

**COLLEGE OF ARTS AND SCIENCES**

A tenured faculty member *acceptable to the candidate* will be appointed to mentor the tenure-track faculty member from the beginning of their appointment and especially through the critical period two years prior to applying for tenure.

### **1.3 External Evaluation of Untenured Faculty**

The external evaluation of untenured faculty serves the purpose of offering advice and/or support for untenured faculty. The Fine and Performing Arts Chair, in consultation with the faculty in the same discipline as the candidate, will engage outside evaluators with appropriate credentials for particular student and/or professional productions during the probationary period. Possible honoraria will be provided by Program funds.

### **1.4 Third Year Review**

potential for successful promotion and tenure. The review process is outlined as follows:

1. In the fall semester, the Chair appoints committee for each faculty member up for review. The FPA Chair will then notify the Department of the individuals chosen for the third year review committee and the timeframe the committee has to gather and evaluate the untenured faculty member's materials.
2. Candidate submits his/her dossier according to the format of a tenure review as outlined in the Arts and Sciences *College Policy Manual*. The deadline for the dossier will be established by the Chair. The Candidate must deliver the completed dossier and supporting materials by the established deadline. Please note that a copy of the dossier is sent to all members of the FPA Third Year Review Committee. However, office for review by the committee members.
3. Review committee may gather/read other necessary documentation such as outside reviews, if available, student evaluations, letters addressing collegiality, etc. In cases where the candidate under review is in his/her first year at Saint Louis University, but has years of credit towards tenure, the review committee may request a meeting with the faculty member up for review.
4. Evaluation of candidate must include remarks/suggestions pertaining to
5. Committee submits evaluation (in letter form) to Chair and Chair forwards evaluation to the candidate and to the Dean by the designated date (see College Manual).
6. For candidates in Art History, it is expected that at least two scholarly articles will be accepted for publication by the time of the Third Year Review, or a contract for a forthcoming book. For a candidate who does not meet the minimum requirements for publications the Third Year Review Committee has the authority to recommend a one-year contract for the candidate.

## **2. CRITERIA FOR PROMOTION FOR TENURE-TRACK OR TENURED FACULTY**

Faculty in the Department of Fine and Performing Arts are evaluated for promotion and tenure using the procedures described in the most recently approved *Faculty Manual of Saint Louis University*, and the College of Arts and Sciences Rank and Tenure Procedures in the *College Policy Manual*.

**The following timeline establishes the deadlines and procedures to which the candidate and Department must adhere as a case for tenure and/or promotion is developed for a candidate:**

The candidate declares written intent to apply for tenure and/or promotion to the Chair by April 1

The candidate will submit a list of six potential outside evaluators from the same or related field of study to the Chair by May 1

the acquisition, transmission, and application of the appropriate knowledge, skills, and creativity. Faculty activities will be reviewed as they relate to the educational and professional goals of the programs, the Department, the College, and the University. The Department expects the candidate to provide evidence of continuing and increasing effectiveness in the areas of teaching, scholarship/research/creative works, advising/mentoring, and service [see section III, F, 3 of the University Faculty Manual].

All of the following areas of criteria are considered important in the evaluation process. A successful candidate will have a balance among all of the criteria. The titles and the ordering of the criteria follow the usage as described in the College of Arts and Sciences Rank and Tenure Procedures in the *College Policy Manual*. Therefore, the order does not imply prioritization by the Department of Fine and Performing Arts.

### **2.1.1 TEACHING**

The Department of Fine and Performing Arts is dedicated to presenting and developing a conceptual understanding and the practical application of the arts in the fields of art, art history, music and theatre. The teaching and training of our students to the best of our abilities in all fields is our top priority. Teaching responsibilities may include classroom teaching, coaching, studio instruction, private lessons, and performance/production preparation. Striving for excellence in teaching incorporates attaining and refining the knowledge of the discipline as well as the ability and the enthusiasm to teach others.

