



## REVIEW CRITERIA STANDARDS

Effective April 2016

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April 7, 2016

TO: ACADEMIC SENATE, COMMITTEE ON ACADEMIC PERSONNEL

VIA: Cristina Della Coletta  
Dean, Division of Arts & Humanities

RE: Normal Merits and Advancement Criteria in the Theatre & Dance  
Department

The Department of Theatre & Dance sets forth these standards for ladder rank faculty advancement per the request of campus administrators that the Committee on Academic Personnel (CAP) have a standing document for each department to aid in CAP's assessment of campus files.

We hereby submit the standards and review criteria approved by department faculty. Before giving numeric tallies, however, we first set out disciplinary evaluation factors by topic so that CAP and campus reviewers can understand the complexity of our files.

General Remarks:

The Department of Theatre & Dance is a vibrant community of performance artists, technical artists, and scholars. All ladder rank faculty in the Department of Theatre & Dance are expected to maintain an active connection to the professional (artistic or scholarly) theatre or dance worlds. What this means is that, in each discipline, the creative and scholarly contributions are expected to continue at the level of excellence and visibility for which every permanent faculty member was hired.

Within our department are seven sub-disciplines: Acting, Dance, Design, Directing, Playwriting, PhD Scholarship, and Stage Management, each with their own disciplinary expectations and constraints.

This document attempts to clarify not just the kind of creative work that is unique to each area, but also how the merit expectations are determined on the basis of several Theatre & Dance field-relevant discussions.

Below are some important disciplinary factors we invite CAP and campus reviewers to recognize when evaluating our files for advancement.

#### Duration and Type of Creative/Scholarly Contributions:

Inside the constraints of a nine-month academic year, contribution contingent on rank and step, each faculty member is expected to perform designated amounts of research or creative engagement, teaching, service to the department, university, and/or profession, and contribute to matters of diversity. On this basis and due to the nature of theatre and dance productions in the performing arts, several pertinent factors are considered. One of these is the specific nature of each individual's necessary time contribution to a given project and the nature of that commitment. Although one cannot make across-the-board expectations of theatre and dance professionals for a set numeric merit criterion applicable to all, we have attempted in our matrices to provide a baseline index that can be instituted in most cases. Because of area-specific variables, to say that all faculty members of this department are expected to have "x" productions annually is impossible, as is the evaluation of review candidates strictly on the basis of completed shows.

A designer's preparatory creative work is done months-sometime years-in advance, including multiple trips and required residency at the venue for an average of 3 weeks, while an actor must be away from campus for rehearsals and performances, usually between 8 and 10 weeks. The time commitment of stage managers is often 12 or more weeks for longer projects, as their work begins well before the rehearsal period. For actors and directors, the time requirements are high since they must be present for all development, rehearsal, and performances. Campus reviewers will therefore note that some disciplines have a higher "count" regarding expectations since the artistic role of the contributor may require less time per commitment.

In addition, since theatre is such a collaborative discipline, the goal of those creating new primary work for the stage, such as playwrights or choreographers, is manifold and involves not just the completion of the work in progress but also securing a venue and funding for performance. This can require many hours of effort since it necessitates the commitment of multiple people and institutions in the external theatre world to fund the cost of salaries, design, renting the performance space, and hiring a director or related personnel, among other costs. In addition, many plays will be "in development" and at various stages of preparation. For this reason, the department views the combined, multi-aspect efforts of each individual as measuring tools to assess the faculty member's actual contributions in each review period.

The department provides here crediting standards that are weighted by factors in the field enumerated and explained below

### Significance of Traditional/Non-Traditional Designations for Productions:

The Theatre & Dance worlds have many venues that provide a variety of homes for different types of projects in the creative and performing arts fields. Thus, regarding our merit document designations of “traditional” and “non-traditional” productions, it is the belief of the Theatre & Dance faculty that both types of projects are valid and significant in terms of impacting the national and international theatre and dance scenes.

Though a full consideration of the differences is beyond the scope of this document, we provide here a brief explanation for what is meant by “traditional” or “non-traditional” and how we may view candidates’ accomplishments on a case-by-case basis. Projects determined to be “traditional” tend to be better funded and aimed at providing mainstream entertainment, interesting to a wide swath of theatre-goers, and thus more subject than smaller, avant-garde productions to standardized conventions. “Traditional” works may be characterized by longer runs, better press, more famous collaborators, and greater budgets. They are important to this Department’s national visibility, therefore, in their draw for graduate students and the efforts to obtain donors. “Non-traditional,” artistic productions may be smaller in scope, less well funded and receive less press. However, these productions are often able to take the aesthetic risks that end up redefining the face of theatre and dance. Productions in which the focus is on engaging disenfranchised communities might be judged on the social impact of the work rather than a high production budget. Avant-guard productions might be important to scholars in the field when evaluating the shifting paradigms of the theatre and dance discipline. In this way, both types of work are important in creating and maintaining the visibility and growth of this department’s prestige.

### Venue and Visibility of Collaborators:

For both “traditional” and “non-traditional” accomplishments, certain venues will have greater impact than others when assessing the significance of the reception of a project. It is worth noting that while venues are significant, a theatre is only a shell; the professionals with whom an artist collaborates are far more significant than is the building in which the productions occur. When a particularly significant collaborator engages with a project, the department’s recommendation will designate that project as more heavily weighted than a project with lesser known collaborators due to the cachet of our faculty member having secured a creative project with an individual highly in demand or nationally and internationally recognized as important in the candidate’s field. For evaluative purposes, the faculty considers all salient aspects of each creative endeavor, including, but not limited to: fame of collaborators, profile of venues, artistic work’s recognition by significant foundations and granting organizations, awards received, press expanding faculty impact, and/or the demonstrated impact of the work on the field and the larger community. Additionally, the status or renown of a creative team on a production are important factors to be considered when evaluating the level of a work.

Regarding venues, in general terms, Broadway, major opera companies, LORT\* theaters, some stand-alone venues with good reputations and some major international institutions are considered the highest profile traditional venues. Next come major national theatres and smaller opera companies and smaller presenting venues. It is important to note that many celebrated productions had their beginnings in smaller venues. Scale can refer to the size of the cast or venue but also to the scale of the undertaking and the amount of research and work needed.

