

SCHOLARSHIP FOR THE DISCIPLINE OF THEATRE:
AN ASSOCIATION for THEATRE in HIGHER EDUCATION
WHITE PAPER

In 1985, the American Association for Higher Education (AAHE) and the Carnegie Foundation for the Advancement of Teaching began to explore expanding notions of scholarship in the academy, the relationship between teaching and scholarship, and the connection between the academy and its community. Ernest Boyer, President of the Carnegie Foundation, brought this dialogue to national and international attention through his 1990 publication, *Scholarship Reconsidered*.¹ In this groundbreaking study, Boyer proposed that “colleges and universities need a fresh vision of scholarship in order to tap the full range of faculty talents and encourage other activities that also need to be done.”² Confirming the necessity for both traditional notions of scholarship and this broader perspective, Boyer urged the academy to acknowledge and reward the activities of its faculty that meet the criteria for these expanded ideas of scholarship. (These notions of expanded scholarship are discussed in detail below.) In 1995, the Carnegie Foundation published *Scholarship Assessed* precisely to address the question of how to establish “criteria of ‘excellence’”³ for the evaluation of its broader categories of scholarly activity.

In 1997, the Carnegie Foundation secured a six-million-dollar, five-year grant from the Pew Charitable Trusts to focus this initiative in three critical areas: through fellowships for individual educators “who wish to investigate and document significant issues and challenges in teaching and learning in their field”; “through a companion program for colleges and universities prepared to make a public commitment to fostering teaching as scholarly work”; and “through work with scholarly societies who are interested in supporting teaching and learning in the disciplines.”⁴

¹ Ernest L Boyer, *Scholarship Reconsidered: Priorities of the Professoriate* (Princeton, New Jersey: Carnegie Foundation for the Advancement of Teaching, 1990).

² Mary Taylor Huber, “Evaluating Outreach: Scholarship Assessed’s Approach.” (Web document of Penn State Outreach at <http://www.outreach.psu.edu/News/Pubs/Monograph.eval.html> 4 June 2001).

³ Ibid.

⁴ Mary Taylor Huber, “Disciplinary Styles in the Scholarship of Teaching: Reflections on the Carnegie Academy for the Scholarship of Teaching and Learning.” (Web document of the Carnegie Foundation at <http://www.carnegiefoundation.org/eLibrary/docs/disciplinarystyles.htm> 4 Jan. 2001).

In the mid-to-late 1990s, members of the Association for Theatre in Higher Education (ATHE), responding to their campuses' engagement with this national and international dialogue, began to seek guidance from ATHE about the application and assessment of the Boyer model for our discipline. In 1998, ATHE initiated the drafting of its White Paper on "Scholarship for the Discipline of Theatre." ATHE leaders and individual members started developing closer connections with the Carnegie Foundation, especially the Carnegie Academy for the Scholarship of Teaching and Learning (CASTL). In August 2000, the Governing Council of ATHE approved ATHE's formal association with CASTL as an affiliate member. In so doing, ATHE joined a number of professional and scholarly organizations in the arts, the humanities, the social sciences, and the physical and applied sciences—including the American Psychological Association, the American Philosophical Association, the College Music Society, the National Communication Association, and many others--in creating documents addressing their disciplines' application of the Boyer concepts. Four ATHE members (Suzanne Burgoyne, Richard Gale, Judith F. Garey, and Kathleen Perkins) have been selected for the highly competitive faculty fellowship program that accepted only 30 fellows per year. Over 200 academic institutions in the United States, many of which employ ATHE members, have initiated "campus conversations" around the Boyer concepts and have committed themselves to these expanded notions of scholarship and their attendant enhanced focus on teaching and learning. In 2001, ATHE received a CASTL grant to revise its White Paper in response to members' comments and questions as well as to new concepts from the ongoing national and international dialogue.