Areas of teaching to be assessed should include the following:

- Organization and administration of instruction
- Effectiveness of communication
- Knowledge of subject matter
- Knowledge and use of appropriate teaching techniques
- Learning outcomes

Evidence and sources for the assessment of teaching include the following:

- Classroom observation by an Administrator or Senior Faculty
- Classroom observation by peers. This may be performed by another member of the Department, a colleague in another Department, a professional in the Reinert Center for Teaching Excellence, or by a faculty member in the Center for Teaching Excellence, or by a faculty member in the Center for Teaching Excellence.



major art museum may be accepted as meeting this criterion as well. While the publication of a book meets the requirement for the tenure/promotion process, a book is not a requirement for tenure/promotion.

b. Co-authored Book Such a book will count according to the co- and the length of the essay.

c. Edited Book The editing of a book is a serious scholarly endeavor and will be weighted towards tenure/promotion according to the breadth and complexity of the project. For purposes of tenure/promotion, an edited book will count as at least the equivalent of one peer-reviewed article.

d. Edited Journal reputation in the field. An evaluation of the contribution of editing a journal will be determined by the quality of the journal, the number of volumes edited, and the overall number of editors of the journal. In general, editing a journal will be considered as at least the equivalent of publishing one peer-reviewed article.

e. Peer-reviewed articles Publication of an article in a refereed academic journal will be viewed as a major contribution to scholarship. Due to the interdisciplinary nature of art history, art historians frequently publish their research in journals affiliated with allied disciplines (i.e. history, literature, sociology, cultural studies, etc.). Such articles will be given equal weight and will be evaluated using the same standards as those published in specialized art history journals.

f. Chapters/Articles in Edited Volumes including Conference Proceedings The publication of a chapter/article in an edited volume, including revised papers turned into articles for the publication of conference proceedings, will be considered as equivalent to a peer-reviewed article. If such a chapter is invited rather than peer reviewed, it will still be regarded as a

g. Co-authored Article Such an article will count as equivalent to a regular peer-reviewed article as long as it appears in a peer-reviewed journal or edited volume.

h. Essays and Substantial Entries in Museum or Exhibition Catalogues Essays and substantial entries in museum or exhibition catalogues frequently contribute to the state of scholarship in art

Such essays and entries will be judged on an individual basis according to their length, their quality, and the nature and significance of the publication.

i. Contributions to Encyclopedias and Scholarly Reference Books Entries, essays, or articles in encyclopedias and scholarly reference books will be counted as scholarly contributions and will be evaluated according to their length, their quality, and the nature and significance of the publication.



The scholarship of studio art professors is typically rendered in one or both forms of traditional academic endeavor: research leading to publication and/or research leading to creative production. Research and creative production scholarship is the preferred method of scholarship in studio art. Research leading to publication is acceptable but only in addition to creative production. Research and creative production scholarship requires substantial historical and technological investigation, analysis, expertise, a synthesis of information, collaboration, imagination, creativity, skill, talent, and professional experience all leading to public presentation validated by professional peer review.

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**Inclusion in print exchanges**

A print exchange recognizes the participants as peers, and therefore shows membership and activity in the printmaking community. A print is an event where printmakers create an edition of prints to be exchanged with all members of the print exchange so that each participant receives a set of prints from all the other participants. A print exchange may be juried, invitational, and open

**Inclusion in art collections**

The faculty members artwork has been recognized as valuable through the purchase and collection of their artwork. The most common collections are: public, corporate and private. A public collection is one in which the artwork can be viewed by the general public and typically includes (but not limited to) museums and government institutions. A corporate collection is one that is held by a corporation. A private collection is one that is held by an individual person. It is not unusual for corporate and private collections to be later housed by museums.

**Grants, awards, and fellowship**

The acquisition of grants, awards and fellowships is extremely competitive in the field of art. For this reason, grant/award/fellowship acquisition should be respected, but should not be used as a primary standard for judging the excellence of an individual



### **A note about research/creative endeavors**

The importance or significance of an activity relies on a variety of factors and it is not always a black and white determination. For example an international exhibition is not automatically better than an exhibition in this country or even this region. Other factors must be considered. The following is a list of factors considered when determining the significance of an exhibition. This list is in no particular order and includes some examples within each category.

**Geographic location** -- regional, national, international, large city recognized as an art center, small town

**Venues** -- museum, non-profit gallery, commercial gallery, artist-organized, alternative spaces, site-specific installations, where the venue is part of the artwork, art center, university gallery (reputation of the venue is also considered)

**Types of exhibition** -- solo, small group (2-4 people), group, juried, invitation

**Juror** -- nationally or regionally recognized curator, artist or gallery director

**Participating artists** -- the level of accomplishment of the other artists in the exhibition

**Publications (written by the artist or about the artist's work)** -- regional, national, international journal or newspaper

The particular discipline of each faculty member determines expectations about appropriate avenues of creative endeavor/research.

Faculty members are expected to create artwork, which is acknowledged through commissions or through the invitational or juried exhibition processes. Faculty should contribute to their artistic discipline at regional and/or national and/or international levels.

Taking into consideration teaching loads, service to the University, administrative demands, and studio maintenance, faculty are expected to average two juried or invitational exhibitions and/or commissioned projects per year.

