged at the faculty member's discretion and judgment. In no case, however, should such service or participation divert attention from University responsibilities or jeopardize effectiveness as a faculty member. And special care should be taken that professional consulting and business endeavors do not interfere with or hinder one's primary responsibilities as an OSU faculty member (one's full-time job). See the University guidelines and rules for any activity beyond the University for which one's is paid.

Purposes for Evaluation of Teaching:

Three primary purposes for evaluation of teaching are endorsed by the Department of Theatre. They are:

- the improvement of instruction,
- the evaluation of instructors for merit, promotion, and tenure purposes,

- a mentoring tool for assisting in the development of all faculty.

Student opinions and judgments, appropriately documented and accompanied by interpretive information, are essential. Every student in every course must be provided an opportunity to complete a confidential evaluation of the instructions and the instructor. The Department of Theatre requires each faculty member to utilize the Student Evaluation of Instruction (SEI).

The SEI is a standardized assessment tool designed for use in personnel evaluation and is the only evaluation system fully funded by the university. Faculty are asked to be vigilant in encouraging student engagement with the SEI process as developed by the registrar. SEI results will be made available to both the faculty member and the department chair by the Office of the University Registrar.

Faculty are encouraged to supplement the SEI with additional modes of student evaluations of teaching including written student comments or any other method of evaluative data collection. All should be administered to assure confidentiality of the student. Results of these additional methods of evaluation should not be accessed until after grades are posted in the term in question.

Trends and/or patterns of responses in evaluations are considered to be as important or potentially more important than individual responses for any particular year.

7.C.4 Classroom visitations:

Classroom visitations will be conducted for each untenured faculty member by two tenured faculty members (one selected by the Promotion and Tenure Committee and one by the faculty member). On a “one in three” year rotation based on date of hire, each tenured faculty member will be observed teaching by the department chair and another faculty member of the tenured faculty member’s choosing.

Faculty members must provide assigned visitors copies of their course syllabi with six to eight appropriate visitation days marked from which the visitor may choose.

Visitors must inform the faculty member a minimum of two calendar days prior to their visit of their intention to visit. Surprise visitations are not permitted.

Each designated visitor will visit at least three class sessions prior to the annual review. Upon request of the faculty member, visits may be

repeated.

After each class visit, the faculty member may schedule a meeting with the visitor at a mutually convenient time to confer about the faculty member's teaching, and by the end of the semester, the visitor will submit to the Department Chairperson a signed, written report of his/her visits. These reports will be made available to the Promotion and Tenure Committee. Visitors will submit a copy of their report to the faculty member and faculty members are encouraged to meet with visitors to discuss their visits.

All faculty are encouraged to constantly seek a variety of methods to improve their individual teaching abilities including the methods listed above as well as informal classroom visits by colleagues and/or through the services of the Center for Instructional Resources.

8.0 APPEALS

Faculty members may appeal a negative decision for promotion and tenure. Appeals must follow the policies spelled out in University Rules: [3335-5-05](#) and [3335-6-05](#).

9.0 SEVENTH YEAR REVIEWS

Faculty Rule [3335-6-05](#) (B) sets forth the conditions of and procedures for a seventh year review for a faculty member denied tenure as a result of a sixth year review. These reviews require a petition from the Department Promotion and Tenure Committee, the Department Chair, and the Dean to the Provost. Every effort will be made to consider new information about a faculty member's performance before a final decision is made at all levels of the review for promotion and tenure.

APPENDIX A. THE OXFORD ACCORDS

THE OXFORD ACCORDS adopted by the American Theatre Association

The production of plays, the study of produced plays, and the study of producing plays constitute the discipline of theatre. In recognition of this, most institutions of higher education now include “creative activity” as a legitimate component for promotion and tenure considerations. Other components, such as teaching, scholarly publication, and service have established methods of documentation that are relatively non-controversial and are generally accepted while no such generally accepted policy exists for creative activity.

This document (The Oxford Accords) is based on the assumption that on-campus preparation of plays for public performance allows directors, designers, and actors a viable outlet for demonstrating artistic achievement. Off-campus work with reputable professional companies may supplement this evidence and will often be required in programs emphasizing professional training. Further, this document attempts to establish guidelines for the use of creative activity in promotion and tenure procedures and delineates methods of evaluating and documenting such activity.

It is obvious that a variety of competencies are required in theatre studies in higher education. This document presupposes that all faculty who have public performance responsibilities should be evaluated at least in part on their level of achievement in these responsibilities. It does not imply that more traditional methods of evaluation, teaching, scholarly activity, and service are unnecessary.

The evaluation of artistic work and the articulation of the basis for evaluation is the responsibility of the theatre faculty and the theatre chair. Normally faculty will have the greatest opportunity to document artistic achievement in assignments such as directing, designing, acting, and playwriting.

a. Documenting On-Campus Creative Activity

The quality of artistic achievement can be documented by a variety of measures. This documentation should be accumulated over an extended period of time and should include:

- (1) Evaluation by the chair
- (2) Evaluation by faculty peers
- (3) Evaluation by outside experts (see below)

Faculty members should submit additional documentation which may include:

- (1) Evaluation of work submitted for competitions, such as ACTF, etc.;
- (2) Reviews in the media by competent critics;
- (3) Slides of productions, working drawings, video tapes, photographs, light plots, and other supporting material;
- (4) Prompt books;
- (5) Letters from the public
- (6) Testimonials

Since all on-campus creative activity involves a learning experience for students, the quality of that learning experience can be documented by a variety of measures including:

- (1) Evaluation by the chair
- (2) Evaluation by faculty peers;
- (3) Assessment by students and, when appropriate, alumni

b. Documenting Off-Campus Professional Productivity

A teacher-artist may document the quality of off-campus professional productivity in a variety of ways, including:

- (1) Demonstrating a record of continuous activity in the profession through appointed or elected
- (2) leadership positions in professional organizations;
- (3) Demonstrating professional recognition through such achievement as:
- (4) competitive union memberships;
- (5) honors and accolades;
- (6) invited presentations, lectures, and performances;

demonstrating peer approval of skill mastery, such as invitations to teach master classes or lead intensive workshops;

Since no recognized jury equivalent to those used by professional journals exists

to evaluate artistic achievement, theatre departments should attempt to approximate this practice when seeking outside expert evaluation. For example, a list of potential jurors agreeable to the department and the Dean might be maintained from which jurors could be drawn to provide a written response to a particular production. It is important that, in so far as possible, such jurors be without professional or personal connections with the teacher-artist. Schools should be prepared to underwrite the cost of bringing jurors to the campus for an on-campus production. In the case of designers, portfolios and other artifacts may be sent to experts for evaluation. The work of playwrights may be considered to be juried when accepted for performance or published by a reputable leasing company or other established publisher.

Unlike the teacher-scholar who submits only successful efforts for consideration for promotion and tenure, the teacher-artist by the nature of his/her assignment must submit the total corpus of his/her on-campus creative activity to some level evaluation. Furthermore, the eccentricity of artistic judgment is a commonly accepted phenomenon. Departments should insist, therefore, upon expert documentation of a fair sample of the teacher-artist's work. Moreover, the teacher-artist, like the teacher-scholar, should have the right to select the work to be evaluated by outside expert jurors and the right of reasonable refusal of names on the potential juror list.

**APPENDIX B. USITT TENURE AND PROMOTION
GUIDELINES (2000 VERSION)**

usitt

The Association of Design, Production, and Technology Professionals in the Performing Arts and Entertainment Industry

Tenure and Promotion Guidelines

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