#### Receipt of High-Visibility Awards in Candidate's Field:

As in other disciplines, the receipt of a major award, grant, or fellowship, along with a candidate's demonstrated excellent teaching and service, may be used to justify either accelerated advancement or a request for promotion or career review. Such awards in T&D will have the criteria for winning and the award/fellowship impact explained in departmental evaluation letters. High-visibility awards for scholarship will be likewise considered justification for acceleration requests.

In the visual and performing arts, particularly in Theatre & Dance, often faculty create what is determined to be a perishable art form, which is to say that the product or production exists only over the course of a run, but will not be permanently on display.

For this reason, awards and other indications of visibility can be heavily weighted in terms of determining the appropriate merit recommendation for a performing or technical artist.

#### Invisible Fields, or Those Behind the Scenes in T&D:

Some disciplines in the fields of Theatre & Dance will be those where superb performance of one's role creates invisible excellence in the theatregoers' experience. Faculty in fields such as Stage Management and, to a lesser extent, Design, may not ever possess reviews of their work that can populate the standard biobib form since reviews of theatrical and dance productions usually focus on the primary actors/dancers, the choreography/direction, and the audience response.

In the case where a theatre professional is evaluated from an "invisible field," among other indicators of stature, the department will heavily weight the demonstrated market demand for people in these professions (i.e. providing supporting documentation regarding offers and demand for this faculty member's work), the opinion of solicited external reviewers for career level advancement files, and solicited or spontaneously provided mentorship narratives from current and former students that show a sustained excellence on the part of our faculty in training theatre professionals in their fields. The department may include discussions of student trajectories to demonstrate impact of mentorship, testimony by those affiliated with productions, and/or letters of invitation to demonstrate field and market value held by our faculty members in such disciplines.

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\* Regional theatres in the United States, usually represented as League of Resident Theatres (LORT) are ranked from A to D according to their size and resources.

### Hybridity of Creative Accomplishments Across Disciplines:

Further complicating the process of determining appropriate review criteria with so many disciplines in one department is the fact that some theatre and dance faculty do not engage in a single, discreet sub-discipline of theatre or dance, but are to be reviewed for their professional work in several areas or hybrid ranges of several areas, e.g., the actor who also directs, the director who is also a playwright, or who designs professionally as well, a sound designer whose research includes not only traditional sound design assignments but who also composes musical scores and occasionally performs them, in real time, during performances. These faculty are not expected to have professional assignments in all areas of expertise, and yet when the contributions are evaluated, the same weight can be attributed to part of what is submitted in a review file as would be attributed were the FTE in a different sub-discipline, contingent on the credit-worthy assessment of the experts in that specific sub-discipline within the department.

The Department of Theatre & Dance is committed to embracing the diversity and varied talents of our multifaceted artists and artist-scholars. To demonstrate the way internal hybridity is often seen and credited, a few examples are provided below.

In the case of scholars, whose main accomplishments tend to be peer-reviewed articles and monographs from reputable scholarly presses, when there is also creative scholarship to be reviewed, such as the writing and production of a new dance piece or play, the playwrighting or dance faculty will help with determining the impact and scope of such an accomplishment. Often creative work aides in developing the theories that become a part of the scholar's written work. The department seeks to cultivate artist-scholars, and PhD faculty members who integrate this hybrid identity have the opportunity to have their non-departmental productions (as directors, playwrights, adapters, dramaturgs, actors, and other artistic practitioners) counted in addition to their traditional scholarship. Similarly, theatre practitioners may occasionally write and publish an article o their field, such as acting, design, or stage-management. Thus the department carefully weighs all of the scholarly and creative activities in each review period with respect to the nature, quality, and quantity of work produced.

Dance artists on the faculty are also unique regarding professional evaluative criteria. While dance artists often perform in the works of others or create live performance in real time and/or improvise collaboratively with other artists in professional venues (as varied as those described above), those who also create dance films or curate dance events and festivals or write scholarly articles and books for dance publications shall be evaluated by the appropriate areas with criteria used by that area.

### Regional and Social Impact Factors:

The Department of Theatre & Dance also supports and recruits faculty whose artistic work seeks to affect social change. These productions may be performed regionally or locally and concern outreach and engagement around matters of diversity, equity, inclusion and/or social justice. The work may challenge audiences to interrogate race, class, gender, disability, discrimination, oppression or other difficult topics. The university now

recognizes the importance of these efforts with its diversity requirements. The Department of Theatre & Dance is deeply invested in these initiatives and recognizes faculty members' accomplishments in these areas.

While each project will be separately weighted, the significance of regionally relevant productions to the theatre culture of the San Diego community cannot be undervalued. Additionally, the Department of Theatre & Dance will privilege productions when they are performed by smaller theatre companies with demonstrated social impact outcomes via representation of underserved populations and communities, regardless of venue.

#### Scale and Character of Project, i.e. Scope for Crediting:

When considering an individual's creative or scholarly contribution, one must also consider the scale and character of the projects. For example, parallel to scholars creating substantial scholarly monographs, theatrical productions can be in development over a long period of time (with or without readings or staged workshops along the way). The volume of creative output of an artist who is involved in the kind of long developmental processes necessary for a project with large scope will necessarily be less during such a review period. When uncompleted larger projects are in process, Theatre & Dance files may contain excerpts or samples of such projects in Section C. This will be done to document that our faculty continue to progress with our goals and are actively in the process of achieving great things. We believe such pieces of work in progress to be valid indicators of holistic assessment of creative work fashioned during the review period and demonstrated progress indicators toward completion of larger projects. Moreover, the Department of Theatre & Dance may determine credit valuations of double or triple the expected credit for one project if the scope and contribution is deemed suitable for such valuation by departmental voting faculty.

In the case of a vibrant department such as our own, with so many kinds of artists and scholars at work, assessments of scope and close review of actual contributions are necessary for proper crediting of review-related accomplishments. No two artists' outputs are the same. Nor are expectations uniform within the same discipline.

