

SCHOOL OF THEATRE & DANCE GOVERNANCE

MISSION STATEMENT

The University of South Florida School of Theatre and Dance is committed to facilitating creative and academic artists and scholars through rigorous training in the studio, the classroom, and performance.

This School is not currently a multi-campus unit. If departmental faculty are hired at branch campuses, we will modify our governance and T&P documents to ensure that those faculty are included in matters of faculty governance and Tenure & Promotion to ensure they have voice in departmental issues. We recognize the principles of equity of assignment, resources and opportunities of faculty across a multi-campus university.

VISION STATEMENT

The School of Theatre and Dance's vision is to achieve national and international recognition as a place where students have access to the highest quality information. We will be constantly transforming to stay relevant, produce new, innovative, and collaborative art, and prepare our students for the evolving fields of Theatre and Dance.

DIRECTOR

Duties and Responsibilities include:

- The responsibilities are listed in the Academic Director Duties document approved by the Directors Council, 10/15/03, and reviewed in spring 2005.
- The areas listed are: Instruction-related activities; University, College, and Unit Governance, Faculty, Staff and Students; Administrative; Development; Marketing; PR; Outreach; Budget; and Facilities.
- The Director shall serve as an advocate for faculty, staff and students and work to address the needs and concerns of the School.
- The Director shall seek the advice and consent of the faculty on the hiring of adjuncts, visiting artists and staff; assignment of curricular and production responsibilities; and allocation of budget and other resources.
- The Director will annually review tenured and non-tenured faculty, including adjuncts, visiting instructors, instructors, and tenure-earning faculty, based on an annual class visitation. All full-time faculty shall submit an annual self-narrative. The Director may authorize the senior faculty in the faculty's area of concentration to perform the visitation in his or her place.
- The Director shall serve as Artistic Director and Producer for Theatre USF and Dance USF. The Director will allocate the budget for each production, attend production

meetings when designs are being presented and approved as well as any additional meetings where their presence is requested, attend rehearsals when requested, be available to arbitrate conflicts.

ASSISTANT DIRECTORS

- Appointed by the Director one from Dance and one from Theatre
- Duties and Responsibilities include:
 - Organizational liaison between the Director and faculty, staff and students
 - Oversee school scholarships
 - Course scheduling
 - Signatory for the Director as assigned
 - Special projects as assigned

FACULTY

- Voting member composition:
 - Full-time faculty on regular (non-visiting) lines (tenure-earning and non-tenure earning)
- Non-voting members:
 - Adjunct faculty, F/T visiting artists/faculty, and any joint appointment, affiliate or courtesy faculty with less than a 1.0 FTE assignment in the School of Theatre and Dance.
- All faculty members who have 1.00 FTE will attend faculty meetings of their specific unit and of the School of Theatre & Dance. Non-voting faculty may also request or be requested to attend on occasion.
- Faculty meetings of School of Theatre & Dance will take place once a month and the individual units of theatre and dance will meet at least once a month or more, when necessary.
- The Director of the School shall serve as the chair of faculty meetings.
- All full-time faculty shall submit an annual self-narrative.
- Functions of Faculty meetings:
 - The function of the faculty meetings is to discuss and decide with the Director all matters pertaining to the purpose and function of the academic unit. These matters include but are not limited to: curriculum, scholarship allocation, direction and strategic goals of the unit, student progress, student disciplinary problems, budget allocations, tenure and promotion (tenured Faculty only), performance seasons, hiring of adjuncts, hiring of visiting artists and visiting professors, scheduling of courses and selection of professors for each course.
 - The faculty is responsible for the election of representatives to each School, College, Senate or University committee that requires election from the School.

SOTAD ADVISORY

- Member composition: This committee shall consist of two members elected from each unit (Theatre and Dance) and include a minimum of one tenured faculty. The membership of the committee will elect one member to serve as chair.
- Advise the Director on departmental issues including tenure and promotion review; budgetary allocations; faculty, staff and student grievances; departmental goals and mission; student enrollment and recruitment.
- Develop and maintain the mission of the School of Theatre and Dance.

