

CLAIRE TREVOR SCHOOL OF THE ARTS

GUIDELINES FOR PROFESSORS OF TEACHING MERITS AND PROMOTIONS

The following are the procedures adopted by the Claire Trevor School of the Arts for reviewing the files of Professors of Teaching. In keeping with APM 285–80, those criteria are modeled on the review process for professorial files. Two main elements distinguish Professor of Teaching files from those of the professorial series in the Arts: PoT course load is larger than professorial loads, and though the same three areas are to be assessed, in PoT files the primary emphasis is on teaching rather than on research/creativity as it is for the professorial series.

1. *Distribution of emphasis expected in the three review areas*

1. The allocation of time or effort of the three areas under consideration in file reviews for Professors of Teaching should normally fall within the following ranges: Teaching, 50%–70%; Research/Creative Activity, 15%–25%; Service, 15%–25%. *If the faculty member shares a course with other faculty, then the teaching load will be adjusted accordingly. The actual percentage of contributions in any one category will vary depending on how a candidate's duties have been assigned by their department. Such distribution should be explained by the department or chair in the candidate's personnel case.*
2. The teaching load for Professors of Teaching in the Claire Trevor School of the Arts is 24-32 units per academic year (three quarters), the workload calculation is specified in section 2.2.B. The majority of these are undergraduate courses, though PoTs also teach in Masters programs. PoTs teach undergraduate courses at both the lower- and upper-division levels. As many CTSA courses are studio-oriented and in specific areas of training, student numbers are necessarily small. Both large lectures and seminars may be taught by PoTs, as well as by professorial faculty.
3. Professors of Teaching are eligible for course release for major service duties, typically 4 units. Major service duties may include but are not limited to serving as department chair and graduate and undergraduate advisory roles.

2. *Teaching*

1. *Evaluation:* Teaching excellence is determined through a number of methods: student course evaluations, including student comments, peer assessment, reflective teaching statements included in files, campus-wide recognition for teaching, outside evaluation, teaching recognitions and invitations beyond UCI, and successful student outcomes such as matriculation into graduate programs, or entry into the profession by dancers, actors, stage managers, designers, singers, visual artists, and musicians.

Criteria for success will include the evaluation of the following as appropriate:

- a. Course delivery - Alignment of course design and learning outcomes with the content and effectiveness of curriculum delivery, and the application of effective modes for curriculum delivery as related to the content of the course
- b. Application of innovative teaching techniques such as creative use of technology, or the development of new online resources
- c. Investigative use of teaching tools for specific areas such as vocal production
- d. The effective supervision of Teaching Assistants, Research Associates, and Research Assistants
- e. Invitations to give masterclasses and guest teach at academic institutions, conservatories, gallery spaces, conferences and festivals
- f. serving as an outside evaluator for colleagues in the field
- g. successful curricular and creative collaboration with other faculty
- h. mentoring students in publications and creative work
- i. supervising thesis research

