

THEATRE AND DANCE ADVANCEMENT STANDARDS 2025-26

Date: 5/21/25

Dept Name: Theatre & Dance

Standards for Advancement: AY 2025-26

Series: Teaching Professor

1. SUMMARY CHART OF STANDARDS FOR ADVANCEMENT AT EACH STAGE (ONE OR TWO PAGES, IN BULLET FORM: TEACHING)

A. Normal Merit Review

- A growing pedagogical profile of excellence in teaching and mentoring
- Student evaluation scores in high ranges with few anomalies

B. Fourth Year Appraisal

- Demonstrated continued excellence in teaching
- Evidence of mentorship and/or instructional leadership (e.g., masterclasses, student supervision)
- Excellent Student evaluations with few anomalies
- Recognition of pedagogical contributions to the department and/or campus

C. Assistant to Associate

- Excellent student evaluations
- Sustained excellence in teaching with increasing mentorship responsibilities
- Recognition of pedagogical contributions beyond the campus (e.g., external reviews, invited lectures)
- Contribution to curriculum and program development

D. Associate to Full

- Continued excellence in teaching demonstrated by excellent student evaluations and increased mentorship activities
- Evidence of innovative curriculum development and instructional material creation
- Professional engagement through field-related pedagogical activities
- National or international recognition in pedagogical excellence
- Continued contributions to graduate and/or undergraduate student mentorship and professional development

E. Professor Step 6

- Sustained excellence in teaching
- Leadership in educational initiatives at the university level
- Sustained national or international recognition in pedagogical excellence
- Active mentorship of junior faculty and graduate/undergraduate students

F. Professor Above Scale

- Distinguished career with significant contributions to education and research
- External recognition for excellence in teaching and service
- Ongoing leadership in university and professional service

G. Above Scale Merits

- Extraordinary and sustained contributions to teaching and mentorship
- Development of innovative educational methodologies and leadership in the field

2. SUMMARY CHART OF STANDARDS FOR ADVANCEMENT AT EACH STAGE (ONE OR TWO PAGES, IN BULLET FORM: RESEARCH

I. REGULAR MERITS AND PROMOTIONS

**Please see Glossary of Terms in Narrative Section for definitions of venue types.*

H. Normal Merit Review

- Completion of one major professional creative project (theatre production, dance performance, film, TV, or other media project) or one major pedagogical project (professional training workshop, leading a teacher certification program, running a conference).

OR

Completion of 2 smaller professional creative and/or pedagogical accomplishments or other professional activities, such as (but not limited to) workshop productions, readings, project development, leading professional masterclasses, conference presentations, giving an invited speech or keynote speech, and/or participating in other field-related activities indicative of increased visibility in the profession.

OR

Major progress towards a book, or publication of 1-2 articles.

OR

A major cross-disciplinary or transdisciplinary project.

I. Fourth Year Appraisal

- Demonstrated progress towards promotion-worthy professional creative project (theatre production, dance performance, film, TV or other media project) or

pedagogical project (professional training workshop, leading a teacher certification program, running a conference).

OR

Demonstrated progress towards a body of publication that enhances pedagogical contributions.

OR

Demonstrated progress towards a major cross-disciplinary or transdisciplinary project.

J. Assistant to Associate

**External letters should be solicited to support advancement at this level. Standards of advancement will be provided to letter writers.*

- A body of professional creative projects (theatre production, dance performance, film, TV, or other media project) and/or pedagogical projects (professional training workshop, leading a teacher certification program, running a conference) that demonstrate consistent and continued professional activity and collectively demonstrate the candidate's growing profile and impact in the field.

OR

A promotion-worthy creative or pedagogical project of substantial scope and/or impact in a top-tier or significant venue that is evaluated as tenure worthy by external reviewers.

OR

A body of publications that enhances pedagogical contributions.

OR

A major cross-disciplinary or transdisciplinary project.

K. Associate to Full

**External letters should be solicited to support advancement at this level. Standards of*

advancement will be provided to letter writers.

- A body of professional creative projects (theatre production, dance performance, film, TV, or other media project) and/or pedagogical projects (professional training workshop, leading a teacher certification program, running a conference) at top-tier or significant venues that demonstrate the candidate's established profile and impact in the field.

OR

A promotion-worthy creative or pedagogical project of substantial scope and/or impact in a top-tier or significant venue.

OR

A body of publications that enhances pedagogical contributions at national and/or international levels.