PEER REVIEW COMMITTEE

- Member composition: Member composition: Two members elected from each unit including a minimum of one tenured faculty and one instructor. The membership of the committee will elect one member to serve as chair.
- Annually the Peer Review committee will prepare a narrative statement of the progress that tenure-earning faculty members are making. It will also include suggestions that will help the candidate successfully receive tenure. This statement will be provided to the Director.
- The committee will review the annual self-narrative and student evaluations of teaching for all full-time regular faculty (tenured, tenure-eligible, non-tenure earning) and may be requested to do the same for full-time visiting faculty. They shall complete an evaluation through the Faculty Information System in Archivum which rates teaching, research and creative activity, and service for each faculty member. This evaluation along with the Director's evaluation will comprise the annual evaluation. The criteria for the annual review appear as an addendum to this document.
- The committee will also review applications for promotion in the instructor ranks. These are also submitted through the Faculty Information System in Archivum, according to the schedule and procedure established by the university and the College of The Arts.

ANNUAL EVALUATION CRITERIA

It is expected that all faculty members in the School of Theatre and Dance demonstrate a high standard of quality and competence commensurate with the standards of a research University and with aspirations to the expectations of the American Association of Universities. Faculty members should demonstrate currency in the discipline and in their area of specialization. Based upon their assignments, they should also engage in an ongoing program of professional research and creative activity that contributes to the professional standing of the faculty member and to an expansion of the body of disseminated original work in the discipline.

All faculty members should aspire to Outstanding achievement in all assigned areas throughout their careers. The following guidelines represent some activities appropriate in each area; it is up to the individual faculty member to create and document a substantive portfolio of activities and accomplishments in each area.

All full-time faculty members (visiting, instructors, assistant, associate, and full professors) will submit substantive reports annually. Failure to do so, or submission of incomplete information, will be reflected in the annual assessment and rankings. All faculty members will be evaluated on Research/Creative Activity, Teaching and Service.

In instances where faculty feel that the “benchmarks” in this document somehow miss the particular value of their work, the faculty member should inform the department chair and the committee in writing.

Evaluations should take into account the percentage of assignment. The chair and committee will reference the percentage of assignment in their evaluations (e.g. “Taking into account an 8% research assignment, the committee finds...”)

The use of the single term “research” at any point in this document should be understood to include both research and professional practice appropriate to the appointment and focus of the individual faculty member.

Research and professional practice in theatre and dance encompasses a broad range of categories dependent upon the sub-discipline(s) of the faculty member. To be considered under this classification, the activity must advance knowledge in the field, either through performance or research. It is driven by the faculty member and involves output designed for consideration by professional colleagues in and outside of the discipline.

In addition to substantiation of the activity or research product, faculty should provide evidence of impact on the field and the dissemination of their creative work. This may come in the form of (but is not limited to) reviews, documentable citations by other scholars, citations or interviews in popular press or media, data from citation indices, sales figures, breadth of distribution nationally, globally, or personal correspondence in which the work is discussed. Demonstration of impact beyond the immediate activity (choreography, directing, performance, conference presentation, workshop, and composition) is essential.

We define performance as working either on stage or behind the scenes in a major capacity (choreographing, directing, designing, dramaturging, etc).

We note that *regional* in Theatre is often used synonymously with what would be *national* in other fields. “Regional Theatres” are often high prestige theatres away from New York City (including highly regarded professional theatres and companies in the Tampa Bay and Florida region). Work in *regional theatre* should not be evaluated as the term is used in other disciplines.

A. Expectations in Research/Creative/Scholarly Activity

Outstanding (5) research and creative activities are those that impact the field and demonstrate substantial achievement within a cohesive research agenda. This may include an international achievement or evidence of at least **two** of the following:

- High impact performances and/or presentations, as evidenced by the documentation of the impact of the presentation or performance or status of the venue (e.g. choreographing, designing or directing for a major company or venue, innovative interdisciplinary work, Workshop organizer for major conference, invited address or performance at a major conference or event; juried presentation or performance; invited colloquium talk or performance for a highly ranked program or highly respected institute, several month length of run)
- Publication or evidence of in press articles or book chapters, monographs, edited books, or a high impact research book as determined by the quality of the outlet(s) and the evidence for potential impact of the publication(s) on the field.
- Substantive reviews of performances, publications, compositions, and other artistic activity.
- Funding of a high impact grant, as determined by the alignment with university, college, and Department goals; funding source; size of grant; and extent of activities to be funded.
- Obtaining a patent.

A **Strong** (4) contribution to research may include a national achievement or **one** of the following in addition to the possibilities listed in Outstanding:

- A high quality (as represented by evidence of impact) presentation or performance
- Submission of a high impact grant as determined by the alignment with university, college, and Department goals; funding source; size of grant; and extent of activities to be funded.
- Two or more moderate quality presentations or performances (e.g. Workshop organizer for major conference, invited address or performance at a major conference or event; juried presentation or performance; invited colloquium talk or performance for a highly ranked program or highly respected institute)
- Revise/Resubmit status of a prestigious (as represented by evidence of impact) article or book chapter, monographs
- Publication of a moderate quality research book or a lesser impact book (as represented by evidence of impact or potential for impact including stature of the press).
- Publication contract for a major book chapter, monographs, edited books, or a high impact research book as determined by the quality of the outlet(s) and the impact of the publication(s) on the field (only in the first year it is received)
- Funding of a quality grant, as determined by the alignment with university, college, and Department goals; funding source; size of grant; and extent of activities to be funded.

