Recommended Models for Evaluating Teaching and Creative Activity for Promotion and Tenure of the Voice and Speech Teacher/Artist

A Supplement to The Association for Theatre in Higher Education (ATHE)'s Guidelines for Evaluating Teacher/Artists for Promotion and Tenure (REVISED 5/2000)

This document will provide definition of terms, responsibilities and criteria as well as suggest models for the evaluation of teaching, creative and service activities particular to the voice and speech teacher/artist. Differing theatre programs will need to establish their individual contexts for evaluation, and will determine which of these evaluative procedures included herein are appropriate to the situation.

In all cases, at the time of appointment these contexts, procedures, and a timeline for implementation and review of the voice and speech teacher/artist should be communicated and reviewed annually. The relative weighting of teaching activity, creative or research activity and service activity should be communicated at the same time. Regardless of the scope of the review (comprehensive or minimal), it is expected that the department will appoint an appropriate mentor who will understand the institution’s policies and expectations for successful matriculation and will be pro-active on behalf of the candidate, seeing the candidate through probationary years and the activities leading up to the evaluation process.
It is strongly recommended that the teacher/artist be pro-active in the clarification and implementation of guidelines and achievable criteria, and begin to accumulate appropriate materials from the onset of her/his tenure track appointment. The candidate should develop a relationship with a suitable mentor (oftentimes appointed by the department), engage in activities and experiences helpful to the review process, record all professional activity during probationary years, and establish a review plan for creative work that is evaluated in a manner appropriate to the institution’s policies and expectations. The candidate has the right to regular and consistent evaluations throughout the probationary years.

*Vocal coaching a production, an off-site workshop, lecture, or seminar should not be evaluated for teaching and creative/research activity simultaneously. It is the candidate’s option to designate the category under which the activity will be evaluated.*

I. Evaluation of Teaching

A. Teaching Evaluation of Voice and Speech Teacher/Artist (hereafter referred to as “Candidate”) by the Chair/Chief Administrator, Immediate Supervisor/Performance Area Head or Departmental Review Committee (Hereafter referred to as “Evaluator”)

Model One: Comprehensive Review

1. The Evaluator meets with the Candidate to learn about her/his teaching methods and objectives, and periodically attends the Candidate’s classes over an extended span of time to observe ongoing development and efficacy of those methods.

2. The Evaluator reviews the Candidate’s syllabi and program curricula.

3. The Evaluator reviews student evaluations and comments. If numerical data is used, it is recommended that it be reviewed in comparison to the department faculty’s teaching averages.

4. The Evaluator observes culminating class projects, student performances or other public presentations of the Candidate’s students.

5. The Evaluator assesses contributions of the candidate in performance area meetings involving critique of student work.

6. The Evaluator observes vocal coaching in and/or out of rehearsals and discusses with the Candidate the relationship to teaching objectives.
7. When appropriate, the Evaluator may solicit written evaluations of vocal coaching from production colleagues.

8. The Evaluator solicits and reviews any letters from former students (if available).

9. The Evaluator solicits from outside experts written evaluations of workshops, seminars, lectures and/or other public presentations of the Candidate.

10. The Evaluator observes and reviews the Candidate’s on or off-site workshops, seminars, lectures and/or other public presentations, and reviews any recordings, critiques, critical notices/media reviews, letters, or other available written information regarding the Candidate’s public presentations.

11. The Evaluator notes any awards and/or grants and reviews any published material by the Candidate.

12. The Evaluator writes an evaluation of the Candidate’s work.

**Model Two: Minimal Review**

1. The Evaluator reviews The Candidate’s syllabi and program curricula.

2. The Evaluator observes a class session.

3. The Evaluator reviews student evaluations and comments. If numerical data is used, it is recommended that it be reviewed in comparison to the department faculty’s teaching averages.

4. The Evaluator solicits from outside experts written evaluations of workshops, seminars, lectures and/or other public presentations of the Candidate.