#### **2.1.3.3 For Faculty holding an appointment in Theatre:**

The Theatre faculty believes that creating theatre is a prerequisite to sustained, effective teaching. Faculty members are expected to be practicing artists and/or scholars who show evidence of ongoing scholarly and/or creative efforts.

The scholarship of theatre professors is rendered in one or both forms of traditional academic endeavor: research leading to publication and/or research leading to creative production.

Research and publication scholarship is traditional to theatre historians, critics, and dramaturgs. Research and creative production scholarship is traditional to those involved in the production process and includes acting, directing, playwriting, dramaturgy, voice and movement direction, design, and the execution of those designs by specialists in technical production, theatre



Lighting Designer -- Excellence in lighting design requires the ability to consistently integrate knowledge of drafting, color/light theory, history/style/genre, equipment/technology, electricity, energy conservation, and safety, with an understanding of the conceptual aspects of a given production. The result should be a design that is artistically and technically sound and within the limitations of budget, available labor, and equipment of the producing organization. Such expertise is demonstrated by participation in realized production, both on and off campus.

Projections/Video Designer Excellence in projections/video design requires the ability to consistently integrate knowledge of slide/film/video/multimedia/live video creation and technology with an understanding of the conceptual aspects of a given production. The result should be a design that is artistically and technically sound and within the limitations of budget, available labor, and equipment of the producing organization. Such expertise is demonstrated by participation in realized production, both on and off campus.

Scenic Designer -- Excellence in scenic design requires the ability to consistently integrate knowledge of rendering/modeling/drafting, properties, scenic construction/rigging/shifting, history/style/genre, and safety with an understanding of the conceptual requirements of any given production. The result should be a design that is both artistically and technically sound and can be realized within the constraints of budget, available labor, and equipment for the producing organization. Such expertise is demonstrated by participation in realized production, both on and off campus.

Sound Designer -- Excellence from the sound designer requires the ability to consistently integrate knowledge of audio technology/systems, acoustics/psycho-acoustics, history/style/genre, electricity, and safety with an understanding of the conceptual requirements of any given production. The result should be a design that is both artistically and technically sound and can be realized within the constraints of budget, available labor, and equipment for the producing organization. Such expertise is demonstrated in participation in realized production, both on and off campus.

Director -- Overall excellence from the stage director requires the ability to consistently integrate knowledge of play analysis, history/style/genre, rehearsal methods, stage production/design, stage composition, actor coaching, and safety with an understanding of the conceptual requirements of any given production to create stage productions that are both artistically and technically sound and can be realized within the constraints of budget and available labor for the producing organization. The work of the stage director must also be evaluated within a perspective of such constraints as acting pool, artistic and technical support and facilities/production resources. Such expertise is demonstrated by participation in realized production, both on and off campus.

Dramaturg / Theatre Crit

enhance the work of the director and designers in creating work of artistic merit and meaning. Such expertise is demonstrated by participation in realized production, both on and off campus.

Fight Choreographer/Fight Director -- Overall excellence from the fight choreographer/director requires the ability to consistently integrate knowledge of anatomy/physiology, unarmed combat, weapons, stage movement, characterization, history/style/genre, and safety with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. Such expertise is demonstrated by participation in realized production, both on and off campus.

Movement Specialist -- Overall excellence from the movement specialist requires the ability to consistently integrate knowledge of physical pedagogies, anatomy/physiology, tension release, characterization, history/style/genre, and safety with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. Such expertise is demonstrated by participation in realized production, both on and off campus.

Playwright -- Overall excellence from the playwright requires the ability to consistently integrate knowledge with expertise in storytelling (i.e., textual and structural analysis, dialogue, characterization, complex character interactions, etc.), dramatic theory/criticism, dramaturgy, collaboration, and communication skills. Such expertise is demonstrated by participation in realized theatrical production, both on and off campus

leasing company or established publisher publishes the scripts.

Stage Manager / Production Manager -- Overall excellence from the stage manager/production manager requires the ability to consistently integrate knowledge of design practices, theatre safety, budgets of time/funds, history/style/genre, information literacy, planning, collaboration, and communication skills with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are artistically unified. Stage/production managers practice a discipline in which their creative achievement is devoted to enabling and implementing a theatrical work of art. Theatre is a collaborative art involving the contribution of writers, actors, directors, designers, technicians and an audience. Stage/production management is the component of this process responsible for the interaction of all these participants, both on the artistic and the human plane. Such expertise is demonstrated by participation in reali

Theatre Educator / Youth Theatre Specialist -- Overall excellence from the theatre educator or youth theatre specialist requires the ability to consistently integrate knowledge of basic production design, direction of child and adult actors, creative dramatics (i.e., improvisation, theatre games, etc.), collaboration, history/style/genre, theatre criticism, knowledge of national/state curriculum standards and development, information literacy, and communication sknB03(e)4(ra)7c4ET E1nihislopm)-3(e)tio1.54 653.14 Tm[(c)-

**Edited Book/Anthology** The editing of a book is a serious scholarly endeavor and will be weighted towards tenure/promotion according to the breadth and complexity of the project.

