

DEPARTMENT OF THEATRE – CSU Stanislaus

Retention, Promotion, and Tenure Criteria Elaborations

Revised by Department Committee 5/14/2018

The California State University, Stanislaus Theatre Department recognizes and endorses the dual teacher/creative artist role of our faculty. Exemplary teaching is recognized as the primary consideration in Retention, Promotion and Tenure (RPT). Research, scholarship, creative endeavors, and service to the University and community-at-large are also considered important aspects of RPT particularly as they contribute to the goal of excellence in teaching.

I. PROFESSIONAL PREPARATION

The Master of Fine Arts (MFA) degree is the appropriate terminal degree for faculty appointments related to creative/production activities involved in the public performance of theatrical events; while, the PhD is the requisite degree for faculty appointments related to theatre history, performance studies, and dramaturgical research activities involved in advancing general or specific knowledge of the field in the academy.

II. TEACHING

As teaching is recognized as the primary consideration in Retention, Promotion and Tenure the expectation for departmental faculty involved in the RPT process will be to engage in both formal and informal teaching methods. Formal teaching encompasses traditional lecture and studio classes, seminars, laboratories, and independent studies. Informal teaching encompasses interaction with students in production-based work including studios, rehearsals and performances, as well as advising, coaching, designing, directing and mentoring on an ongoing basis.

Formal teaching methods evaluation include:

- University-wide mandated student evaluation of teaching.
- Sample syllabi
- Sample assignments
- Student input.

- Occasional Peer classroom visitation with prior arrangement.

Informal teaching methods evaluation include:

- Documentation of Informal Teaching activities (Involvement in productions, Coaching students for conferences, Student Portfolio reviews, etc.)
- Student input.
- Outside adjudication of departmental production work or portfolio review. (KC/ACTF response, USITT portfolio review, etc.)

III. RESEARCH, SCHOLARLY & CREATIVE ACTIVITIES.

Theatre is both a collaborative and an ephemeral art. Performance is the conclusion of an integrated process entailing direction, dramaturgy, acting, scenic, costume, lighting and sound design, technical direction, choreography, scenic artistry, and production and stage management. Playwriting and historical/technical research are also included among these activities. The resulting achievement, a live performance, exists only in the moment; its documentation (apart from immediate witness) is necessarily retrospective and only suggestive of the quality of the performance itself. When evaluating the production-based creative work of a candidate for promotion and/or tenure, the Department appreciates that the candidate's contributions are legitimately assessed both in the creative process leading up to public performance, but also in the context of the success of the production as a whole. The candidate's work need not invariably be singled out in reviews and other documentation in order to be credited for the success of the ensemble.

The candidate's research, scholarly, and creative activities may follow one of two tracks or a combination of both; track 1 is Production, track 2 is Theatre Studies.

1. PRODUCTION

Vigorous participation in departmental theatrical productions is a normal mode of creative expression for theatre artists in the academy and is considered a form of research and creative activity. Significant research is required in the processes of design, production, performance, and direction; with the communication of the results of this research embodied in the theatrical performance itself. The creative process is documented by the visual record of the production and by the graphics and organizational materials prepared in the planning of the production, which may include the following based on area of specialization:

- Design sketches /renderings
- Production models
- Technical drawings
- Rehearsal reports/Directors Notes
- Script notations
- Production meeting reports
- A script – if it is a new or devised work

The Theatre Department expects occasional off-campus professional production work of a level deemed significant enough for critical review in local, regional or national media as an equivalent to refereed publication and as a method to maintain and inform the development of the candidate's pedagogy.

The Theatre department accepts and adopts the standards for individual areas of specialization as provided by the Association for Theatre in Higher Education (ATHE) "Specialist Pages"¹ and sets the expectation that the candidate's narrative/dossier should reflect competence in their area of specialization based on those standards. Further, the department recognizes that faculty may be involved in creative activities in more than one area of specialization and accepts those activities as evidence of creative/scholarly endeavors, which may not be held to standards outside of their appointed area of specialization.

At the time of the adoption of this document; the current scope and makeup of the department consists of faculty that focuses primarily on the following four areas. In the case of departmental growth and faculty appointments to other areas the current ATHE standards should be considered appropriate for that specialization.

See Appendix I. for the ATHE standards for following specializations.

