

Department of Performing Arts

College of Arts and Humanities

The Department of Performing Arts recognizes and supports the School of Arts and Humanities Tenure and Promotion Document, with the following Department of Performing Arts evaluative criteria:

ACADEMIC CREDENTIALS FOR TENURE AND PROMOTION

Due to the diversity of areas included in the Department of Performing Arts as well as further diversity in each of the three areas of Theatre, Music, and Dance it is necessary to define the academic credentials required in each area and/or sub-area for consideration for tenure and promotion.

In the area of THEATRE the Master of Fine Arts (MFA) degree shall be recognized as an appropriate terminal degree in the performance/design/production sub-areas. For all other sub-areas the PhD is recognized as the appropriate terminal degree.

In the area of MUSIC the PhD, Doctor of Musical Arts (DMA), Doctor of Arts (DA), and EdD shall be recognized as appropriate terminal degrees.

In the area of DANCE the MFA shall be recognized as an appropriate terminal degree in the creative area, either choreographic or reconstructive. In addition, the PhD in Theatre or Physical Education with an emphasis in the area of Dance shall be recognized as an appropriate terminal degree in the non-performing area.

In exceptional circumstances, faculty may be eligible for tenure as an instructor specialist in each of the three disciplines when they hold the MA or equivalent degree and have obtained significant professional experience prior to their appointment at Weber State.

TEACHING

Evaluation requires an awareness of specific concepts and specialized rehearsal techniques in six areas:

- A. Academic subjects
- B. Major music performing groups, defined as:
 - 1. Symphonic Band
 - 2. Symphony Orchestra
 - 3. Concert Choir
- C. Music ensembles that function apart from major performing groups
- D. Private music lessons which are on a one-to-one basis between teacher and student.
- E. Classes in dance movement.
- F. Non-academic classes in theatre.

PUBLICATIONS/CREATIVE/PROFESSIONAL ACTIVITIES

The Department of Performing Arts recognizes the importance of the threefold area of Publications/Creative/Professional Activities as it relates to the tenure/promotion process. However, the Department also recognizes that creative activity leading to public performance requires as much preparation, and research, as does preparation of other scholarly works. The performing dancer or musician must devote hours to the practice sessions which culminate in public performance, whether as a soloist, conductor of a major music ensemble, or director of a performing dance organization, Likewise the director, designer, or production coordinator of a major stage production spends equally many hours researching and putting such research to practical application in preparation for the opening and running of a show.

Therefore it is the Department's official position in this document that such preparation and performance be weighed equally with publication and scholarly activities of a nonperformance nature. Following is evaluative criteria for each of the four divisions of this area.

PUBLICATION

PUBLICATION in the Department of Performing Arts is divided into four major areas:

- A. Music composition.
- B. Original stage work.
- C. Scholarly works and articles which have been juried. This includes texts or methods on any area of Dance or Theatre.
- D. Laban notation of a dance score or reconstruction of a dance from a Laban-notated score.

The most important area in the field of PUBLICATIONS is that of the publication of a new musical composition or stage work, a major textbook, or a scholarly paper which adds to the overall body of knowledge in the field.

The next most important area includes the arranging or editing of an existing musical composition, play, or text for reprinting, publication of articles by major, juried journals in the appropriate field, and publication materials which popularize the musical, dance, or theatre fields and are generally intended for a non-academic audience.

Next in importance is the securing of a performance of an unpublished work written by the candidate, including original choreography, or the presentation of an unpublished paper at a professional gathering.

CREATIVE ACTIVITIES

CREATIVE ACTIVITIES, while somewhat diverse among the three areas of theatre, music, and dance, all revolve around the primary emphasis of performance. In order to recognize the differences between the three areas each will be treated separately in the following pages of this document.

CREATIVE ACTIVITIES IN MUSIC revolve primarily around individual performance. This, in turn, can be divided into two areas:

- A. Recital performance.
- B. Conducting activities.

In some cases the candidate being reviewed will be involved in both of these areas.

It is expected that a candidate who is an active recitalist will perform at least one full-length solo recital per year. Jury for such a performance should be appointed by the Department, although such jury should not be affiliated with either the department or the candidate. The jury is expected to give an honest, accurate, written report to the Department Promotion/ Tenure Committee. It is therefore imperative that such a jury be knowledgeable artists in the same area, and should be chosen with the approval of the candidate.

Other types of recital performance that may be used in evaluating a candidate for tenure/promotion shall include, but not be limited to:

- A. Chamber ensemble performance.
- B. As a visiting artist, performing at another institution of higher education.
- C. Solo performance with a professional musical organization.
- D. Solo performance with a community musical organization.
- E. Solo performance with a public school musical organization.
- F. Faculty recital accompanying.

In determining the importance of specific performances for evaluative criteria, solo performance is generally more important than chamber music performance or recital accompanying, except:

- A. When such chamber music performance becomes frequent with a permanent college related ensemble that concertizes regularly.
- B. The faculty recital accompanying is on a regular basis, and is not done as a part of the pianist's faculty workload.