#### Field-Related Age Discrimination:

There is common knowledge that Hollywood, dance, and the theatre worlds are often biased toward younger performers. For this reason, CAP and campus reviewers should be aware of the age discrimination prevalent in the entertainment fields, because, unlike the potential a scholar has to continue to publish as s/he ages, opportunities shrink for those aging in the dance/acting field.

Due to this, CAP and campus reviewers may not see an accelerating number of accomplishments in acting and dance, but instead a focus with advancing ranks on the quality of mentorship and training provided to those entering these fields. Some increasing expectations, in lieu of more numerous production accomplishments, would be those where

a faculty member documents demonstrated student success and/or participates in the teaching of master classes since s/he has reached an expert status in the field.

#### Use of Digital Media:

Theatre is an evolving art form. The use of new media and innovative technology is encouraged in this department. Experimental performance, site-specific presentations, and videos that explore the boundaries of live performance, recorded performance, and/or incorporate emerging technologies are also to be taken into consideration as creditable endeavors. These activities are to be weighted equally with “traditional” works of similar scope and scale. Given that this field is newer to the Department of Theatre & Dance, the evaluation by experts in External Letters for Career Reviews will carry significant weight in the assessment of faculty research.

#### Voting Practice:

This department would like CAP and campus reviewers to note that each file has a full discussion of all faculty in residence on any given quarter. Further, this department votes on every file after subjecting it to a rigorous debate where both the number of productions and the status of the venues in which the candidate’s work appears/ed are considerations for merit advancement. Our faculty members consider the uniqueness of an artist’s voice and professional reputation, the character of each creative act, and where it falls on the continuum of a specific career.

For each file, there is a detailed discussion regarding the weight of each accomplishment a candidate presents during the current review period (or a discussion of a candidate’s career trajectory and work to date in the case of career review advancement files) and all faculty may comment on the work presented. No advancement decision is made lightly.

As well, all faculty eligible to vote cast ballots in support of whichever action they determine most appropriate from a full range of possibilities rather than a simple up or down vote. Thus when the faculty is unanimous or in a substantive majority regarding support for a proposed action, that is a strong statement of agreement on the merits of the case in the wake of a careful consideration and debate. This is why we would like to request that CAP and campus reviewers note carefully all departmental votes that indicate full or clear majority support for our file actions.

Our files are complicated because they involve a variety of different elements of artistic practice, within ephemeral performance work that cannot be made directly available to campus reviewers. While we have PhD scholars and also support more standard evaluation modes for those in the publishing fields, as part of the rigorous discussion of practicing artists’ files, the faculty considers all salient aspects of each scholarly or creative endeavor, including but not limited to: assessments of the reputations of faculty collaborators, signs of the project’s impact on the profession; indicators of the significance of the endeavor to the artistic region/community; indicators regarding the reputation of the venue/press where the work was placed; and data regarding the scale, complexity, or innovation of the work.



### Supervisory and Mentorship Roles:

The UCSD Theatre & Dance department is a training lab for top-tier professionals in the theatre & dance technical and performance arts and provides an education that makes our students competitive and marketable in the field via their direct experience. This experience is gained mainly by student participation in and design of actual professional-level theatre productions. The importance of productions to the curriculum can therefore not be underestimated. Their role is also significant in both the department's appeal and its national standing.

Therefore, the role of mentorship required for courses designated as supervisory affects our course offerings in unique ways, i.e. there will be many more classes in Theatre & Dance than in non-arts departments where our faculty are designated as supervisors rather than primary instructors since they are often handling or managing actual theatrical events—from development to performance.

In the past, upon occasion, campus reviewers have misunderstood the way these supervisory roles are significant time commitments for T&D faculty; therefore, we seek here to provide a clearer understanding of why the department views such roles as not only substantial pedagogical engagements but also essential for success of the department's mission (developing professional teachers and successful practitioners of the Theatre & Dance arts). Those courses listed as TDGR 296 Stage Management Practicum are examples of mentoring classes as well.

Further, for the numerous courses noted as supervisory and affiliated with productions, course load credit and primary instructor evaluations come from the graduate student TAs enrolled in TDGR 500. These instructor/mentorship related evaluations serve as primary modes of evaluation regarding a candidate's pedagogy at the graduate level.

With each file, instruction roles and supervision roles are included and discussed separately.

### Acceleration Request Criteria:

Since so many factors determine the marketability or significance of contributions in T&D disciplines, the Department of Theatre & Dance will often request an accelerated action when, coupled with excellent teaching and service, either the T&D faculty determine that the candidate's artistic or scholarly contribution approximates a doubling of the expected accomplishments in his/her discipline at the candidate's current rank and step or when the impact and scope of accomplishments merit that an acceleration request be made on the basis of extraordinary achievement.

### Guidelines by Area:

Based on statistics of past reviews, what follows are general guidelines that most typically evince a theatre or dance faculty member's ongoing engagement in the professional theatre or dance world and will constitute the basis for a normal merit increase by rank, step, and discipline. We have also included expectations for what type of accomplishments, by area, will justify the department sending forward a career review advancement or promotion request.

We thank campus reviewers, in advance, for their time and attention to our discipline-specific factors, criteria, and assessment measures.

# **ACTORS and ACTOR/DIRECTORS**

## **SUMMARY OF EXPECTATIONS AT EACH STAGE**

The following is a summary in bullet-point format of the criteria for advancement and promotion formatted for the purposes of campus reviewers and CAP. A more comprehensive explanation of various departmental evaluation factors is included in the preliminary memo document.

### **I. NORMAL MERITS**

Actors & Actors/Directors

#### **a. Assistant Professor I through Associate Professor III**

- **Research:** A performance in/direction of at least 1 major production at a professional theater in each review period. For Associate Professors, Step I-III, 1 major production plus additional smaller accomplishments such as but not limited to workshops, readings, film or TV work, solo works, and/or participation in dance concerts or art pieces will be expected.
- **Teaching:** For Assistant Professors, a growing pedagogical profile of excellence in teaching. For Associate Professors, demonstrated continued excellence in teaching is standard. Associate Professors, contingent on discipline, will also frequently display increased graduate committee memberships and student mentorship activities.
- **Service:** For Assistant Professors, service, as befits junior-rank appointees, is generally limited to engagement at the departmental level. For Associate Professors, increased service both departmentally and in university committees, where applicable, is performed, in addition to service to the greater profession.