- DESIGN (Scenic, Costume, Lighting)
- TECHNICAL DIRECTION
- PERFORMANCE
- DIRECTION

2. THEATRE STUDIES

The pursuit of scholarship is the essential aspect of the professional development of theatre historians and dramaturgical researchers. Scholarly works may be published on-line or in traditional media, and may include the following:

- Plays, books, and chapters in books
- Articles, monographs

¹ http://www.athe.org/?page=TP_Guide

- Delivering or publishing conference papers, panel discussions, proceedings
- Guest Lectures
- Reviews of books, performances, productions, or new works of theatre
- Performance as part of professional meetings
- Workshops or residencies
- Exhibitions of stage and historical costume, stage designs, etc.
- Written and oral peer responses for KCACTF college theatre productions
- Master classes, interviews or seminars

While faculty are appointed based on a specific area of interest and departmental need (either Production or Theatre Studies) the theatre department accepts and encourages but sets no expectations with regard to how the candidate may be involved in activities from both areas. The submitted dossier may reflect both creative and scholarly pursuits as defined above.

IV. SERVICE

In addition to Department, College and University committee assignments, the Theatre Department views the following activities to be significant University, Department, and Community service:

- Organizing recruitment efforts at regional high schools and community colleges.
- Organizing and mentoring tours of student productions.
- Performing at or mentoring student performer/designer/technicians at special university occasions (such as dedications, commencement, banquets, etc.).
- Leadership and participation in meetings of regional, state, and national professional organizations.
- Presentation of local and regional clinics (not subject to peer review);
- Performance for community organizations (service clubs, etc.)
- Public recognition in the form of commissions, fellowships, and prizes.
- Written and oral peer responses for KCACTF college theatre productions.

- Creation of, performing in, or designing for local community (501c3 NonProfit) theatre groups.
- Serving on the board of local arts organizations.
- Designing and/or building environments, or other types of production elements for community organizations.

APPENDIX I.
Association for Theatre in Higher Education
“Specialist Pages”

ACTOR

A stage actor is an artist who studies a role in a play, builds a character based on the playwright’s script and the stage director’s concept, and then interprets that character in public performance. The actor may also be a creative participant in the developmental process in devised work where the performance is created with or without text. The responsibilities of the actor include rehearsing the play with the director and creative ensemble and performing the role in a public performance. Stage actors often also perform in media such as television and film.

Although accomplished actors vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the actor includes:

A. Production Expertise

1. Knowledge of play analysis and character study, with the ability to explore, comprehend, and portray a variety of complex personalities.
2. Skilled in using the imagination and in storytelling and in interpreting diverse characters and roles.
3. Ability to portray emotional range and control and have presence in live performance.
4. Demonstration of vocal range, fluidity and control; knowledge of vocal anatomy and physiology and principles of sound production such as dynamic and tonal quality.
5. Demonstration of vocal approaches to character and style and in stage dialects, verse and classic and contemporary dialogue.
6. Ability to effectively interpret the character through physical gesture, dance, stage combat, and movement with skills such as strength, flexibility, and stamina.
7. Ability to make effective use of costume in character interpretation.

8. Skilled in concentration, observation and physical relaxation techniques.

B. Literature and History

1. Knowledge of dramatic literature, from classic to contemporary genres.
2. Knowledge of textual and structural analysis of characters and stories.
3. Knowledge of the history of theatrical production, including the history of acting and costume.
4. Knowledgeable about actor training methods such as Stanislavski, Strasburg, Meisner, Michael Chekhov, etc.
5. Knowledge of current performance trends including theories of acting and performance style.
6. Information literacy (the ability to research and vet information from appropriate sources).

COSTUME DESIGNER

The costume designer is an artist who designs the costumes that enhance a given production in general and characterization in particular. The designs should also enhance or harmonize with the other visual elements such as scenery and lighting.

The range of proficiency typically required of a costume designer includes:

A. Production Expertise

1. Ability to create sketches, renderings and drawings in various media that clearly convey design concepts and ideas.
2. Knowledge and ability to manipulate the elements of design.
3. Knowledge of the materials and methods of costume construction, including fabrics, pattern development, fitting, tailoring, etc.
4. Knowledge of movement for acting, dance, and stage combat and the related requirements of costumes.
5. Knowledge of fabric modification, including dyeing, painting, lamination, and distressing.
6. Knowledge of techniques in makeup, hair, wigs, and masks.
7. Knowledge of safety procedures and regulations as they apply to costume construction.
8. Understanding of the related production design areas—scenic design, lighting design, makeup design.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres.
2. Knowledge of textual and structural analysis of characters and stories.
3. Knowledge of historical dress, including ethnic dress and accessories, nonwestern and unique theatrical costume, Western theatrical costume, and differing national styles of historic dress.
4. Knowledge of historic textiles and decoration.
5. Knowledge of art history as it relates to dress.

