

To: Nick Shaw, Chair, Department of Theatre

From: Ryan C. Hendrickson, Provost and VPAA

Date: March 17, 2025

Cc: Brad Tolppanen, AVPAA

Barbara Bonnekessen, Dean, College of Liberal Arts and Sciences

I am writing to thank the Department of Theatre for submitting the 2025 revisions to the Departmental Application of Criteria. As required by the EIU-UPI agreement, I have reviewed the materials and am pleased to approve the revised DAC.

Please note that with this approval the revised DAC is now in effect. Unit A faculty members who elect to be evaluated under the previous Departmental Application of Criteria must give notice to the Chair, Dean, and Provost prior to October 1, 2025 (Article 8.7.f.3).

The current Departmental Application of Criteria are available at: <https://www.eiu.edu/acaffair/DACnew.php>

DEPARTMENT APPLICATION OF CRITERIA

DEPARTMENT OF THEATRE

(Document approved by the Department on Month, Day, Year, and by the Chair on Month, Day, Year.
Accepted by the Office of Academic Affairs on Month, Day, Year.)

Evaluation of Theatre Department faculty for purposes of retention, promotion, tenure, and Professional Advancement Increase shall be based upon BOT/UPI criteria in the three performance areas. In order of importance, the performance areas are (1) Teaching/Primary Duties, (2) Research/Creative Activity, and (3) Service.

Annual evaluation of Unit B faculty will be conducted in accordance with Article 8.1 of the Unit B Agreement. Additional materials may be provided in support of an application for a Performance-Based Increase, as specified in Article 10 of the Unit B Agreement.

ORGANIZATION OF PORTFOLIOS

Front Matter: The Office of the Provost and Vice President of Academic Affairs will supply instructions early in the Fall semester concerning the applicant's arrangement of such front matter as the Department Application of Criteria (DAC), "Assignment of Duties" forms, curriculum vitae, and content summary. Front matter stipulated by the VPAA's office is to be followed by the "Supplementary Personnel Data Sheets" the applicant has submitted annually to the Theatre Department chair during the period under review.

The Evaluation Portfolio: Documentation supplied for each of the three evaluation categories should be labeled in accordance with the listing of the applicable DAC items below. The applicant may choose to include a narrative that summarizes or provides further context for the documentation included in any section.

I. Teaching/Performance of Primary Duties:

A. Teaching

1. Course Materials: The applicant should submit syllabi and samples of such varied materials as assignments, in-class exercises and activities, resource handouts, exams and quizzes, critique forms, skills checklists, and related teaching materials (e.g. visual aids, charts, study guides, "how-to" materials, web-related assignments or study aids; etc.). Those teaching multiple sections of a single course need present materials for only one section. In the case of technology-delivered classes, faculty will submit representative course materials and resources available online.
2. Chair and Peer Evaluations: Observations of tenure-track faculty will be conducted, with advance notice, by the Department chairperson and a tenured/tenure-track member of the Department chosen by the applicant. Each applicant should provide a minimum of one Chair evaluation and one Unit A Peer evaluation of teaching per academic year. (Unit B peer evaluations may be used in addition.) Tenured faculty applying for promotion or PAI should provide a minimum of one Peer evaluation every three years.

and a minimum of two Chair evaluations from the promotion period, including one from the year of application. Additionally, if a tenured faculty member applying for promotion or PAI has received more than 6 CUS in a year for directing, designing or performing in a Departmental production, they must submit one production evaluation from a peer, the chair, or evaluator for that year. Evaluations should come from both the classroom and production area, should include discussion of syllabi, handouts, graphics, digital materials, and/or similar classroom learning materials, and be submitted directly to the applicant upon completion of the observation. In the case of technology-delivered courses, tenured/tenure-track faculty will invite the chair and a tenured/tenure-track member of the Department chosen by the applicant into their D2L course at a time of the applicant's choice in order to examine the course materials, resources, and student work available online.