5. The Evaluator reviews any recordings, critiques, critical notices/media reviews, letters, or other available written information regarding the Candidate’s public presentations.

6. The Evaluator writes an evaluation of the Candidate’s work.

**B. Teaching Evaluation of Voice and Speech Teacher/Artist by Outside Expert**

The Outside Expert is one qualified by experience and training to render an informed, objective evaluation of creative activity in the field of voice and speech.
**Model One: Comprehensive Review**

1. The Outside Expert meets with the Candidate to learn about her/his teaching methods, objectives and philosophy, attends classes over one or two days to observe the candidate’s teaching content, style, and rapport.

2. The Outside Expert reviews syllabi and program curricula.

3. The Outside Expert reviews student teaching evaluations and comments. If numerical data is used, it is recommended that it be reviewed in comparison to the department faculty’s teaching averages.

4. The Outside Expert may meet with students to learn about the Candidate’s methods, objectives and their efficacy.

5. If possible, the Outside Expert observes the Candidate’s vocal coaching in and/or out of rehearsals, and discusses its relationship to teaching objectives.

6. If possible, the Outside Expert observes class projects, student performances or other public presentations of the Candidate’s students.

7. The Outside Expert reviews any letters solicited by the evaluator from former students (if available).

8. The Outside Expert observes and reviews the Candidate’s on or off-site workshops, seminars, lectures and/or other public presentations, and reviews any recordings, critiques, letters, or other available written information on the above.

9. The Outside Expert consults with colleagues regarding the Candidate’s work.

10. The Outside Expert notes any awards and/or grants and reviews any published material by the Candidate.

11. The Outside Expert writes an evaluation of the Candidate’s work.

**Model Two: Minimal On-Site Review**

1. The Outside Expert reviews syllabi and program curricula.

2. The Outside Expert observes a class session.
3. The Outside Expert reviews student evaluations and comments. If numerical data is used, it is recommended that it be reviewed in comparison to the department faculty’s teaching averages.

4. The Outside Expert reviews any recordings, critiques, letters or other available written information regarding workshops, lectures, and seminars performed on or off-site.

5. The Outside Expert writes an evaluation of the Candidate’s work.

Model Three: Off-Site Review may include the following:

1. The Outside Expert reviews materials such as curricula, syllabi, teaching evaluations and comments, critical reviews of voice/speech work in a production coached by the Candidate, research, publications, video, audio or electronic media prepared by the Candidate.

2. The Outside Expert observes and reviews off-site workshops, seminars, lectures and/or other public presentations of the Candidate.

3. The Outside Expert reviews any recordings, critiques, letters or other available information regarding workshops, lectures and seminars performed off site. When appropriate, the outside expert may solicit written reviews from professional colleagues.

4. The Outside Expert notes any awards and/or grants and reviews any published material by the Candidate.

5. In any of the above cases, the Outside Expert writes an evaluation of the Candidate’s work.

II. Evaluation of Creative or Research Activity

NOTE: A candidate’s expertise may be exhibited either in creative or research activity, or in a combination of the two.

A. Creative/Research Activity Evaluation of Voice and Speech Teacher/Artist (hereafter referred to as “Candidate” by the Chair/Chief Administrator, Immediate Supervisor/Performance Area Head or Departmental Review Committee (Hereafter referred to as “Evaluator”)

Model One: Comprehensive Review
1. The Evaluator attends the meeting(s) of the director and the candidate (as vocal coach) to observe discussions of the production concept.

2. Within this context, the Evaluator meets with the candidate to learn about the process the vocal coach employs to achieve the shared production concept.

3. The Evaluator observes meetings, auditions, coaching sessions and/or rehearsals as appropriate.

4. The Evaluator attends one or more public performances of the show coached by the Candidate.

5. The Evaluator discusses the artistic achievement with the candidate and, if appropriate, with other personnel involved in the production.

6. The Evaluator observes and reviews on or off-site performances, readings, workshops, seminars, lectures, and/or other public presentations of the Candidate.