6. Knowledge of social and popular history, including period manners and movement.
7. Knowledge of the history of makeup, hair, wigs and masks.

LIGHTING DESIGNER

The lighting designer is an artist who designs the theatrical lighting for productions. Theatrical lighting should express the lighting designer's visual interpretation of the production and support, reinforce and enhance the artistic statements of the other members of the production team.

Lighting is a combination of artistic work and technical knowledge and ability. Traits exhibited by individuals usually include both of these areas, but in wide variance. Many excellent lighting designers know or attribute little importance to technical details leaving that work to electricians. Other lighting designers have a highly technical background and organize many or all of the technical details themselves, considering that to be an important part of the lighting design process.

The range of proficiency typically required of the lighting designer includes:

A. Production Expertise

1. Ability to communicate design intent verbally and to also use devices such as story boards, overlays to renderings, sketches, lighting lab demonstrations, etc.
2. Knowledge of the theories and behavior of light (e.g., optics, reflection, refraction, etc.)
3. Knowledge of color theory in both light and pigment.
4. Technical knowledge of current lighting equipment and the ability to apply this technology to a given production.
5. Knowledge of theories on the psychological perception of light.
6. Ability to interpret theatrical movement, speech, and song in terms of light.
7. Knowledge of the techniques and skills of directing as they relate to lighting design.
8. Knowledge of safety codes and regulations affecting lighting.
9. Knowledge of energy conservation methods appropriate to lighting.
10. Basic knowledge of the use of light as a design element in other media, such as film, television, and architecture.
11. Abilities in hand and/or computerized drafting.
12. Understanding of the related production design areas—scenery, costume, makeup, and sound.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and the textual analysis of scripts.
2. Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting and costumes.
3. Knowledge of art history (artists, historic styles, and genres), especially in the use of light.

SCENIC DESIGNER

The scenic designer is an artist who designs scenery (and often properties) that enhance a given production. The scenery should visually express the stylistic interpretation of the drama unique to the production. It should meet the needs of the actors and the director (and sometimes dancers and choreographers) by allowing for appropriate staging and dance spaces, both within the scene and from scene to scene. Further, the setting should complement and integrate with the other visual elements of the production such as costumes and stage lighting.

Though accomplished scenery designers vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the scenic designer includes:

A. Production Expertise

1. Ability to record and simulate the his/her intentions for the setting in sketches, story boards, renderings, or scale models; drafting of plans and sections; execution of painter's elevations; scheduling and listing equipment and material selection; and painting to reflect the collaborative choices made by the production team.
2. Knowledge about the impact of color, line, shape, texture, movement, and composition, and demonstrated excellence in manipulating these design elements.
3. Knowledge of the materials and methods of scenic construction, rigging and shifting, properties, and scenic painting.
4. Knowledge of movement for acting, dance, and stage combat, and the related spatial requirements.
5. Understanding of the techniques and skills of directing as they relate to scenic design.
6. Understanding of the related production design areas—costume design, lighting design, and sound design.
7. Knowledge of standard safety procedures and regulations as well as those prescribed by various related professional organizations such as Actors Equity Association.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and excellence in textual and structural analysis of scripts.

2. Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, and costume.
3. Knowledge of the history of art (artists, historic styles, and genres), architecture, and decor.
4. Knowledge of economic and social history.

TECHNICAL DIRECTOR

The technical director is an artisan/scholar/teacher charged with directing the technical aspects of a theatre's production operation. The technical director typically oversees the work of staff, student, and volunteer technicians, and sometimes student designers. Thus, the technical director must be evaluated as both a practicing technician and an administrator.