#### **b. Associate Professor IV through Full Professor V**

- **Research:** Performances in / direction of at least 2 major productions at a reputable professional theater in each review period or performance in / direction of at least 1 major production at a reputable professional theater and a combination of smaller accomplishments that parallel a performance in / direction of a second production in impact or scope.
- **Teaching:** Continued excellence in teaching demonstrated by student evaluations and increased mentorship activities.
- **Service:** Increased service profile expected in departmental and/or university service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Such increased field-related service may be evidenced by invitations to serve as tenure reviewers for outside institutions, participation with giving invited performances or talks, service as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession.

### c. Beyond Professor Step VI

- Research: Performances in / direction of at least 2 major productions (or at least 1 major production and a combination of smaller accomplishments that parallel a second production in impact or scope) at top-tier and nationally or internationally recognized theaters per review period. Quality of venue & prestige of collaborators will often increase at this level, as will project visibility.
- Teaching: Continued excellence in teaching demonstrated by student evaluations and mentorship of graduate students in the program.
- Service: Increased service profile in departmental and/or university service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Additional field related service, as is evidenced by invitations to serve as promotion reviewer for outside institutions, participation with invited performances or talks, keynote speeches, assignment as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession. Stature as a senior scholar is reinforced by significant service roles in both profession and the university.

## II. CAREER REVIEWS

### A. Actors

- **Associate Professor** – This career review should reveal a body of work that establishes the actor as someone with an excellent command of the craft of acting who has worked regularly in a variety of venues. Excellent student evaluations and the potential for solid service should accompany this review. In addition, a role or performance considered a promotion-level accomplishment should be evaluated by external reviewers, along with their views of the actor’s trajectory so far, for the purpose of supporting this advancement.
- **Full Professor** – This career review should demonstrate an aggregate body of work that establishes the actor as someone well respected in their field with a substantial history of working in a variety of well-recognized and reputable theater venues. Excellent student evaluations and considerable service should accompany this review. In addition, a role or performance considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the actor’s trajectory so far, for the purpose of supporting this advancement.
- **Professor VI** - This career review should display a substantial body of work that establishes the actor as someone well known and respected in his or her field with a significant record of working in a variety of top –tier and nationally recognized theaters. Excellent student evaluations and substantial service should accompany this review. In addition, a role or performance considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the actor’s trajectory so far, for the purpose of supporting this advancement.

- **Distinguished Professor** – This review should solidify the actor’s career as one of great distinction with his or her work being recognized and acclaimed nationally or internationally. Excellent student evaluations and substantial service should accompany this review. In addition, a role or performance considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the actor’s trajectory as “distinguished” per campus standards, for the purpose of supporting this advancement.

## B. Actor/Directors

- **Associate Professor** - This career review should reveal a body of work that establishes this working professional as someone with an excellent command of the crafts of acting and directing who has worked regularly in a variety of venues. Excellent student evaluations and the potential for solid service should accompany this review. In addition, an acting performance or the direction of a production considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the actor/director’s trajectory so far, for the purpose of supporting this advancement.
- **Full Professor** - This career review should demonstrate an aggregate body of work that establishes the actor/director as someone well respected in their field with a substantial history of working in a variety of well-recognized and reputable theater venues. Excellent student evaluations and considerable service should accompany this review. In addition, an acting performance or the direction of a production considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the actor/director’s trajectory so far, for the purpose of supporting this advancement.
- **Professor VI** - This career review should display a substantial body of work that establishes the actor/director as someone well known and respected in their field with a significant record of working in a variety of top –tier and nationally recognized theaters. Excellent student evaluations and substantial service should accompany this review. In addition, an acting performance or the direction of a production considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the actor/director’s trajectory so far, for the purpose of supporting this advancement.
- **Distinguished Professor** - This review should solidify this artist’s career as one of great distinction with their work being recognized and acclaimed nationally or internationally. Excellent student evaluations and substantial service should accompany this review. In addition, an acting performance or the direction of a production considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the actor/director’s trajectory as “distinguished” per campus standards, for the purpose of supporting this advancement.

# DANCE ARTISTS

## SUMMARY OF EXPECTATIONS AT EACH STAGE

The following is a summary in bullet-point format of the criteria for advancement and promotion formatted for the purposes of campus reviewers and CAP. A more comprehensive explanation of various departmental evaluation factors is included in the preliminary memo document.

### I. NORMAL MERITS

#### **a. Assistant Professor I through Associate Professor III**

- Research: The creation of at least one (1) major production / film / site-specific work, or the equivalent at a gallery, professional performance venue, specific site, or festival, in a review period.
- Teaching: For Assistant Professors, a growing pedagogical profile of excellence in teaching. For Associate Professors, demonstrated continued excellence in teaching is standard. Associate Professors, contingent on discipline, will also frequently display increased graduate committee memberships and student mentorship activities.
- Service: For Assistant Professors, service, as befits junior-rank appointees, is generally limited to engagement at the departmental level. For Associate Professors, increased service both departmentally and in university committees, where applicable, is performed, in addition to service to the greater profession.

#### **b. Associate Professor IV through Full Professor V**

- Research: The creation of at least 1 major production / film/ site-specific work, or the equivalent at a gallery, professional performance venue, specific site, or festival per year, approximately 2-3 per review period (contingent on duration and scope).
- Teaching: Continued excellence in teaching demonstrated by student evaluations and increased mentorship activities.
- Service: Increased service profile expected in departmental and/or university-wide service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Such increased field-related service may be evidenced by invitations to serve as tenure reviewers for outside institutions, participation with giving invited performances or talks, service as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession.

#### **c. Beyond Professor Step VI**

- Research: The creation of at least 1 major production / film / site-specific work, or the equivalent at a gallery, professional performance venue, specific site, or festival per year, approximately 2-3 per review period (contingent on duration and scope). Quality

of venue & prestige of collaborators will often increase at this level, as will project visibility.