3. Student Evaluations: Tenure-track faculty must submit all Purdue evaluation summaries for each course taught during the evaluation period, including multiple sections of the same course. Tenured faculty applying for promotion or PAI must present Purdue evaluations for courses taught in the period since the last evaluation, promotion, or PAI.
4. Teaching Awards

**N.B. Chair and Peer evaluations are considered of equal weight, followed by student evaluations. In general, a mean Purdue rating of below 3.0 in any single course may be the basis for a rating of Unsatisfactory. However, the DPC shall also take into consideration the level of the course, the enrollment of the course, the number of students enrolled, and the aggregate of other materials and evaluations presented. Course evaluations provide essential feedback from students about their experience in our classes. However, there is substantive research that shows that student evaluations are often influenced by factors other than the quality of instruction, particularly the race, gender, and sexual orientation of the instructor; the perceived level of difficulty of the course; and whether the feedback is given by majors or non-majors. In addition, online courses typically receive a low rate of return on evaluations, for reasons unrelated to the quality of instruction. The Department takes student feedback seriously when considering evaluation, but is aware of their shortcomings.

- B. Other Primary Duties (for which CUs are assigned), for the execution of production-related primary duties in the areas of directing, dramaturgy, acting, choreography; or execution of the design (i.e., building and preparing sets, hanging and preparing lights, and making costumes). Our work is unique in that our production work encompasses both CU earning duties, which are those involving student contact hours; as well as research and creative activity, which involves the research, rehearsal preparation, concept work, overseeing the work of artistic team, and more. The DAC outlines which items should be considered as part of Primary Duties and which fall under Research/Creative Activity.

Directors, dramaturgs, actors, intimacy directors, dialect coaches, and choreographers: The range of materials that directors, dramaturgs, actors, or choreographers may present to document their activities includes but is not limited to:

1. Rehearsal schedules presented as evidence of work accomplished
2. Schedule of supervision of performances (dates and times)
3. Documented coaching meetings with students
4. Peer visit(s) conducted during rehearsals or performances (While peers should be persons knowledgeable in the area, directors/choreographers may choose to invite a peer from outside the Department)
5. Chair visit(s) conducted during rehearsals or performances
6. Performance evaluation from collaborators

Designers:

1. A list or summary of activities/tasks during the execution phase;
2. A schedule showing supervision of dress and technical rehearsals.
3. Construction documents; patterns, renderings, CAD, drafting, etc.
4. Peer visit(s) conducted during any portion of the execution phase (See note in "7" directly above.)
5. Chair visit(s) to the shop.
6. Performance evaluation from the director

Additionally, tenured faculty applying for promotion or PAI must submit evidence of scholarship and research both inside and outside the department.

- C. Other Primary Duties (for which CUs are assigned), including direction of independent studies and advising)
- D. Mentorship
- E. Participation in Curricular Revision and Development
- F. Coordinating Visits from Guest Artists/Speakers and Student Field Trips
- G. Recipient of Teaching-related Funding (such as FDIC or Redden grants)
- H. Recipient of Teaching-related Awards
- I. Attending teaching-related conferences, workshops, seminars, or lectures on or off campus

II. **Research/Creative Activity**:

- A. For directors, designers, dramaturgs, actors, intimacy directors, dialect coaches, and choreographers, documentation of activities associated with the pre-production phase (the research and creative portion for which CUs are not assigned) and the post-production phase (the realized work) may include but is not limited to the following list. Production personnel engaged in extra-departmental professional theatrical productions (which are non-CU bearing but can be counted as part of that faculty member's Research/Creative Activity) can provide similar materials from both section IB and IIA to document their work.

1. Photographs, newspaper or other reviews of the realized work.
2. Research materials compiled in the pre-production phase
3. Bibliography of works consulted while the concept was being formed;
4. Research materials compiled in the pre-production phase
5. Representative pages from a promptbook, dramaturg's protocol, actor's annotated script or journal, or choreographer's chart
6. A summary statement of goals to be accomplished during the production as a whole or portions of the rehearsal process
7. Schedule/meeting reports of production meetings and conferences;
8. Notes from research and production conferences;
9. Visual evidence of planning, including sketching, renderings, collages, light plots, models, swatches, color charts, floor plans, photocopies of period details, details of choreography, choice of music, etc.;
10. Concept or "vision" statement or major goal in the production (e.g. to recreate a period play with great attention to historical accuracy or to present the play as the author intended it to be presented as seen in their commentary on the script or to re-interpret the play in an interesting new light that makes it more accessible to contemporary audiences while still preserving the spirit of the author's intentions, etc.);
11. Analysis of how the research was incorporated into the production.
12. If applicable, a statement of how or why research elements were changed or modified for the production;
13. Handouts or outlines of talks aimed toward aiding the director, actors or designers in their tasks. These may include, but are not limited to character notes, notes on movement, rehearsal notes, pronunciation guides, dialect guides, historical/ cultural notes, and similar