Though individuals vary greatly in their depth or knowledge and ability in any one area, the range of proficiency typically required of the technical director includes:

A. Production Expertise

1. Knowledge of theatrical, scenic, costume, lighting and sound design practices.
2. Ability to effectively translate the designer's renderings, models and/or sketches into practical stage settings, commonly requiring the following:
3. Skill in communicating technological solutions, including technical drafting, sketching, model building.
4. Knowledge of the materials commonly used in scenic construction, the strengths of these materials and their safe use.
5. Skill in the various methods of scenic construction, including plastics fabrication, metalworking, carpentry, and cabinetwork.
6. Knowledge of the safe handling procedures for scenic equipment, hand and power tools, and materials used in scenic construction.
7. Skill in using computer software to support the production process as appropriate (spreadsheets, database, CAD, etc.).
8. Skill in stage operations and stage maintenance, including stage rigging and machinery, stage lighting equipment, and stage audio equipment.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and excellence in the textual analysis of scripts.
2. Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, sound, and costumes.
3. Knowledge of the history of art, especially architecture and decor, and understanding of how designers use such knowledge.

4. Information literacy (the ability to research and vet information from appropriate sources).

DIRECTOR

The stage director is an artist who is responsible for preparing a theatre production for public performance by researching, casting, rehearsing, staging, collaborating with designers and the production team, and managing the time and (in some cases) the budget. The director develops the stylistic interpretation of the drama unique to the production in collaboration with the acting and production ensemble. The production should be accessible to the audience.

Though accomplished stage directors vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the stage director includes:

A. Production Expertise

1. Ability to analyze, conceptualize, and articulate ideas in appropriate terms for actors, choreographers, musical directors, playwrights, dramaturges, voice and movement directors, designers, and public relations staff.
2. The ability to develop over time a unique director's aesthetic that can be evidenced through a portfolio of creative work.
3. Skill at stage composition and picturization; ability to tell a story through effective staging and storytelling techniques.
4. Knowledge of movement, including period movement, for acting, dance, and stage combat, and the related spatial requirements.
5. Ability to demonstrate clarity of expression and to create a visual and aural atmosphere that illuminates the world of the play.
6. Ability to test the boundaries of language, form or style in the unique circumstances of production.
7. Ability to coach actors with various levels of expertise and to prepare them for effective performance experiences.
8. Understanding of the related production areas—choreography, stage voice and dialects, stage movement and combat, costume design, lighting design, sound design, stage rigging and pyrotechnics.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and excellence in textual and structural analysis of scripts.

2. Knowledge of the history of theatrical production, including the history of acting and directing techniques, visual elements of scenery, properties, lighting, and costume.
3. Knowledge of the history of art (artists, historic styles, and genres), architecture, and decor.
4. Knowledge of economic and social history.
5. Knowledge of current performance trends including performance studies and theories of acting and directing.

VOICE SPECIALIST

The voice specialist is an artist who is responsible for training and coaching students and/or professional performers in the use of the voice and dialects for theatre performance. The voice and speech trainer's job involves (but is not limited to) teaching student and/or professional performers, coaching students and/or professional actors for performance, consultations with professional voice users in the public sectors.

Teaching activities may involve (but are not limited to) (1) fundamentals and practice of voice production (vocal anatomy and physiology, physical relaxation and alignment, breath, pitch and resonance, tone and speech, dynamic control); (2) singing technique; (3) textual analysis and interpretation; (4) public speaking and presentation skills; (5) group speaking techniques; (6) vocal extremes; (7) accent modification; (8) dialect acquisition, (9) voice and speech for stage, film or broadcast media, (10) creating character or style through voice and speech; and (11) vocal health.

Coaching activities may involve, but are not limited to: (1) working with director and production staff to design vocal elements of a production; (2) coaching performers (individuals or groups) to fulfill the vocal demands of the production - audibility and intelligibility as well as vocal dynamics, group speaking or other special demands of the production; (3) coaching performers in textual analysis and application to the performance; (4) providing dialect resources and coaching performers to speak with accents appropriate to the demands of the play, (5) coaching singing or musical demands of the production; (6) coaching performers in effective technique which maintains or develops the strength and stamina of the voice in the case of vocal extremes such as screaming and shouting, (6) providing a resource for pronunciation of unusual terms and names as well as textual and language analysis and research; (7) professional consultations with individual professional voice users seeking voice, speech or communication training for their employees, or professional organizations seeking training in specific voice or speech techniques.

Though accomplished voice specialists vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the voice director/coach includes:

A. Production Expertise

1. Fundamental knowledge of vocal anatomy and physiology, physical relaxation techniques, principles of sound production (such as dynamics and tonal quality), vocal health, acoustic and perceptual training.
2. Fundamental knowledge of voice and speech systems as demonstrated through study with various recognized voice and speech practitioners and institutions devoted to the study of voice and speech.
3. Knowledge of other approaches to performance (including stage acting, singing or performing in film, television or broadcast media), vocal approaches to character

and style, textual analysis and interpretation, public address and interview skills, vocal design and its application to theatrical or musical production.