7. The Evaluator reviews any critiques, critical notices/media reviews, letters or other available information regarding productions or other public presentations of creative activity.

8. The Evaluator reviews published and/or unpublished creative activity in print, on film, video, audio and/or other electronic media.

9. The Evaluator solicits from outside experts written evaluations of the candidate’s productions or other public presentations of creative activity performed on or off site.

10. The Evaluator reviews any research activity in progress or completed, unpublished or published in the form of books, journals, newsletters, abstracts or other written material, film, video, audio and/or other electronic media.

11. The Evaluator notes any grants and/or awards received by the Candidate.

12. The Evaluator writes an evaluation of the Candidate’s work.

**Model Two: Minimal Review**

1. Either before or after attending the production, the Evaluator meets individually with the Candidate and colleagues in the performance area (either individually or collectively) to discuss the creative process and the artistic achievement evidenced in production.
2. The Evaluator solicits from outside experts written evaluations of the Candidate’s productions, readings, lectures, workshops, seminars or other presentations of creative or research activity performed on or off campus.

3. The Evaluator reviews any recordings, critiques, critical notices/media reviews, letters or other available information regarding productions or other public presentations of creative activity.

4. The Evaluator reviews any research activity in progress or completed, unpublished or published in the form of books, journals, newsletters, abstracts or other written material, film, video, audio and/or other electronic media.

5. The Evaluator writes an evaluation of the Candidate’s work.

B. Creative or Research Activity Evaluation of Voice and Speech Teacher/Artist (Hereafter referred to as “Candidate”) by the Outside Expert

The Outside Expert is one qualified by experience and training to render an informed, objective evaluation of creative or research activity in the field of voice and speech. The outside expert’s written evaluation will emphasize the artistic merit of the Candidate’s contribution to the observed production or, in the case of research, the extent and quality of scholarly work.

Production Review

1. Assessment of overall artistic merit of the production.

2. Assessment of the extent and quality of the contributions made by the candidate.

3. Comparison of the voice and speech achievements evidenced in this production with those of other productions of theatre programs having similar scale, missions and goals.

Review of Creative Activity Other Than Production

1. The Outside Expert observes and reviews on or off-site performances, readings, workshops, seminars, lectures and/or other public presentations (live or recorded) by the candidate.

2. The Outside Expert reviews any critiques, letters, or other available information regarding performances, lectures, research, seminars or other presentations of creative activity performed on or off campus.

3. The Outside Expert writes an evaluation of the candidate’s work.
Review of Research Activity

1. The Outside Expert reviews any research activity in progress or completed, unpublished or published in the form of books, journals, newsletters, abstracts or other written material, film, video, audio and/or other electronic media.

2. The Outside Expert assesses the extent and quality of the scholarly achievement (as evidenced in the work submitted) and compares it with other scholarly work within the field.

3. The Outside Expert writes an evaluation of the Candidate’s work.

These models, and the ATHE Guidelines upon which they are based, are applicable to all Voice and Speech Teacher/Artists.

III. EVALUATION OF SERVICE

While it is recognized that an institution will have its own guidelines for evaluation of service, VASTA offers descriptions of service activities commonly performed by Voice and Speech Teacher/Artists.

Service to the Profession

- leadership in professional organizations
- mentorship of novice Voice and Speech Teacher/Artists
- contributions to professional information collection and dissemination
- external evaluations (of other professionals seeking advancement), networking (of individuals seeking voice/speech assistance with available professionals), consultations

Service to the General Public

The services of the voice, speech and/or dialect coach are in demand by professional, educational or community theatres, businesses, local media, community organizations or individuals.

Service to the Institution

In addition to ordinary service in the department, college and University communities, the special abilities of the voice, speech and/or dialect coach are often sought by other
faculty or administrators seeking voice/speech improvement or repair, accent reduction or dialect training; or by campus organizations seeking workshops in group dynamics, effective communication or public speaking or some form of performance from the candidate.

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