Introduction

- This document seeks to assist individual and organizational members of ATHE to understand this dialogue on scholarship, and how it applies to our discipline
- The document further seeks to clarify ATHE's position on this dialogue
- This document endeavors to guide individual ATHE members as they proceed through the phases of their academic life, from graduate student through retirement
- Neither this document, nor the Boyer model, attempts to replace the traditional tri-part criteria for promotion and tenure (Teaching-

Service-Scholarship), instead, it advocates expanding our understanding of the last of these

Using terminology first proposed by Ernest Boyer in *Scholarship Reconsidered*, and refined in *Scholarship Assessed*,⁵ this document explains an expanded concept of scholarship for the theatre, which includes: 1) the scholarship of discovery, 2) the scholarship of teaching and learning, 3) the scholarship of engagement and 4) and the scholarship of integration. The unique culture and context of each academic institution, and the priorities of each Theatre unit, will determine the relevance and value of the proposed standards in any given setting. A quick overview of this terminology follows:

Boyer's Category	Definition	General Examples
Scholarship of Discovery	Where new and unique knowledge is generated	Research and publication, creation of original work
Scholarship of Teaching and Learning	Where bridges are creatively built between the discipline and the student's learning/understanding.	Work that deepens our understanding of teaching and learning in the discipline, or sharpens our focus on student learning
Scholarship of Engagement	Where the emphasis is on the use of new knowledge in solving society's problems, or in creating civically engaged citizens	Application, practice
Scholarship of Integration	Where new relationships among disciplines are discovered or created	Cross-, Multi- and Inter-disciplinary scholarship in any of the above categories

A Note on What Counts as Scholarship

"For an activity to be designated as scholarship," argues Lee Shulman, who succeeded Ernest Boyer as President of the Carnegie Foundation for the Advancement of Teaching, "it should manifest at least three key characteristics: It should be public, susceptible to critical review and evaluation, and accessible for exchange and use by other members of one's

⁵ C. Glassick, M. Huber, & G. Maeroff, *Scholarship Assessed: Evaluation of the Professorate* (San Francisco, CA: Jossey-Bass, 1997).

scholarly community.”⁶ Following this Carnegie example, ATHE recommends that scholarship in all categories be peer-reviewed, publicly presented or published, and significant to the field.

Scholarship of Discovery

In *Scholarship Reconsidered* Boyer calls most of what was traditionally categorized as “research” the Scholarship of Discovery. The scholarship of discovery is “inquiry that produces the disciplinary and professional knowledge that is at the very heart of academic pursuits.”⁷ In *Scholarship Assessed*, an expansion and development of the first study, Glassick, Maeroff and Huber maintain, “The academy holds no tenet in higher regard than the pursuit of knowledge for its own sake, a fierce determination to give free rein to fair and honest inquiry, wherever it may lead. At its best, the scholarship of discovery contributes not only to the stock of human knowledge but also to the intellectual climate of a college or university. The process, the outcomes, and especially the passion of discovery enhance the meaning of the effort and the institution itself.”⁸ For our discipline the scholarship of discovery traditionally includes:

- theatre history
- critical theory
- performance studies
- studies of plays, artists and theatrical artifacts
- performance in historical contexts
- dramaturgy
- and dance studies

In these arenas it is possible to use either qualitative or quantitative methodologies, with the usual outcome being publication.

Scholarship of Teaching and Learning (SOTL)

Within the Carnegie model, the scholarship of teaching and learning (SOTL) is distinct from the activity of teaching itself. For our discipline, SOTL is *inquiry* that produces knowledge that supports the process of learning the art of Theatre. This scholarly approach fosters the development of educational

⁶ Lee S. Schulman, “Teaching as Community Property: Putting an End to Pedagogical Solitude,” *Change*, Nov./Dec. 1993, 6-7.

⁷ Boyer, *Scholarship Reconsidered*, 17.