- Teaching: Continued excellence in teaching demonstrated by student evaluations and mentorship of graduate students in the program.
- Service: Increased service profile in departmental and/or university-wide service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Additional field related service, as is evidenced by invitations to serve as promotion reviewer for outside institutions, participation with invited performances or talks, keynote speeches, assignment as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession. Stature as a senior scholar is reinforced by significant service roles in both profession and the university.

## II. CAREER REVIEWS

- **Associate Professor** - A body of work that reveals the dance artist's excellent grasp and understanding of his or her dance practice as an art form, and regular work in a variety of professional contexts and venues. Excellent student evaluations and the potential for solid university service should accompany this review. In addition, involvement in a production / film / site-specific work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the dance artist's trajectory so far, for the purpose of supporting this advancement.
- **Full Professor** - An aggregate body of work that establishes the dance artist as someone well respected in his or her field with a substantial history of working in a variety of well regarded professional contexts and venues. Excellent student evaluations and considerable university service should accompany this review. In addition, involvement in a production / film / site-specific work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the dance artist's trajectory so far, for the purpose of supporting this advancement.
- **Professor VI** - A substantial body of work that establishes the dance artist as someone well known and respected in their field with a significant record of working in nationally or internationally recognized venues. Excellent student evaluations and substantial university service should accompany this review. Involvement in a production / film / site-specific work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the dance artist's trajectory so far, for the purpose of supporting this advancement.
- **Distinguished Professor** - A body of work that establishes the dance artist as someone of great distinction with their work being recognized and acclaimed nationally or internationally. In addition, involvement in a production / film / site-specific work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the dance artist's trajectory as "distinguished" per campus standards, for the purpose of supporting this advancement, along with a demonstrated excellent teaching and service record.

# DESIGN ARTISTS

## SUMMARY OF EXPECTATIONS AT EACH STAGE

The following is a summary in bullet-point format of the criteria for advancement and promotion formatted for the purposes of campus reviewers and CAP. A more comprehensive explanation of various departmental evaluation factors is included in the preliminary memo document.

### I. NORMAL MERITS

#### **a. Assistant Professor I through Associate Professor III**

- **Research:** For Assistant Professors, the design of at least one major production per review period at a professional theater or an equivalent professional venue (for example, but not limited to, museums, galleries, specific site works, or festivals). For Associate Professors through Associate Professor, Step III, the design of at least two major productions at a reputable professional theater or an equivalent professional venue per review period. In some circumstances work on a large scale project, involvement in developing a project, or cross discipline work might equate with 2 (or 3) conventional design projects.
- **Teaching:** For Assistant Professors, a growing pedagogical profile of excellence in teaching. For Associate Professors, demonstrated continued excellence in teaching is standard. Associate Professors, contingent on discipline, will also frequently display increased graduate committee memberships and student mentorship activities.
- **Service:** For Assistant Professors, service, as befits junior-rank appointees, is generally limited to engagement at the departmental level. For Associate Professors, increased service both departmentally and in university committees, where applicable, is performed, in addition to service to the greater profession.

#### **b. Associate Professor IV through Full Professor V**

- **Research:** The design of at least three or four productions at a reputable professional theater or an equivalent professional venue per review period. In some circumstances work on a large scale project, involvement in developing a project, or cross discipline work might equate with 2 (or 3) conventional design projects.
- **Teaching:** Continued excellence in teaching demonstrated by student evaluations and increased mentorship activities.
- **Service:** Increased service profile expected in departmental and/or university-wide service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Such increased field-related service may be evidenced by invitations to serve as tenure reviewers for outside institutions, participation with giving invited performances or talks, service as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession.



### c. **Beyond Professor Step VI**

- **Research:** The design of at least 1-2 productions per year at a top-tier nationally or internationally recognized theatre or an equivalent professional venue. In some circumstances work on a large scale project, involvement in developing a project, or cross discipline work might equate with 2 (or 3) conventional design projects.
- **Teaching:** Continued excellence in teaching demonstrated by student evaluations and mentorship of graduate students in the program.
- **Service:** Increased service profile in departmental and/or university-wide service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Additional field related service, as is evidenced by invitations to serve as promotion reviewer for outside institutions, participation with invited performances or talks, keynote speeches, assignment as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession. Stature as a senior scholar is reinforced by significant service roles in both profession and the university.

## **II. CAREER REVIEWS**

- **Associate Professor** - A body of work that reveals the designer's reputation as a visible professional in the field. Excellent student evaluations and the potential for solid university service should accompany this review. In addition, involvement in a production / film / site-specific work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the designer's trajectory so far, for the purpose of supporting this advancement.
- **Full Professor** - An aggregate body of work that establishes the designer as a leader in his or her field with a substantial history of working in a variety of well regarded theatres and venues. Excellent student evaluations and considerable university service should accompany this review. In addition, involvement in a production / film / site-specific work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the designer's trajectory so far, for the purpose of supporting this advancement.
- **Professor VI** - A substantial body of work that establishes the design artist as someone well known and respected in their field with a significant record of working in nationally or internationally recognized venues. Excellent student evaluations and substantial university service should accompany this review. Involvement in a production / film / site-specific work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the designer's trajectory so far, for the purpose of supporting this advancement.
- **Distinguished Professor** - A body of work that establishes the design artist as someone of great distinction with their work being recognized and acclaimed nationally or internationally. In addition, involvement in a production / film / site-specific work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the design artist's trajectory as

“distinguished” per campus standards, for the purpose of supporting this advancement. Excellent teaching and service.

# DIRECTORS

## SUMMARY OF EXPECTATIONS AT EACH STAGE

The following is a summary in bullet-point format of the criteria for advancement and promotion formatted for the purposes of campus reviewers and CAP. A more comprehensive explanation of various departmental evaluation factors is included in the preliminary memo document.

### I. NORMAL MERITS

#### **a. Assistant Professor I through Associate Professor III**

- Research: The direction of one production, or the equivalent, at a professional theater in each review period. The equivalent assignments could include such combined activity as directing workshops, readings, development of new work, or collaborations in dance, film, new media events or television.
- Teaching: For Assistant Professors, a growing pedagogical profile of excellence in teaching. For Associate Professors, demonstrated continued excellence in teaching is standard. Associate Professors, contingent on discipline, will also frequently display increased graduate committee memberships and student mentorship activities.
- Service: For Assistant Professors, service, as befits junior-rank appointees, is generally limited to engagement at the departmental level. For Associate Professors, increased service both departmentally and in university committees, where applicable, is performed, in addition to service to the greater profession.