**Edited Journal** The editing of a journal frequently is indicative of scholarly reputation in the field. An evaluation of the contribution of editing a journal will be determined by the quality of the journal, the number of volumes edited, and the overall number of editors of the journal.

**Peer-reviewed articles** Publication of an article in a refereed academic journal will be viewed as a major contribution to scholarship. Due to the interdisciplinary nature of theatre, theatre scholars frequently publish their research in journals affiliated with allied disciplines (i.e. history, literature, sociology, performance studies, etc.). Such articles will be given equal weight and will be evaluated using the same standards as those published in specialized theatre journals.

**Chapters/Articles in Edited Volumes including Conference Proceedings** The publication of a chapter/article in an edited volume, including revised papers turned into articles for the publication of conference proceedings, will be considered as equivalent to a peer-reviewed article. If such a chapter is invited rather than peer reviewed, it will still be regarded as a contribution to a faculty

**Co-authored Article** Such an article will count as equivalent to a regular peer-reviewed article as long as it appears in a peer-reviewed journal or edited volume.

**Contributions to Encyclopedias and Scholarly Reference Books** Entries, essays, or articles in encyclopedias and scholarly reference books will be counted as scholarly contributions and will be evaluated according to their length, their quality, and the nature and significance of the publication.

**Book and Production Reviews** Book and exhibition reviews in professional/recognized media provide not only a service to the profession by engaging peers in public scholarly discourse but also can make serious contributions to the scholarship of theatre and dramatic criticism.

**Non-peer Reviewed articles or books** These publications will be considered as scholarly and professional contributions, and, therefore, should be viewed as scholarly evidence. These are not equal to peer-reviewed publications though will be evaluated according to their length, and the nature and significance of the publication.

**Acquisition of authored grants, awards, fellowships and artist residencies** The acquisition of grants, awards, fellowships, and artist residencies is extremely competitive in the field of Theatre and also varies substantially depending on field of research/creativity. For this reason, grant/award/fellowship/residency acquisition should be respected, but should not be used as a primary standard for judging the excellence of

**Pedagogical research resulting in the publication of a textbook or instructional material, including computer software.**

**Authorship of produced and/or published original play scripts or performance texts (including professional workshops/readings).**







## Institutions

professional organizations

Research in progress

Publications in progress

Grant proposals submitted

Other

## *Composition*

This category includes both the creation of new works of music, and the reworking of existing music in arrangements, orchestrations, electronic realizations, etc. Evidence for success in this area may include:

Performances

Production of composition through new technology

Recordings

Publication of a score and parts of a work

Commissions

Prizes and awards

Articles and reviews about composition by or about the faculty member

## **2.1.4 PROFESSIONAL SERVICE**

Candidates have service responsibilities to their profession, university, college, Department, and community. Professional Service is expected and will be encouraged. In addition to those activities usually included in this category, the following are specifically included:

Fine and Performing Arts performances and gallery exhibits are service to the University and general community.

## **2.1.6 COLLEGIALLY**

### **2.3 Criteria for Promotion to Emeritus/a Professor**

To be considered for promotion to the rank of Emeritus/a Professor, the faculty member may apply from any rank currently held. Full time employment requirements shall be in accordance with The Faculty Manual of Saint Louis University. Candidates should have distinguished themselves by maintaining the minimum standards of scholarship, research and creative works in the rank currently held; have an ongoing relationship with the University; plan to remain

academic rank than the non-tenure track faculty member. The non-tenure-track faculty member will receive written and oral documentation within a month of the visit. In addition, a copy of this document will be submitted to the Chair and become part of the non-tenure-track faculty

The Department presumes that non-tenure-track faculty with satisfactory performance will be reappointed yearly under normal circumstances. During the Annual Review of Faculty time period, the non-tenure-track faculty member will present evidence of Teaching/Scholarship/Service/Management (typically the Annual Activity Report) to the Program Director at the same time it is submitted to the Chair of FPA. For non-tenure-track faculty members at or below the rank of Associate Professor, Department faculty (tenured, tenure-track, and non-tenure-track) holding academic rank higher than the non-tenure-track faculty member shall meet, discuss, and vote on whether to recommend that the Non-tenure track given to the non-tenure-track faculty member, with a copy sent to the Chair of FPA in a time

determination and recommendation not to renew the contract of any non-tenure-track faculty member at any academic rank will be submitted by the Chair to the Dean of Arts and Sciences, with explanation. In the case of a recommendation of a non-renewal the non-tenure track faculty must be given the necessary notice as per the Faculty Manual of Saint Louis University.