⁸ Glassick, Huber, and Maeroff, *Scholarship Assessed*, 9.

environments that embrace diverse learning styles, and increasingly, places the focus of education on the learner.⁹

To explain SOTL we should distinguish among *teaching*, *scholarly teaching*, and SOTL. Good *teaching* draws upon the research of scholars in the discipline to provide content---what should be taught. *Scholarly teaching* considers how something should be taught---how students can learn the content and/or skills of the discipline. The scholarly teacher, therefore, is a self-reflective teacher who:

1. identifies a problem related to teaching and learning
2. researches potential solutions
3. tries them out
4. assesses their success

In order to transform this research into the *Scholarship of Teaching and Learning*, the scholarly teacher takes the next step and

5. makes the research public---opening it up to peer review and discussion.¹⁰

Examples of SOTL in theatre might include:

- a study of how participation in theatre may impact student social attitudes
- a study of how acting students' self-evaluations affect their development
- design and assessment of a technology based learning system in theatre
- a study of a new approach to teaching critical thinking in theatre

Scholarship of Engagement

Characterizing this form of scholarship, Applegate and Morreale of the National Communication Association have written, "the scholarship of engagement redefines our research and teaching missions to include research

⁹ R. Edgerton, *Higher Education White Paper* (Washington, DC: Pew Charitable Trusts, 1997).

¹⁰ Bob Bain, "Teaching, Scholarly Teaching, Scholarship of Teaching," paper presented at the First Annual Charleston Connections: Innovations in Higher Education Conference, Charleston, SC, 2 June 2001.

that addresses real-world problems and pedagogy that creates involved and committed citizens."¹¹

In *Scholarship Reconsidered*, Boyer refers to this arena of scholarship as the scholarship of application, but as his colleague Mary Taylor Huber explains, "in his last speeches and writings, between 1994 and 1995, Boyer spoke not of the scholarship of application, but instead of the 'scholarship of engagement,' by which he meant those activities within any of the four scholarships which connect the academic with people and places outside the campus and which ultimately direct the work of the academy 'toward larger, more humane ends.'"¹²

In a posthumously published last article, Boyer says that "the scholarship of engagement means connecting the rich resources of the university to our most pressing social, civic, and ethical problems, to our children, to our schools, to our teachers, and to our cities."¹³

Outreach projects, service learning, professional service, review of grant applications, creation and analysis of governmental policy, as well as more traditional forms of applied scholarship have all been successfully used to make promotion and tenure cases when the projects were well-conceived, documented, and peer-reviewed. The American Association for Higher Education has been particularly active in creating publications that assist faculty members in structuring their engagement activities into scholarly formats. (See the resources section for more information.)

Following Boyer's lead, ATHE uses the larger term "engagement" to embrace the scholarship of application, but also to extend to the areas of professional service and civic activism. Examples of this kind of scholarship, when documented and assessed, might include:

- applying professional practice to production, such as dramaturgy
- professional service such as editing a journal or organizing a scholarly meeting

¹¹ James L. Applegate and Sherwyn P. Morreale, "Creating Engaged Disciplines: One Association's Efforts to Encourage Community Involvement," *AAHE Bulletin* 53, no. 9 (May 2001): 1.

¹² Huber, "Evaluating Outreach."

¹³ Ernest L. Boyer, "The Scholarship of Engagement," *Journal of Public Service & Outreach* 1, no. 1 (1996): 21.

- historic preservation
- leadership of scholarly societies
- organizing a young playwrights' festival to achieve a measurable increase in the involvement of young people in the arts

Scholarship of Integration

The Scholarship of Integration involves scholars, working alone or in collaboration, using theories, models, perspectives, and/or methods from one field to address research questions in another field. This type of scholarship is not really new to theatre scholars—we've been doing it for years. Integrative research of this kind can be applied to the other forms of scholarship: discovery, teaching and learning, and engagement.

So why consider Integration a separate category of scholarship? One reason may be that traditional disciplinary lines have sometimes caused such work to fall "between the cracks" when promotion and tenure reviews took place. ATHE advocates for the recognition of interdisciplinary work as an important scholarly endeavor. After all, the formation of disciplines is an historic phenomenon, and the boundaries between disciplines continue to shift.