#### **b. Associate Professor IV through Full Professor V**

- Research: The direction of at least two major productions, or the equivalent (as above), at recognized professional theaters in each review period, supported by local and regional reviews.
- Teaching: Continued excellence in teaching demonstrated by student evaluations and increased mentorship activities.
- Service: Increased service profile expected in departmental and/or university-wide service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Such increased field-related service may be evidenced by invitations to serve as tenure reviewers for outside institutions, participation with giving invited performances or talks, service as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession.

#### **c. Beyond Professor Step VI**

- Research: The direction of at least two major productions, or the equivalent (as above), at a nationally or internationally recognized professional theater in each review period.

Productions should demonstrate national or international impact by local, regional and/or national articles, reviews and/or nominations/awards. Teaching: Continued excellence in teaching demonstrated by student evaluations and mentorship of graduate students in the program.

- Service: Increased service profile in departmental and/or university-wide service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Additional field related service, as is evidenced by invitations to serve as promotion reviewer for outside institutions, participation with invited performances or talks, keynote speeches, assignment as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession. Stature as a senior scholar is reinforced by significant service roles in both profession and the university.

## II. CAREER REVIEWS

- **Associate Professor** - This career review should reveal a body of work that establishes the director as someone with an excellent grasp and understanding of the craft of directing who has worked regularly in venues that are recognized by local, state and national reviews. Excellent student evaluations and the potential for solid university service should accompany this review. In addition, direction in the current review period of work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the director's entire trajectory so far, for the purpose of supporting this advancement.
- **Full Professor** - This career review should demonstrate an aggregate body of work that establishes the director as someone well respected in their field with a substantial history of working in a variety of nationally recognized and reputable theater venues. Excellent student evaluations and considerable university service should accompany this review. In addition, direction in the current review period of work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the director's entire trajectory so far, for the purpose of supporting this advancement.
- **Professor VI** - This career review should display a substantial body of work that establishes the director as someone well known and respected in their field with a significant record of working in a variety of top –tier and nationally and internationally recognized theaters. Excellent student evaluations and substantial university service should accompany this review. In addition, direction in the current review period of work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the director's entire trajectory so far, for the purpose of supporting this advancement.
- **Distinguished Professor** - A body of work that establishes the director as someone of great distinction with their work being recognized and acclaimed nationally or internationally. In addition, direction in the current review period of work considered a promotion-level accomplishment should be evaluated by external reviewers, along with external review of the director's entire trajectory as

“distinguished” per campus standards, for the purpose of supporting this advancement. Excellent teaching and service.

# PhD SCHOLARS

## SUMMARY OF EXPECTATIONS AT EACH STAGE

The following is a summary in bullet-point format of the criteria for advancement and promotion formatted for the purposes of campus reviewers and CAP. A more comprehensive explanation of various departmental evaluation factors is included in the preliminary memo document.

### **I. NORMAL MERITS:**

#### **a. Assistant Professor through Associate Professor III**

- Research: 1 or 2 research articles for Assistant Rank appointees or 2 research articles for Associate Rank appointees of 10-25 pages, published or formally accepted during the review period in peer-reviewed journals or scholarly anthologies (print or e-publications)—or equivalents as enumerated below, possibly in combination with submission of well-advanced chapters that are part of a larger book project. Equivalent accomplishments include: introductions written for edited or co-edited volumes; and co-authored works where the candidate's contributions are the equivalent of a full-length essay. Longer research articles of over 35 pages can be considered doubly weighted in terms of independent scholarship. Co-authored works (essays or books) require extensive collaborative efforts and are generally counted as two-thirds of a work. See promotion requirements regarding longer works of scholarship contributions that may necessitate career review. Regarding Assistant Professor, 4<sup>th</sup> year appraisal files, merits and positive tenure assessments will be accompanied by evidence that a candidate is well advanced with her or his first book, as evidenced by a clear prospectus, fairly polished chapters, and a plan for completion, regardless that there may not yet be a contract in place.
- Teaching: For Assistant Professors, a growing pedagogical profile of excellence in teaching. For Associate Professors, demonstrated continued excellence in teaching is standard. Associate Professors, contingent on discipline, will also frequently display increased graduate committee memberships and student mentorship activities.
- Service: For Assistant Professors, service, as befits junior-rank appointees, is generally limited to engagement at the departmental level. For Associate Professors, increased service both departmentally and in university committees, where applicable, is performed, in addition to service to the greater profession.

#### **b. Associate Professor IV through Full Professor V**

- Research: 1 substantial research article each year of the cycle—or an article's equivalent (see above), possibly in combination with evidence of advancement on a bigger project.
- Teaching: Continued excellence in teaching demonstrated by student evaluations and increased mentorship activities.
- Service: Increased service profile expected in departmental and/or university-wide service, as well as service to the profession. Increased mentorship activities with

both graduate students and junior rank faculty in the field, where applicable. Such increased field-related service may be evidenced by invitations to serve as tenure reviewers for outside institutions, participation with giving invited performances or talks, service as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession.

**c. Beyond Professor Step VI**

- Research: 1-2 research articles per year, or their equivalents as enumerated above.
- Teaching: Continued excellence in teaching demonstrated by student evaluations and increased mentorship activities.
- Service: Increased service profile expected in departmental and/or university-wide service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Such increased field-related service may be evidenced by invitations to serve as tenure reviewers for outside institutions, participation with giving invited performances or talks, service as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession.