### **3.5 Criteria for Promotion**

#### **3.5.1 Promotion in Rank:**

Although achievement of tenure is, by definition, not available to non-tenure-track faculty, promotion can be important to both the academic career of faculty members and to the vitality and development of the Department and College. Promotion in rank is earned through the diligent and persistent demonstration of competence in the specified responsibilities of the position, and signals recognition of achievement from colleagues in the Department, College, and wider University community. The core of the evaluation process for promotion is the end result of a carefully executed, faculty peer review.

#### **3.5.2 Promotion Procedures:**

The Department of Fine and Performing Arts generally follows the procedures specified in the University Faculty Manual and those for Tenure-track faculty in the Department currently in effect and uses the same forms. Such forms are modified as necessary to indicate that promotion in rank, but not tenure, is being considered in the process. Non-tenure-track appointees may apply for promotion adhering to the same timeline as outlined for Tenure-track positions.

**The following timeline establishes the deadlines and procedures to which the candidate and Department must adhere as a case for promotion is developed for a candidate:**

The candidate declares written intent to apply for promotion to the Chair by April 1  
The candidate will submit a list of six potential outside evaluators from the same or related field of study to the Chair by May 1. The Department Chair may add additional names. The Chair chooses and solicits at least three evaluators, at least two of whom

should come from the list provided by the candidate. Evaluators will be provided with on criteria, vita, examples of his/her work (if

be received by September 1 in sufficient time for the Department to assess prior to the Departmental promotion meeting.

The candidate will submit a list of six potential students and/or alumni evaluators to the Chair by May 1. The Department Chair may add additional names. The Chair chooses and solicits at least three student/alumni evaluators, at least two of whom should come from the list provided by the candidate. Student/alumni evaluators will be provided with

Evaluations must be received by September 1 in sufficient time for the Department to assess prior to the Departmental promotion meeting.

candidate selects one colleague, and the Chair selects one colleague.

Department by September 1.

All Fine and Performing Arts full-time faculty members at or above the proposed promotion rank vote to recommend or deny promotion, applying existing Department criteria. The results of this vote are included in the dossier that is forwarded to the College of Arts & Sciences Rank and Tenure Committee.

The Chair will write a separate letter either supporting or disagreeing with the faculty recommendation.

Individualized evaluation criteria for promotion, the Dossier, Faculty recommendation letter, colleague evaluations, external reviewer evaluations, student/alumni

materials, to the College of Arts and Sciences Rank and Tenure Committee for its consideration and review by October 1.

### **3.5.3 Norms for Promotion in Rank:**

University-wide norms for promotion and tenure as specified in the Faculty Manual of Saint Louis University currently in effect serve as general guidelines for the norms of the College of Arts and Sciences and Department of Fine and Performing Arts. The norms of the College and Department are further specifications of the criteria and standards of the University, and elaborate and expand on them. *The specific criteria and*

expectations include classroom/studio teaching and instruction. Other sources of evidence of teaching competence and course development can also be employed to demonstrate teaching competence. These include, but are not limited to, evaluations by other faculty of instructional activities of the faculty member.

4. Evaluation of performance in teaching, instruction, advising, managerial duties, scholarly/creative work, and service will be evaluated relative to their weight in the employment expectations of each non-tenure-track faculty member. Evaluation should be based on the established criteria for each case determined at the time of hire and reviewed annually in consultation with the Department senior faculty and the Department Chair.

5. Requirements pertaining to time-in-



Department as well as participation in University committees and activities. It also may include a wide variety of service to the community as well as to the profession.

#### **3.5.5.5 Skill and Knowledge of the Field**

Candidates must demonstrate skill and knowledge of their specific field of study. Evidence of mastered skill and knowledge usually is in the form of recognition by colleagues, both inside and outside of Saint Louis University. Documentation may vary within the disciplines of Fine and Performing Arts and may include some or all of the following: external and internal evaluations, invitations to present at professional meetings; academic citations; reviews; and consulting work.

#### **3.5.5.6 Collegiality**