4. Specialized skills may include phonetics systems and the International Phonetic Alphabet (IPA), dialect acquisition, accent modification, vocology, singing, verse drama, narration, voiceover and broadcast media, vocal extremes such as shouting and screaming, vocal direction for theatre, non- western vocal traditions such as keening, chanting, overtone singing.
5. Knowledge of recorded materials (such as samples of dialects, character voices, vocal styles) from film, television and electronic media.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres.
2. Knowledge of script analysis to delineate the historical, literary, and stylistic considerations in preparation for vocal design and/or coaching of production.
3. Knowledge of the history of theatrical production, including the history of acting, performance styles, and stage voice techniques.
4. Knowledge of economic and social history as a context for theatrical production and style.
5. Information literacy (the ability to research and vet information from appropriate sources).

MOVEMENT SPECIALIST

The movement specialist is an artist who is responsible for training and coaching students and/or professional performers in the use of the physical body for theatre performance. The movement specialist's job is to foster artistic growth, personal freedom, and safe and respectful exploration of the physical components of communication, and effective, efficient motion. Within his or her own unique expertise, specialists practice creativity and freedom of expression; empower students/clients, themselves and the organization; promote research into related fields. To achieve these objectives movement specialists will employ reasonable and accepted practices such as: visual demonstration and modeling, physical contact, written text, observation, and discussions that foster understanding.

The movement specialist's work with students/performers in production includes, but is not limited to: (1) Collaborating with the director and production staff to design a unique physical life for a production and a work process for the movement coach and or choreographer; (2) Creating a process for the performing artist in which they create, enter and inhabit the internal and external elements of a performance space; (3) Assisting in the ability of a physical instrument to maintain freedom from tension, vivid expression, a released and aligned vertical silhouette, and remain responsive to the world of the script while demonstrating specific physical character dynamics implementing the imagination; (4) Coaching the physical and experiential crafting of a specific character life involving physical, vocal, and experiential choices that are related to the character, not the performer, including: rhythm, tempo, styles, strength and articulate character definition, and choreography; and (5) Developing a warm up process specifically designed to address the demands of the rehearsal period and the production.

The movement specialist may also be engaged in: (1) Consultations with professional artists, teachers, and other professionals from all walks of life in the public sector; (2) Direction and/or creation of dramatic works, performance pieces of original work; (3) Teaching of other approaches to performance including: acting, musical theatre, singing or performing in film, television or broadcast media, vocal approaches to character and style, textual analysis and interpretation; and (4) Research and scholarship including, but not limited to, historical investigations, pedagogical advances, and performance reviews. Though accomplished movement specialists vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the movement specialist includes:

A. Production Expertise

1. Fundamental knowledge of physical training pedagogies as demonstrated through study with various recognized physical training practitioners and institutions devoted to the study of physical pedagogies. Movement specialists will often have received training in multiple approaches to the discipline, few examples of these training methods are: dance, tai chi, yoga, period styles, combat, physical comedy, acrobatics, mime, mask,

clown, or any one of many body use or movement techniques or approaches: Lecoq, Decroux, Bartenieff, Laban, Michael Chekhov, Alexander, Feldenkrais, Meyerhold, Suzuki, Pilates, Williamson, Bioenergetics, Commedia dell'Arte, Improvisation, Martial Arts, Viewpoints, and RasaBoxes.

2. The movement specialist employs practices that assist with appropriate self-use and mechanical issues concerning the body (the instrument). These issues range from general care to corrective work. The movement specialist/teacher works with the development of the intuitive and kinesthetic understanding of the performer. A movement specialist will devise a process for creating an articulate body that demonstrates technical proficiency, full physical commitment and ease along with the integration of physical skills.
3. A movement specialist will assist the student/performer in the exploration of the body as an expressive tool of the creative imagination.
4. Developing the ability to externalize and communicate the character's goals/objectives and inner state through movement, with or without text.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres.
2. Ability in script analysis to delineate the historical, literary, and stylistic considerations in preparation for designing stage movement and/or coaching of productions.
3. Knowledge of the history of theatrical production, including the history of acting, performance styles, and physical theatre techniques.
4. Knowledge of economic and social history as a context for theatrical production and style.