- j. creating cross-department collaborations
 - k. supervising or mentoring visiting scholars
 - l. other creative conceptions of curricular resources and course content (new courses) through special pedagogy projects.
 - m. recognition for excellence in mentoring and teaching in the field beyond UCI, for example through the receipt of awards
2. *Department-specific matters: teaching roles and field-related criteria for success*
 - A. Examples of field-specific pedagogical criteria for success
 1. *Art*: Exhibition of student work beyond the campus, catalog design, (positive) critical reviews of student work; placement of students in professional environments such as galleries, artistic directorship for software development, acceptance of undergraduate students into graduate programs; invitations to adjudicate or evaluate work by other artists.
 2. *Dance*: Student choreography, performance, and/or design work beyond the campus; dance criticism beyond the campus; (positive) critical reviews of student work; placement of students in professional environments such as dance companies, and production companies; acceptance of undergraduate students into graduate programs; invited adjudication or coaching of performance and choreography at festivals or other academic institutions.
 3. *Drama*: Student direction, performance, stage management, and design work beyond the campus, dramaturgy beyond the campus, (positive) critical reviews of student work, placement of students in professional environments such as theaters, production companies, acceptance of undergraduate students into graduate programs; invited adjudication or coaching of theatrical performance or direction at festivals or other academic institutions.
 4. *Music*: Student composition, performance or conducting work beyond the campus, work accepted at music festivals and in competition, catalog design, (positive) critical reviews of student work, placement of students in professional environments such as performance ensembles, music collectives, and summer festivals. Acceptance of undergraduate students into graduate programs. Invited adjudication or coaching of musical performance or composition at festivals or other academic institutions.
 - B. Unit workload calculation
 1. One-on-one instruction (primarily Music for instrumental or vocal lessons, but also independent study, directed reading, etc.) is calculated at one unit per student per quarter.
 2. Studio/Lab courses can be calculated at two units per quarter. These courses have enrollments from 8 to 40 students and focus on artistic creation and enhancement through experiential engagement within the classroom with less emphasis on homework and outside research. Examples include dance technique, improvisation and choreography coursework, music ensembles, drama design, and production courses.
 3. Lecture courses, upper-division writing courses, and studio/lab courses that have enhanced research components and written homework are calculated at four units per quarter. Examples include general education courses, seminars, and art studio courses.
 4. For team-taught courses, the workload will be calculated as a percentage of total units. For example, a 4-unit course taught equally by two faculty members would amount to a credit of 2 units per instructor toward their workload.
3. *Research/Creative Activity*
 1. *Definition*: The scope of research and creative activity is the same as defined for the Professorial series. PoTs in CTSA are expected to remain professionally active, viable, and innovative in their areas of

- expertise. A broad range of activities that meet all of the following criteria for A, B, and C below can be credited as research/creative activity:
- A Represent new knowledge, innovation, and/or analysis in the discipline/pedagogy, as judged by peer or other external review;
 - B Publication/dissemination and public accessibility of the work beyond the university;
 - C Impact on the field, the academy, communities outside the academy and/or the wider community.
2. They are expected to participate in those areas publicly through such activities as theatrical performances, theatrical design, music composition, music recitals, concerts, exhibitions, group and solo shows, curation, collaborations with other researchers, publications in field-specific publications, technological innovation, directing, and the stage management of artistic productions in CTSA and elsewhere. The school places high value on the design, dissemination and publication of innovative pedagogical material and work in this area may be a high priority for PoTs.
3. *Evaluation:* Faculty evaluations of PoT files will carefully examine the originality, breadth, coherence, and impact of PoT research and creative activities. Excellence in creative activity may be demonstrated and measured in the following ways:
- a. Through reviews and other writings about performances, productions, exhibitions, and other public presentations
 - b. Through receipt of competitive funding from grants or other financial support sources.
 - c. Through the stature of the venues in which a performance or exhibition takes place.
 - d. Through the stature and impact of the venues of publication (scholarly journals, artistic press and publication, online fora) for critical and creative writing, as well as the publication of musical scores, reprints and photographs of visual work, plays, etc.
 - e. Through the demonstration of the impact of one's work through usage and attribution (i.e. its demonstrable impact on other practitioners and educators)
 - f. Through the innovative use and development of new technologies (telematics, motion capture, online distribution, creative deployment of social media, design and use of new techniques and technologies)
4. *Stages of Advancement:* Expectations for a sphere of engagement at different stages of a PoT's career are in line with those of the Professorial series.
- a. **Advancement to tenure:** Assistant PoTs are expected to establish a regional profile as creative artists/designers, and/or establish a peer-reviewed publication record including presentations at conferences that indicates independence of research. Regional is here defined as engaging with the community of a specific population center or geographic region of the country at a professional level. The research profile for a PoT will often focus on pedagogical scholarship. National organizations that focus on pedagogy exist in all four fields represented by the CTSA, including the National Dance Educators Organization, Music Teachers National Association, University Resident Theater Association, and the College Art Association.
 - b. **Advancement to Full Professor:** Associate PoTs are expected to build on their established artistic or scholarly profile. Their creative work should expand its sphere of influence to incorporate more than one region and progress toward a national profile. Scholarly work should expand on and refine research areas established as Assistant PoTs, but also explore and open new areas of research. At the Associate level PoTs should demonstrate evidence of influence beyond the campus through invited presentations, guest teaching, panel participation, serving as an outside evaluator, manuscript reviewer or adjudicator, etc.
 - c. **Full Professor:** Professors of Teaching should have national and/or international reputations for their creative work and/or scholarship. Their work should continue to evolve over the course of their time