Another reason for encouraging integrative investigation is that in an era in which specialized knowledge often becomes extremely focused, "an urgent need" arises "to place discoveries in a larger context and create more interdisciplinary conversations."¹⁴ Theories and discoveries in one field may shed new light on research problems in another field, but unless scholars venture beyond disciplinary boundaries, parallel lines of inquiry may be overlooked. Integrative inquiry helps scholars to perceive the "larger picture" and to formulate new questions.

A third reason for theatre scholars to engage in Scholarship of Integration is that our own field comprises a variety of sub-disciplines. Collaborative research among scholars of these sub-disciplines (for example, voice and movement) may prove a particularly fruitful kind of Scholarship of Integration for us.

¹⁴ Ibid., 17.

Examples of Scholarship of Integration in theatre abound; to suggest just a few:

- the application of cognitive theory by a theatre scholar to illuminate the learning of acting
- a study of rehearsal process conducted by a theatre scholar using ethnographic methods originally developed by anthropologists
- a collaborative investigation by an education scholar and a theatre scholar of how theatrical models and methods might enhance the teaching effectiveness of university professors
- the integration of current scientific theory and dramatic theory by a theatre scholar into an interpretation of postmodernism.

CREATIVE WORK AS SCHOLARSHIP

The creation and production of performance work, central to the activities of many theatre academics, can be considered a form of scholarship within Boyer's model. The Carnegie Foundation categorizes creative work within "scholarship of discovery." They write that scholarship of discovery "comes closest to what academics mean when they speak of research, although we intend that this type of scholarship also include the creative work of faculty in the literary, visual, and performing arts."¹⁵

ATHE can imagine a given creative work, including playwriting, dramaturgy, design, acting, or directing, potentially fitting into any of Boyer's categories. The ultimate determination of the kind of scholarship a performance fulfills will depend on departmental and institutional guidelines, as well as:

1. The artist's initial questions of investigation
2. The form of the artist's documentation of the inquiry
3. The focus of peer evaluation

Some Examples of Creative Work in Boyer's Categories:

Scholarship of Discovery

¹⁵ Glassick, Huber, and Maeroff, *Scholarship Assessed*, 9.

- Writing a new play
- Creating and performing an original performance piece
- Re-conceptualizing and directing a “classic” play

Scholarship of Teaching and Learning

- Directing a production to teach a different acting technique and assessing the students’ use of that technique
- Developing, teaching, implementing, and assessing a new design technology

Scholarship of Engagement

- Using a production to make connections with the community
- Acting, directing, dramaturging, or designing a play (as an application of the skills of the theatre artist)

Scholarship of Integration

- Applying theories of kinesthetics developed in biology to movement work in a production
- Researching historical documents to create a performance

Like scholarly work in any of Boyer’s categories, production or performance must:

1. Be presented publicly or published
2. Be peer-evaluated
3. Have impact on the field

The assessment of creative work as scholarship will depend on the policies for faculty roles and rewards at each institution. ATHE advocates, however, that colleges and universities create structures by which creative work and performance can be evaluated as scholarship (rather than as teaching or service).

ASSESSMENT

In *Scholarship Assessed*, Glassick, Huber, and Maeroff assert that “to give the four kinds of scholarly activities the weight that each deserves, they all must be held to the same standards of scholarly performance.”¹⁶ To create a

¹⁶ Ibid., 22.

“conceptual framework to guide evaluation,” the authors accumulated materials from dozens of colleges and universities regarding hiring, tenure, and promotion.¹⁷ They queried granting agencies, editors and directors of scholarly journals and university presses regarding their standards for judging the scholarly merit of projects. They synthesized these collected standards for qualitative evaluation into assessment categories. ATHE has identified the following questions from this analysis as germane to the assessment of scholarship in our discipline.

PURPOSE:

Does the theatre scholar describe the purpose of the work clearly as well as articulate important questions in the field?

PREPARATION/BACKGROUND:

Does the theatre scholar demonstrate knowledge of existing scholarship in the field? Does s/he bring the necessary skills to, and have access to resources for, the project?