## **II. CAREER REVIEWS**

- **Associate Professor** – An accepted book manuscript and at least two published articles/chapters (or their equivalents as enumerated above), along with signs of participation in the larger profession (fellowships, book reviews, scholarly conference papers, etc.); submitted evidence of work toward realization of a second major project; good teaching demonstrated by student evaluations and other metrics (which may include classroom observation, syllabus review, and other modes of peer evaluation); service commitments appropriate to a junior rank appointee on the threshold of advancement to the tenured rank.
- **Full Professor** - In a book field, typically requires a new, single-author scholarly monograph formally accepted for publication by a reputable university press, though exceptional cases can be made for: a comparable number of new peer-reviewed articles that present the equivalent of a new scholarly monograph; a comparable accomplishment via the secured publication of a sizable, significant single-editor volume of formerly unpublished material on par with a monograph where innovation, impact, and complexity are determined comparable; or a combination of achievements with parallel aggregate value for artist-scholars, contributions to the field of scholarship weighted most heavily. Such advancement files will demonstrate increased professional activities, establishment of the candidate as a respected scholar in our field on the national level, excellence in teaching, and a substantial service record that displays increased service roles at department, campus, and/or university level.
- **Professor VI** - typically requires a new book publication; equally possible is a group of 6-9 significant articles (or their equivalents); a comparable accomplishment via the secured publication of a sizable, significant single-editor

volume of formerly unpublished material on par with a monograph where innovation, impact, and complexity are determined comparable; OR 2-3 major articles + substantial progress on new book that define a coherent and important scholarly contribution. Scholarly distinction including nationally visible research reputation, excellence in teaching, and a substantial service record that displays senior scholar service roles at department, campus, and/or university level.

- **Distinguished Professor** – Advancement at this barrier step typically requires a new book publication; equally possible is a group of 6-9 significant articles (or their equivalents); a sizable, significant single-editor volume of formerly unpublished material on par with a monograph where innovation, impact, and complexity are determined comparable; OR 2-3 major articles + substantial progress on new book that define a coherent and important scholarly contribution. Scholarly distinction including national and international reputation, excellence in teaching, and a substantial service record that displays senior scholar service roles at department, campus, and/or university level.



# PLAYWRIGHTS

## SUMMARY OF EXPECTATIONS AT EACH STAGE

The following is a summary in bullet-point format of the criteria for advancement and promotion formatted for the purposes of campus reviewers and CAP. A more comprehensive explanation of various departmental evaluation factors is included in the preliminary memo document.

### I. NORMAL MERITS

#### **a. Assistant Professor I through Associate Professor III**

- Research: 1-2 discipline significant accomplishments, such as productions, publications, workshops, or commissions during the review period or 2-3 new plays (teleplays, screenplays, operas, and ensemble-driven theatre pieces).
- Teaching: For Assistant Professors, a growing pedagogical profile of excellence in teaching. For Associate Professors, demonstrated continued excellence in teaching is standard. Associate Professors, contingent on discipline, will also frequently display increased graduate committee memberships and student mentorship activities.
- Service: For Assistant Professors, service, as befits junior-rank appointees, is generally limited to engagement at the departmental level. For Associate Professors, increased service both departmentally and in university committees, where applicable, is performed, in addition to service to the greater profession.

#### **b. Associate Professor IV through Full Professor V**

- Research: 2-4 discipline significant accomplishments, such as productions, publications, workshops, or commissions during the review period or 2-4 new plays (teleplays, screenplays, operas, and ensemble-driven theatre pieces).
- Teaching: Continued excellence in teaching demonstrated by student evaluations and increased mentorship activities.
- Service: Increased service profile expected in departmental and/or university-wide service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Such increased field-related service may be evidenced by invitations to serve as tenure reviewers for outside institutions, participation with giving invited performances or talks, service as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession.

**c. Full Professor VI - Distinguished Professor**

- Research: 3-5 discipline significant accomplishments, such as productions, publications, workshops, or commissions during the review period, or 3-5 new plays (teleplays, screenplays, operas, and ensemble-driven theatre pieces).
- Teaching: Continued excellence in teaching demonstrated by student evaluations and mentorship of graduate students in the program.
- Service: Increased service profile in departmental, campus, and/or university-wide service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Additional field related service, as is evidenced by invitations to serve as promotion reviewer for outside institutions, participation with invited performances or talks, keynote speeches, assignment as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession. Stature as a senior scholar is reinforced by significant service roles in both profession and the university.

## **II. CAREER REVIEWS**

- **Associate Professor** – By the time of a candidate’s 4<sup>th</sup> year appraisal, the departmental expectations are that a significant, impressive play is in production and/or publication, which signals a growing profile and impact on the field. Additionally, the candidate begins to have notable assessments in reviews and features and may have been awarded significant grants, fellowships, and commissions. By the time a tenure file is presented, the candidate is expected to also present, in combination with cumulative accomplishments from previous review periods, an additional promotion-worthy play that can be evaluated. Excellent student evaluations and the potential for solid university service should accompany this review.
- **Full Professor** - Building on a career of sustained excellence, the emergence of a powerful new work of promotion-worthy scope, or several vital new works in production, workshop, and/or publication at noteworthy theatres or reputable presses that, in combination, are the equivalent. Expectations for evaluation of stature include demonstrated notable assessments in reviews and features and that the candidate may have been awarded significant grants, fellowships, and commissions. Excellent student evaluations and substantial service appropriate to a senior scholar accompany this review.
- **Professor VI** - Building further on a career of sustained creativity and leadership in the profession, the emergence of a commanding new work or several vital new works, in production and/or in publication during the review period; notable critical assessments in reviews, journals and books; national stature as indicated by policy for this advancement; significant grants, fellowships, and commissions. Excellent student evaluations and substantial service appropriate to a senior scholar should accompany this review.

- **Distinguished Professor** - Building further on a career of sustained creativity and leadership in the profession, the emergence of a commanding new work or several vital new works, in production and/or in publication during the review period; notable critical assessments in reviews, journals and books; national and/or international stature (where applicable) as indicated by policy; and significant grants, fellowships, and commissions. Excellent student evaluations and substantial service appropriate to a senior scholar should accompany this review, along with external review of the playwright's entire trajectory as "distinguished" per campus standards, for the purpose of supporting this advancement.

# STAGE MANAGERS

## SUMMARY OF EXPECTATIONS AT EACH STAGE

The following is a summary in bullet-point format of the criteria for advancement and promotion formatted for the purposes of campus reviewers and CAP. A more comprehensive explanation of various departmental evaluation factors is included in the preliminary memo document.