B. Scholarly activities that are not related to specific Departmental productions:

1. Publication of books, monographs, portions/chapters of books, edited books or anthologies, journal articles, conference papers, book reviews, adaptations, translations, and similar published works, included web-related works;
2. Documented work in professional workshops, panels, professional meetings or conferences where the applicant is a presenter, workshop leader, panelist, coordinator, moderator or similar;
3. Documented activities as an editor or an editorial consultant, including web-related ones;
4. Documented activities as a reviewer, evaluator, respondent, or adjudicator of theatrical productions;
5. Participation in any research or artistic capacity in any professional performance work presented inside or outside of the University or the Community during the evaluation period;
6. Documented activity as a supervisor of student creative activities (e.g. supervision of design, directing choreography, and Honors projects);
7. Awards, grants, and similar evidence of scholarly excellence.

The above activities may be listed under Research/Creative Activity or Service but not both.

Service:

- A. All tenured and tenure-track faculty are expected to participate in activities that contribute to the Department, the College, the University, the Profession, and the Community, although not all five areas necessary for each evaluation period. Activities may include but are not limited to:
1. Contributions to the operation of the Department, including departmental committees, departmental meetings, recruitment, curriculum, curriculum revision or similar;
 2. Service on College or University committees or service groups;
 3. Sponsorship of or involvement in campus student groups;
 4. Service in community activities where the individual's professional expertise is a factor;
 5. Service as a reviewer, evaluator, respondent, or adjudicator of theatrical productions.
 6. Artistic participation in local community theatre.

The above activities may be listed under Research/Creative Activity or Service but not both.

Consultation with DPC Chair: Applicants are encouraged to consult the DPC chair concerning performance expectations for each of the three evaluation categories and during the process of portfolio assembly concerning organization and documentation. After applicants receive their written evaluations from the DPC, they are encouraged to meet with the chair to discuss the recommendation.

Tenured faculty not applying for promotion or PAI must prepare an annual, concise summary of their teaching activity and include Purdue evaluation scores Representative teaching materials similar to those required for promotion and PAI should be retained by the faculty member should the chair request any clarification for annual evaluation purposes, but the preparation of a formal portfolio is not required. A minimum of one Peer evaluation (by faculty within the Department) for every three years of teaching is required.

RELATIVE WEIGHTING OF ACTIVITIES

Primary Duties shall be considered the most important, Research/Creative Activity the second most important, and Service the third most important.

Concerning Research/Creative Activity: In keeping with the Theatre Arts Department's commitment to both production and scholarship, as well as recognition of the work that is involved in production, production-related activities and responsibilities are to be viewed to be **on par** with traditional scholarly activities. The faculty recognize that some of its members solely do production activity, some do a hybrid of production and traditional scholarly activity, and some do solely traditional scholarly activity, as appropriate to their training and professional focus.

While it is difficult to place a relative value on service, three factors shall be taken into consideration: the level of participation (e.g., chairing a committee or significant duties on a committee), the degree of commitment involved in the task, and the quality of the work produced as a result.

DOCUMENTATION OF ACTIVITIES FOR ANNUALLY CONTRACTED FACULTY

Although they are evaluated only on teaching and classroom-related activities, Annually Contracted faculty members may wish to document achievements in Research/Creative Activity and/or Service as well.

Documentation materials and evaluation criteria of Annually Contracted faculty are the same as for tenure-track faculty.

EVALUATIONS

A "Peer" is defined as any faculty member in Unit A or unit B. Peers may come from allied fields outside the Department, and their perspective is valued. However, if the class being evaluated is a majors' course, one of the peer evaluations included in the portfolio for that course must come from within the Theatre Department. Probationary-period peer evaluations should come from classes within the primary area of study when scheduling allows. Peer evaluations cannot be anonymous since a Peer evaluator submits an evaluative letter directly to the evaluated faculty member. While the applicant has sole discretion as to which Peer to choose for their evaluation, they should endeavor to choose as wide a variety of Peers as possible. Peer evaluations may also be given for the production process.