L. Professor Step 6

**External letters may be solicited to help support advancement at this level. Standards of advancement will be provided to letter writers.*

- Substantial body of creative and/or pedagogical work in nationally and/or internationally recognized top-tier or significant venues.
- Significant roles, productions, or contributions demonstrating field impact and accomplishments that may be evaluated by external reviewers.

M. Professor Above Scale

- Solidification of the career as one of great distinction, acclaimed nationally and/or internationally.
- Prestigious body of work establishing a national reputation, and demonstrating a senior understanding of the craft.
- Role or production of significant accomplishment evaluated by external reviewers.
- External review of the artist's and/or pedagogue's trajectory as "distinguished" for advancement.
- Ongoing active participation in the field within significant venues, along with awards and grants.
- Innovation within the field.

N. Above Scale Merits

- Continued excellence of the highest order.

II. ACCELERATIONS

- Accelerations within Assistant, Associate and Full Professor Scale
 - Accelerations across two merit steps normally require double the productivity in pedagogical and/or creative accomplishments required for a single step (as described in the research section), extraordinary and sustained contributions to teaching and mentorship, plus excellent service. Instances where there may not be twice as many items, but the file includes some of unusual scale and scope, and/or a significant campus, national, or international award, will be considered.
- Accelerations to or through promotions (to Associate or Full or Above Scale)
 - Instead of twice the normal productivity of two merit reviews, an acceleration to or through a promotion requires the productivity expected of a promotion plus that expected for a merit for the step being skipped, extraordinary and sustained contributions to teaching and mentorship, plus excellent service.
- Acceleration within Above Scale
 - Accelerations at this level occur in rare and compelling cases and require exemplary research exemplified by extraordinary productivity and/or a significant campus, national, or international award, extraordinary and sustained contributions to teaching and mentorship, leadership in educational initiatives or substantial pedagogical impact at the university level, as well as excellent service.

III. BOS

BOS will be considered for these categories:

- 1) a faculty member has combined nearly double the amount of research with a full teaching and service load in which they perform well.
- 2) a faculty member has won a research, teaching, or service prize from the campus, the UC system or a major national or international organization.
- 3) a faculty member has completed a term of service as the director of an institute or a center: Program directors may be considered for a BOS upon completion of their term, if they demonstrated outstanding leadership in creating and/or advancing the relevant program. Standard progress benchmarks will have to be exceeded and outcomes will need to have surpassed the norm. Annual Evaluation Standards for IAH Directors are used as divisional models to define these metrics.
- 4) a faculty member has successfully completed a term of service as department chair.

- 5) a faculty member has successfully completed a term of service as a member of CAP or the CoC, has chaired a major academic senate committee (like UGC, GC, or similar), or served as an elected member of the Academic Senate Leadership.
- 6) a faculty member has successfully taught an overload equivalent to 1.5 times the regular teaching load (not including any thesis supervision, directed readings, and similar).
- 7) a faculty member does not have the research for a normal merit or because they are at a barrier step, but teaching and service are excellent – No change with BOS.
- 8) a faculty member provided extraordinary contributions to EDI in service, teaching, and/or research.

3. SUMMARY CHART OF STANDARDS FOR ADVANCEMENT AT EACH STAGE (ONE OR TWO PAGES, IN BULLET FORM: SERVICE)

- Good citizenship in meeting departmental, university, and professional responsibilities is expected at all levels.
- Service duties for faculty members grow - both in amount and scope - as they progress in rank and step.
- Participation in departmental service at a level appropriate to rank:
 - Non-tenured: service is light and primarily in areas directly related to the faculty member's specialization
 - Tenured: active involvement in departmental, divisional governance, and leadership.
 - For advancement to Step VI and Above Scale, we expect significant campus-wide service outside of the department/school in addition to continued departmental service
 - Additional weight may be given for service above rank successfully performed
- Responsible graduate advising based on departmental indices
- Graduate committee membership and active participation
- Additional weight may be given in demonstrated instances of exceptional service such as:
 - Service to the Profession (to acknowledge service provided outside of the university but to the university, such as serving on the board of national academic organizations or organizing conferences)

4. NARRATIVE PRESENTATION OF STANDARDS FOR ADVANCEMENT

Overview: The Department of Theatre & Dance fosters a vibrant community of artists and scholars across seven sub-disciplines. This narrative section aims to clarify the unique expectations for creative work and merit evaluations within each discipline. Additional context for advancement consideration, as well as area-specific equivalents are identified below. Please also see the glossary of terms for important contextual information.

Key factors considered during file evaluations include the duration and type of creative/scholarly contributions. Due to the diverse nature of theatre and dance productions, contributors may have varying time commitments. The document provides baseline indices for different disciplines while acknowledging the impossibility of universal numeric merit criteria.