### I. NORMAL MERITS

#### **a. Assistant Professor I through Associate Professor III**

- Research: Approximately 1 traditional 8-10 week production in a review period, at a major theatrical venue, such as (but not limited to) Broadway, Off-Broadway, or LORT (regional) theatres such as the La Jolla Playhouse, Old Globe Theatre, Mark Taper Forum, or South Coast Rep. or the equivalent duration of creative work at other major performing arts organizations in the opera, dance or music worlds, as well as television or film productions, or corporate theater. Appropriate and comparable roles include work as an associate or assistant director, producer, project manager, production manager, and general manager. As an index of measure, three 3 week engagements or two 5 week engagements are the equivalent of an 8-12 week traditional production. In addition, the publication of independent scholarship in the form of articles and books can function as equivalents to involvement with a traditional production, where articles can function as parallel to shorter engagements and books can be seen as parallel with involvement in a larger project.
- Teaching: For Assistant Professors, a growing pedagogical profile of excellence in teaching. For Associate Professors, demonstrated continued excellence in teaching is standard. Associate Professors, contingent on discipline, will also frequently display increased graduate committee memberships and student mentorship activities.
- Service: For Assistant Professors, service, as befits junior-rank appointees, is generally limited to engagement at the departmental level. For Associate Professors, increased service both departmentally and in university committees, where applicable, is performed, in addition to service to the greater profession.

#### **b. Associate Professor IV through Full Professor V**

- Research: Approximately 2 traditional 8-10 week production in a review period, at a major theatrical venue, such as (but not limited to) Broadway, Off-Broadway, or LORT (regional) theatres such as the La Jolla Playhouse, Old Globe Theatre, Mark Taper Forum, or South Coast Rep. or the equivalent duration of creative work at other major performing arts organizations in the opera, dance or music worlds, as well as television or film productions, or corporate theater. Appropriate and comparable roles include work as an associate or assistant director, producer, project manager, production manager, and general manager. As an index of measure, three 3-week engagements or two 5-week engagements are the equivalent

of an 8-12 week traditional production. In addition, the publication of independent scholarship in the form of articles and books can function as equivalents to involvement with a traditional production, where articles can function as parallel to shorter engagements and books can be seen as parallel with involvement in a larger project.

- Teaching: Continued excellence in teaching demonstrated by student evaluations and increased mentorship activities.
- Service: Increased service profile expected in departmental and/or university-wide service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Such increased field-related service may be evidenced by invitations to serve as tenure reviewers for outside institutions, participation with giving invited performances or talks, service as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession.

### **c. Beyond Professor Step VI**

- Research: 2 traditional 8-10 week productions in a review period, at top-tier theatrical venue/s, such as (but not limited to) Broadway, Off-Broadway, or LORT (regional) theatres such as the La Jolla Playhouse, Old Globe Theatre, Mark Taper Forum, or South Coast Rep. or the equivalent duration of creative work at other major performing arts organizations in the opera, dance or music worlds, as well as television or film productions, or corporate theater. Appropriate and comparable roles include work as an associate or assistant director, producer, project manager, production manager, and general manager. As an index of measure, three 3-week engagements or two 5-week engagements. In addition, the publication of independent scholarship in the form of articles and books can function as equivalents to involvement with a traditional production, where articles can function as parallel to shorter engagements and books can be seen as parallel with involvement in a larger project.
- Teaching: Continued excellence in teaching demonstrated by student evaluations and mentorship of graduate students in the program.
- Service: Increased service profile in departmental and/or university-wide service, as well as service to the profession. Increased mentorship activities with both graduate students and junior rank faculty in the field, where applicable. Additional field related service, as is evidenced by invitations to serve as promotion reviewer for outside institutions, participation with invited performances or talks, keynote speeches, assignment as a reviewer or jury member for auditions, and/or other field-related tasks indicative of increased visibility in the profession. Stature as a senior scholar is reinforced by significant service roles in both profession and the university.

## **II. CAREER REVIEWS**

- **Associate Professor** - This career review should reveal a body of work that establishes the stage manager as someone with an excellent grasp and understanding of the craft, who has a growing, positive reputation in venues that are recognized by local, state and national reviews. Excellent student evaluations and the potential for

solid departmental and campus service should accompany this review. In addition, this file will demonstrate stage management, during the current review period, for a promotion-worthy production and performance that can also be evaluated as tenure-worthy by external reviewers for the purpose of supporting this advancement. Where publications are in evidence, these will be assessed as part of the larger trajectory.

- **Full Professor** - This career review should reveal a body of work that establishes the stage manager as someone with an excellent grasp and understanding of the craft, who has a visible positive reputation in top-tier and significant venues that are recognized by local, state and national reviews. Excellent student evaluations and the solid departmental, campus, and university service should accompany this review. In addition, this file will demonstrate a stage management accomplishment, during the current review period, when affiliated with a promotion-worthy production and stage management performance that will be evaluated as that of a senior scholar by external reviewers for the purpose of supporting this advancement. Where publications are in evidence, these will be assessed as part of the larger trajectory.
- **Professor VI** - This career review should reveal a body of work that establishes the stage manager as someone with a very senior grasp and understanding of the craft, who has a visible positive reputation in top-tier and significant venues recognized by local, state and national reviews. Excellent student evaluations, expanded mentorship, and the visible departmental, campus, and university service should accompany this review. In addition, this file will demonstrate a stage management accomplishment, during the current review period, that is affiliated with a new promotion-worthy production, as well as stage management performance that will be evaluated as that of a senior scholar by external reviewers for the purpose of supporting this advancement. Greater visibility nationally or internationally may be demonstrated as well. Where publications are in evidence, these will be assessed as part of the larger trajectory.
- **Distinguished Professor** - This career review should reveal a prestigious body of work that establishes the stage manager as someone with a very senior grasp and understanding of the craft, who has a visible positive reputation in top-tier and significant venues across the discipline. Excellent student evaluations, letters from former students, an expanded mentorship trajectory, and the visible departmental, campus, and university service should accompany this review. In addition, this file will demonstrate a stage management accomplishment, during the current review period, that is affiliated with a new promotion-worthy production, as well as stage management performance that will be evaluated as that of a senior scholar by external reviewers for the purpose of supporting this advancement. Where publications are in evidence, these will be assessed as part of the larger trajectory.