Such types of performance may then supplant solo recital performance.

A candidate whose primary creative area is conducting is expected to present at least three full concerts per year with the appropriate major ensemble. Jury for such a performance shall be constituted under the same conditions and constraints as outlined above for solo recital performance.

Other performance experiences that may be used in evaluating a candidate for tenure/promotion shall include, but not be limited to:

- A. Having the candidate's college performing organization chosen to perform at a national, regional, or state activity,
- B. Permanent conductorship of a professional musical organization.

- C. Permanent conductorship of a community musical organization.
- D. Guest conducting a professional musical organization,
- E. Guest conducting activities such as All-State groups.
- F. Guest conducting a community musical organization,

Of primary importance in evaluating the candidate is the performance of that candidate's own college musical organizations. This is followed by (B)-(F) above in order of importance.

CREATIVE ACTIVITIES IN THEATRE are performance oriented, but offer different unique areas of performance in addition to acting and directing. Stage productions cannot exist without competent design. Therefore design includes the sub-areas of costuming, lighting, and sets. In addition, the production area assumes equal importance with the responsibility for executing what has been designed. Therefore the following areas are included under the above heading.

- A. Directing
- B. Acting
- C. Design
- D. Production

In some cases the candidate being reviewed will be involved in more than one of these areas.

A candidate who is actively involved in directing is expected to direct one full stage presentation, play, or musical on campus each year, Jury arrangements for such a presentation fall under the same stipulations and requirements as outlined above for music area faculty recitals.

Other directorial/design pursuits that may be used in evaluating a candidate for tenure/promotion shall include, but not be limited to:

1. Guest directing/designing at another institution of higher education,
2. Guest directing/designing for a professional theatre company.
3. Guest directing/designing a community theatre group.
4. Guest directing/designing for a public school theatre group.
5. Work with studio or experimental theatre.
6. Artistic direction/design of a revue-type performance on or off campus.

Of primary importance in evaluating the candidate is the performance of that candidate's college stage production.

A candidate who is actively involved on the stage may request a jury for performance critique of any acting role, provided that role is in a recognized professional or community theatre.

A candidate who is in one of the areas of design may request a jury to review work done in the appropriate area. It is expected that such candidate will design one or more shows at the college each year. In addition, evaluation of the candidate may be based on the above (1)-(6) as they apply to the design area. Candidates may also submit additional documentation that may include:

- A. Evaluation of work submitted for competitions, such as the American College Theatre Festival (ACTF).
- B. Review in the media by competent critics.
- C. Slides of productions, working drawings, videotapes, photographs, light plots, and other supporting material.

A candidate in the production area should evidence timely, accurate, and attractive work completion. All of the above theatre area evaluation criteria apply as applicable.

CREATIVE ACTIVITIES IN DANCE, as with music, revolve primarily around individual performance. That performance can be divided into the following areas:

- A. Concert performance.
- B. Ensemble concert preparation and direction.

The candidate working with the creative aspects of dance will generally be involved in both of the above areas. It is expected that a candidate who is an active concert performer will perform regularly each year. Jury arrangements are the same as for music and theatre above.

Other types of concert performance that may be used in evaluating a candidate for tenure/promotion shall include, but not be limited to:

- A. Solo concerts.
- B. Concerts as a member of an ensemble, either professional or community.
- C. As a visiting artist, performing at another institution of higher education.
- D. Featured performance as a solo dancer with a professional ensemble.
- E. Featured performance as a solo dancer with a community ensemble.
- F. Solo performance with a public school dance ensemble,
- G. Collaborative performances with other members of the Performing Arts Department.

In the above, solo performance is generally more important than ensemble performance.

A candidate who is involved as director of a dance ensemble will be expected to present one full concert with the ensemble per year.

Other types of ensemble preparation that may be used in evaluating a candidate for tenure/promotion shall include, but not be limited to:

- A. Having the candidate's college dance ensemble chosen to perform at a national, regional, or state activity.
- B. Guest choreographing at another institution of higher education.
- C. Guest choreographing for a professional dance organization.
- D. Guest choreographing for a community dance organization.
- E. Guest choreographing for a public school dance organization.

Of primary importance is the performance of the candidate's college dance ensemble.

PROFESSIONAL

The following are considered to be PROFESSIONAL ACTIVITIES in the Department of Performing Arts. Evaluation of a candidate for tenure/promotion may include, but not be limited to:

- A. Judging on the national, regional, state, or local level.
- B. Any appearance as a representative of Weber State College.
- C. Active membership in professional organizations.
- D. Involvement in local, regional, and national workshops as a presenter or sponsor.
- E. Workshop involvement as a continuance of education in the candidate's area of expertise.
- F. Research in the field.

Instructor Specialists may meet the requirements for Publications/Creative/Professional Activities by concentrating their contributions at the departmental/local level.