The significance of traditional/non-traditional/community-focused designations for productions is emphasized, with all types considered valid and impactful on national and international theatre and dance scenes. While a comprehensive exploration of these differences exceeds this document's scope, a brief explanation is as follows.

"Traditional" productions, with better funding, target mainstream entertainment, drawing wide audiences and adhering to standardized conventions. Successful traditional productions include longer runs, extensive press coverage, renowned collaborators, and larger budgets, enhancing the department's national visibility and attracting graduate students and donors.

"Non-traditional" artistic productions may be smaller in scope, less funded, and receive limited press. Yet, they may excel in taking aesthetic risks that redefine theatre and dance. Experimental or avant-garde works hold significance for scholars examining shifting paradigms in the theatre and dance discipline.

"Community-focused creative research" is research that is socially relevant and focuses on culturally significant impact. The department acknowledges the importance of culture-shifting, culturally-specific, and community-focused artists, whose lifeworks are centered around human themes and communities. Productions focusing on engaging culturally-specific or disenfranchised communities may be evaluated based on social impact rather than production budget.

All three types of research contribute to the department's prestige, fostering visibility and growth.

Venue and visibility of collaborators play a crucial role in assessing projects, with the status of collaborators and recognition by foundations influencing the weighting of creative endeavors.

High-visibility awards in the candidate's field are recognized as justifications for accelerated advancement or promotion. Fields like Stage Management and Design, which may lack public reviews, are evaluated based on market demand, external reviews, significance of venues, reputation of collaborators, and mentorship narratives. The department acknowledges hybrid contributions across disciplines and supports artist-scholars, evaluating scholarly and creative activities with respect to their nature, quality, and quantity.

Some faculty in the theatre and dance department don't specialize in a single sub-discipline but rather engage in multiple areas or hybrid combinations, such as an actor who also directs, a voice and speech specialist who also acts, a director who is also a playwright or designer, a theatre-maker addressing research questions outside the field or who is publishing texts, a choreographer who directs (dance) film, or a sound designer involved in various roles including composing and performing musical scores in real time. While these faculty members aren't expected to have professional assignments in every expertise area, their contributions are evaluated with the same weight as if they were in a distinct sub-discipline, contingent on assessments by experts in that specific sub-discipline within the department.

The department recognizes and values projects with regional, local, and social impact, especially those addressing diversity, equity, inclusion, and social justice. The impact and character of projects are considered when assessing creative or scholarly contributions. The department encourages the use of digital media and innovative technology in performances, with equal weight given to experimental works, community engaged works, and traditional productions.

The Department of Theatre & Dance is committed to embracing diversity and the varied talents of its artists and artist-scholars. The evaluation process considers the unique contributions of each faculty member, recognizing the diverse nature of artistic practice within the department.

Duration and Type of Creative Contributions:

The department acknowledges the variability in time commitment across disciplines, making it impossible to establish universal numeric merit criteria. 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.

For example, 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. Choreographers and dance artists may take 3-4 years to complete a new piece and then perform/tour that piece anywhere from 5 to 25 unique venues, reworking the piece for each engagement. Choreography/Dance-Making and dance performance, as professions, may intersect/overlap with other fields and forms to include directing, producing, archiving, curating, and art/performance installation in various settings, such as non-traditional performance sites, museums, galleries and various outdoor spaces. 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.

Supervisory and Mentorship Roles:

The UCSD Theatre & Dance department functions as a training ground for professionals in technical and performance arts, ensuring students gain hands-on experience for a competitive edge in the field. Graduate student involvement in professional-level theatre productions is central to the MFA curriculum, significantly impacting the department's appeal and national standing.

Mentorship roles in supervisory courses uniquely shape the department's offerings, with heavy involvement in theatrical events, often taking place intensively outside or in addition to regular instruction hours. Faculty often serve as supervisors and mentors for practicum courses, with heavy involvement in theatrical events from development to performance, emphasizing the practical application of skills.

Like others on campus, our department attempts to capture the substantial time commitment and pedagogical skills required to mentor as one course, counting toward a faculty's teaching load. While this measure does not fully capture the time invested, it recognizes in part how these high-intensity roles are integral to the department's mission of developing professional artists, teachers, and practitioners in Theatre & Dance arts.