METHODS:

Does the theatre scholar articulate clearly and convincingly the methodology and its application to the project?

PRESENTATION:

Does the theatre scholar present the work effectively to its intended audiences in forums appropriate to the project?

SIGNIFICANCE TO THE FIELD:

Does the theatre scholar’s work contribute significantly to the field?

REFLECTIVE CRITIQUE:

Does the theatre scholar critically evaluate the project to improve the quality of future work?

When assembling materials for promotion and review consideration, ATHE members need to be aware of increasingly expanding circles of influence— institutional, local, state, regional, national, and international—and their relative ranking at their institution in the assessment of their work.

¹⁷ Ibid., 25.

In *Scholarship Assessed*, the authors further observe, “The emerging climate at colleges and universities supports the idea that different types of scholarly work merit formal consideration. In experiments across the country, faculty are assembling a wide variety of evidence to demonstrate their achievements in the four areas of scholarship.”¹⁸ For all scholarship, quality will be determined through peer reviews that may take various forms depending on the project under consideration. ATHE supports the establishment and use of rigorous assessment standards and the goal of excellence for all forms of scholarship.

Forms of Documentation

- publications
- presentations at conferences
- invited lectures
- authorship of grant proposals or applications
- publicly presented productions, readings or stagings of original work
- case studies related to teaching-learning
- authorship of accreditation or other comprehensive program reports
- published textbooks or other learning aids, such as CD-Roms, videos, etc.
- development of outcome studies or evaluation/assessment programs
- consultation reports
- products, patents, license copyrights
- peer reviews of practice
- policy papers related to one's discipline
- Dramaturgical or directorial protocols, program notes, outreach materials
- Renderings, models, design portfolios, photographs
- Choreographic evidence, Labanotation
- Video documentation
- Web-based presentations, publications, productions, or archives of pedagogical or research material

Summary

¹⁸ Ibid., 23.

The discussion of expanding concepts of scholarship in the academy, and the revision of faculty recognition and reward systems, has now filtered down to an institution-by-institution, and discipline-by-discipline dialogue. While ATHE recognizes the mission of each institution of higher learning is unique, ATHE strongly affirms recognition of a wider variety of the activities of our members as valuable scholarship. Indeed the perspectives presented in this document suggest that all aspects of our work may offer potential for scholarship, thus encouraging us to conduct them in a spirit of inquiry and with scholarly rigor.

RESOURCES

The following entries are basic sources for information on the scholarships of teaching, engagement and integration. They lead to more specialized sources.

Books:

Boyer, Ernest L. *Scholarship Reconsidered: Priorities of the Professoriate*. Princeton, NJ: Carnegie Foundation for the Advancement of Teaching, 1990.

Cross, K. Patricia, and Mimi Harris Steadman. *Classroom Research: Implementing the Scholarship of Teaching*. San Francisco, CA: Jossey-Bass Publishers, 1996.

Diamond, Robert M., and Browyn E. Adam, eds. *The Disciplines Speak: Rewarding the Scholarly, Professional, and Creative Work of Faculty*. Washington, D.C.: American Association for Higher Education, 1995.

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Hutchings, Pat. *Making Teaching Community Property: A Menu for Peer Collaboration and Peer Review*. Washington, D.C.: American Association for Higher Education, 1996.

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National Office for Arts Accrediting Agencies. *The Work of Arts Faculties in Higher Education*. Reston, VA: National Office for Arts Accrediting Agencies, 1993.

Schulman, Lee S. "Teaching as Community Property: Putting an End to Pedagogical Solitude." *Change*, Nov./Dec. 1993, 6-7.

Websites:

AAHE (American Association for Higher Education):
<http://www.aahe.org>

The Carnegie Foundation for the Advancement of Teaching:
<http://www.carnegiefoundation.org>

George Mason University's *Inventio*, an online journal of the Scholarship of Teaching and Learning: < <http://www.doiiiit.gmu.edu/inventio/>>

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