Criteria for Peer/Chair/Collaborator Evaluation of the *Execution Phase* of Production

Because faculty members are working with students during this phase, criteria for evaluation of directors, designers, dramaturgs, actors, and choreographers are similar to those used for measuring effective teaching/lab teaching; these criteria include, but are not limited to:

- *Effective organization of tasks;
- *Effective communication of skills or techniques being taught;
- *Effective teaching devices observed in use;
- *Evidence that students are absorbing and profiting from the instruction;
- *Evidence that the instructor has knowledge of methods used in the contemporary theatre;
- *Indications that students feel the faculty member has created a safe, positive environment for learning and creating in an arts situation;
- *Indications that students are learning the ethics and expectations of the profession.

Criteria for Peer/Chair/Collaborator evaluation of the *Pre-Production* and the *Post-Production* phases should include but are not limited to such considerations as:

For Directors:

- *Defensible interpretation of the script;
- *Effective use of the ground plan to form interesting and varied movement;
- *Effective use of theatrical space in terms of actors, setting, costumes, light, and properties;
- *Effective and varied composition and execution of stage pictures;
- *Effective use of actors to create the world of the play;
- *Evidence of effective and respectful actor coaching;
- *Actors' understanding of the play and character;
- *Overall effectiveness of director's choices;
- *Effectiveness of the director's work in training students for future endeavors;
- *Effectiveness of the director's work in contributing to the department's on-campus mission;
- *Effectiveness of the director's work in contributing to the department's community outreach mission;
- *Professionalism in providing a positive collaborative atmosphere with both internal and external colleagues

and students;

*Demonstration through the process of a knowledge of theatrical modalities and standards used in the contemporary American theatre.

For Actors:

*Strong interpretation of character work.

*Effective use of acting pedagogy to make performance choices in rehearsals and performance;

*Effectiveness of the actor's work in rehearsal preparation to contribute to the collaborative nature of the production;

*Effective contributions to character research, blocking and other performance choices to help build the production;

*Demonstrating ongoing professional use of vocal and physical warmups;

*Exhibiting professionalism in collaboration with internal and external colleagues and students;

*Effectiveness of the actor's work in contributing to the Department's on-campus mission;

*Effectiveness of the actor's work in contributing to the Department's community outreach mission;

*Professionalism in collaborating with both internal and external colleagues and students;

*Demonstration through the process a knowledge of theatrical modalities and standards used in the contemporary American theatre.

For Designers:

*Strong research materials in support of the pre-production phase;

*Execution of ground plans, white models, light plots, renderings, costume collages, etc. to guide collaboration in pre-production phase;

*Effectiveness of design in regard to director's needs and concept;

*Effectiveness of design in relation to concept (style or mood or spirit);

*Effectiveness of design in relation to theatrical space;

*Effectiveness of design in establishing time period, locale, season, personality, socioeconomic status, occupation, etc.;

*Effectiveness of design in regard to other design elements;

*Effectiveness of design in regard to actors' needs;

*Effectiveness of design in regard to time and fiscal/staffing budgets;

*Effectiveness of the designer's work in contributing to the Department's on-campus mission;

*Effectiveness of the designer's work in contributing to the Department's community outreach mission;

*Professionalism in providing a positive collaborative atmosphere with both internal and external colleagues and students;

*Professionalism in taking and implementing director notes;

*Demonstration through the process a knowledge of theatrical modalities and standards used in the contemporary American theatre.

For Dramaturgs/Theatre Historians/Theatre Criticism:

*Strong research materials in support of the pre-production phase of performances as well as rehearsal materials;

*Creation and execution of lobby displays and playbill materials;

*Publication of books, monographs, portions/ chapters of books, edited books or anthologies, journal articles, conference papers, book reviews, adaptations, translations, and similar published works, including web-related works;

*Documented activities as an editor or editorial consultant, including web-related activities;

*Documented activities as a reviewer, evaluator, respondent, or adjudicator of theatrical productions.

Choreographers, fight coaches, dialect coaches, intimacy directors, and similar will be evaluated using criteria similar to those for Directors (above).

Production personnel whose Research/Creative Activity involves extra-departmental professional productions will be evaluated using criteria similar to those for Directors, Actors, and Designers (above).