at the rank of Full Professor through additional new spheres of creative activity or the refinement, or deeper articulation of established work. Benchmarks may include national recognitions such as Grammy awards, leadership and membership in scholarly societies, academic recognitions such as serving as a keynote speaker, and editing prestigious journals.

4. Service

1. *Definition:* CTSA Professors of Teaching are anticipated to be full participants in the same service activities to the department, School, campus, and profession as those in the professorial series. In their home departments, they are expected to serve on committees and/or in administrative positions (two are currently chair and vice chair of Drama, another administers an extensive undergraduate program in music theatre). At the School and campus levels, PoTs may serve alongside professorial faculty on committees and in other capacities.
2. *Expectations:* Since the service component of the PoT position can be as low as 15%, and since PoTs maintain a large teaching load and remain active in their research/creative activity, service may accumulate at a slower pace than activity in the other two areas. At the level of maintaining status in their area(s) of expertise, PoTs may serve on or lead professional associations, editorial boards or committees; may serve as reviewers of programs at other institutions; may review performances, manuscripts, or other research/creative materials, just as faculty in the professorial series do. Currently, for PoTs the types of institutional service that provide course release include service as department chair, undergraduate advisor (including admissions processes), and significant administration of a performance, exhibition, conference or publication at UCI.
3. *Stages of Advancement:* Expectations for levels of service at different stages of a PoT's career are in line with that of the Professorial series.
 - a. *Advancement to tenure:* As members of departmental executive committees, Assistant PoTs are expected to support departmental administrative activities, including curriculum and policy review committees, the admissions process, search committees. Institutional service responsibilities that are continuous, such as serving as a graduate or undergraduate advisor would be calculated as part of the unit workload.
 - b. *Advancement to Full Professor:* Associate PoTs are expected to continue with departmental service with the expectation that they will chair committees. Associate PoTs should participate in school-wide service assignments including advisory committees to the Dean, task forces, etc, and have served on at least one senate council or committee at the campus level. The Associate PoT should also build a profile of service within their field – serving on conference committees, advisory boards for national and regional organizations, and field related task forces. Institutional service responsibilities that are continuous, such as serving as a graduate or undergraduate advisor would be calculated as part of the unit workload.
 - c. *Full Professor:* Professors of Teaching should continue their engagement as described for Associate PoTs but should focus more on leadership roles – chairing committees and senate councils, leading search committees and participating on campus-wide searches for positions such as Provost. The PoT should have a leadership profile within the field, including service such as leadership roles within national organizations, editing journals, or conference administration. Institutional service responsibilities that are continuous, such as serving as a graduate or undergraduate advisor would be calculated as part of the unit workload.

5. ***Other***

1. *Teaching Workload Management:* Because PoTs engage in very different activities from department to department, and even from area to area within departments, the standard PoT course load may vary from 24 to 32 units per year, to be determined by department in consultation with the chair. Because of this shift in workload levels, CTSA's four departments will be working over the next several years to find the optimal balance of PoT workload allowing for expectations in research and creative work, as well as in service, to be met.
2. *Voting Rights:* all four CTSA departments afford full executive committee membership and full voting rights on faculty files and all other business to Professors of Teaching.
3. *Sabbaticals:* Professors of Teaching accrue the same sabbatical credits as professorial faculty, and thus may work with department chairs to request sabbatical leaves through the same procedures.
4. *Inclusive Excellence:* Professors of Teaching are encouraged to engage in activities that promote equal opportunity and diversity. Such activities are given due recognition in the academic personnel review process. As APM-210-1-d puts it: "Contributions in all areas of faculty achievement that promote equal opportunity and diversity should be given due recognition in the academic personnel process, and they should be evaluated and credited in the same way as other faculty achievements."