Glossary of terms

Venue Types (for productions):

- Professional venues include performance spaces, theaters, or platforms where **traditional and non-traditional** productions take place. These venues can include but are not limited to Off-Broadway, LORT¹ (regional) theaters, stand-alone venues with good reputations, national theaters, opera companies, corporate events, digital platforms, well-respected small or experimental venues, cultural and/or community-centered venues, and international institutions.
- Top-tier venues are professional venues (as defined above) that are deemed high-profile for **traditional or commercial productions**. This typically includes Broadway, major national theaters, major opera companies, widely distributed film/TV, or major international institutions. Press coverage, public visibility, awards, and impact on the field elevate the status of a venue. For traditional or commercial productions, the size and reputation of the venue can signal the success of a production.
- Significant venues are professional venues (as defined above) that are deemed high-profile and are noteworthy in field reputation and/or cultural impact, where **traditional, non-traditional, experimental, community-focused, and other non-commercial work**

¹ LORT (regional) theatres can include the La Jolla Playhouse, Old Globe Theatre, Mark Taper Forum, or South Coast Rep, in addition to 70+ other similar national theatres that are part of the League of Resident Theatres.

takes place. A venue's significance is multifaceted, encompassing its reputation, impact on the field, impact on culture, engagement with specific communities, as well as its role in shaping the artistic community and the discipline as a whole. For many non-commercial works, success may be measured by presentation at a well-recognized venue with specific field impact, as opposed to commercial success or mainstream visibility.

- This definition of venue also captures a broad interpretation of performance spaces that may exist outside of physical buildings. For example, the significance of a community-engaged performance that happens in public, or an experimental performance in virtual space, would be measured by its impact on the field or community, in absence of a physical venue with a reputation. The measurement of this impact may be visible in (but not limited to) press coverage, external reviewers, reputation of collaborators, notable innovations, or reputation of a presenting organization.

Equivalents by sub-discipline

In general, consider the scope and character of projects, particularly acknowledging the extended timelines and contributions of larger endeavors, as contextualized in department letters. Below are specific examples of equivalents by sub-discipline.

ACTORS, ACTOR-DIRECTORS

- A combination of smaller accomplishments that parallel a performance in (or direction of) a second production in impact or scope can be considered equal in weight to a second production. This may include **readings**, **staged readings**, and **workshops**. A reading is a viable bit of research; a staged reading is even more involved; workshops vary in intensity and commitment, depending on scope, and efforts should be addressed in self statement and department letter. The scope of any given project is often out of the performer's hands (funding, calendar, availability of other artists, etc.), so variability in projects is expected throughout a career.

VOICE/SPEECH/ACCENT/MOVEMENT SPECIALISTS

- Equivalents: Film and TV projects
- A combination of smaller accomplishments that parallel a larger involvement in a second production in impact or scope can be considered equal in weight to a second production. This may include **readings**, **staged readings**, and **workshops**.

GENERAL NOTE: For Voice and Movement Specialists, when evaluating professional creative activity for promotions, candidates may be evaluated by the number of professional productions and projects, reputation of venue, caliber and status of the artists on the project. Additional indicators of success can be demonstrated by: the length and quality of continued professional relationships -

how long and how often an artist works with a company or distinguished fellow artist, length and intensity of projects, how a specialist is documented in publicity materials (i.e. title page program credit). For all promotions in this category, press reviews of productions are not necessarily a reflection of the artists' work as there is a 'behind the scenes' compared to designers, directors or actors.

DANCE ARTISTS

- Equivalents: film, site-specific work, or a performance at a gallery, museum, or festival. In regard to galleries, museums and other non-traditional performance spaces, equivalents can include curation, movement direction, movement devising, production and performance/art installation.
- For Full above VI - Quality of venue & prestige of collaborators will often increase. Duration and scope of projects matters and should be addressed in the department letter.

DESIGN ARTISTS (SCENIC, COSTUME, LIGHTING, SOUND AND PROJECTION DESIGN)

- Equivalent professional venues include (but are not limited to): museums, galleries, specific site works, festivals, films, virtual or digital spaces, gaming or other interactive platforms, distributed audio platforms.
- In some circumstances work on a large scale project, involvement in developing a project, developing technology for performance, or cross discipline work might equate with 2 (or 3) conventional design projects.

DIRECTORS

- Equivalent assignments could include a combination of 2-3 of the following activities: directing workshops, readings, development of new work, or collaborations in site-specific work, dance, film, new media events or television.

PLAYWRIGHTS

- Equivalent to a production: A publication, teleplay, screenplay, opera, music theatre piece, or ensemble-driven theatre piece.

STAGE MANAGERS

- Equivalent to a production: Creative work of equal or similar duration to a theatrical production at other major performing arts organizations in the opera, dance or music, or interdisciplinary environments, as well as television or film productions, or live and hybrid events. 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.