A **Satisfactory** (3) contribution to research is either local to the Tampa Bay area or typified by the activities described below:

- A quality presentation or performance and status of the venue (e.g. Workshop organizer for state conference, invited address or performance at a state conference or event; juried presentation or performance; invited colloquium talk or performance for a highly ranked program or highly respected institute.)

- 2-3 submissions of an article or book chapter, monograph, play, or a research book.
- Documentation of progress on a high impact grant submission or submission of a quality grant

A **Weak** (2) contribution to research is characterized by work done only on campus or:

- A presentation or performance at a minor venue.
- Discussion of but no actual writing towards a publication or submission of an article or book chapter, monograph, play, recording, or a research book.
- Minimal Documentation of progress on a grant submission.

An **Unacceptable** (1) contribution to research is reflected by insufficient evidence of work in-progress or by no documentation of progress or submission of an annual evaluation.

B. Expectations in Teaching

Outstanding (5) should be awarded to faculty who demonstrate excellence in all areas of their teaching, leading to demonstrable student achievement. The teaching narrative must provide evidence of curricular rigor, innovation and/or maintenance at the highest standards as well as commitment to pedagogy. Evidence of course development and revision of existing courses is offered. To warrant a rating of outstanding in teaching, an instructor's syllabi should reflect a logical, thoughtfully sequenced course. Expectations are stated explicitly and explained in detail.

Outstanding teaching may include evidence of at least **three** of the following:

- The ability to attract and retain qualified students
- A professional level of artistic quality for student performances as outcomes of teaching (as evidenced by peer or outside review)
- Work with national or international educational institutions or committees
- Master classes, lectures, seminars, workshops, and clinics in important venues
- Teaching awards
- Reconsideration of curricular learning outcomes, with valid and transparent measures consistent with program and School of Theatre and Dance goals
- Leadership in curriculum development and program enhancement
- Mentoring students outside the class or studio (e.g., theses, recital preparation, or special projects)
- Student success in professional activities or positions
- Graduate placement in highly competitive institutions
- Student awards
- Creates curriculum and other opportunities that encourage and support collaboration with other areas in the school, college, university, and community.
- The presentation or publication of student research
- Student/peer evaluations indicate that instruction was delivered effectively, the instructor was well-prepared, explained concepts clearly, and effectively used a variety of instructional

strategies to deliver content. Teaching materials, handouts, course format, course requirements, and instructional approaches are clearly aligned with the course objectives and are creative/innovative, reflecting a variety of instructional approaches.

Strong (4) should be awarded to faculty who demonstrate a good quality in their teaching at all levels, as demonstrated by their narrative, syllabi, examples of student success, other supplementary materials. The teaching narrative must provide evidence of curricular rigor, innovation and/or maintenance at the high standards as well as commitment to pedagogy. This teaching narrative should show consideration of feedback about teaching and reflection about ways of improving teaching. Evidence of course development and revision of existing courses is offered. Strong teaching may include evidence of at least **two** of the following:

- Effectiveness in recruiting efforts that are beginning to attract students to the program
- A high level of artistic quality for student performances as outcomes of teaching (as determined by peer or outside review)
- Master classes, lectures, seminars, workshops, and clinics in local and regional venues
- Teaching awards
- Reconsideration of curricular learning outcomes, with valid and transparent measures consistent with program and School of Music goals
- Mentoring students outside the class or studio (e.g., theses, recital preparation, or special projects)
- Student awards
- Creates curriculum and other opportunities that encourage and support collaboration with other areas in the school and college..
- Evidence of professional teaching development efforts.
- Student/peer evaluations indicate that instruction was delivered effectively, the instructor was well-prepared, explained concepts clearly, and effectively used a variety of instructional strategies to deliver content. Teaching materials, handouts, course format, course requirements, and instructional approaches are clearly aligned with the course objectives and are creative/innovative, reflecting a variety of instructional approaches.

Satisfactory (3) should be awarded to faculty who demonstrate a satisfactory quality of teaching on all levels as demonstrated by their narrative, syllabi, examples of student success, other supplementary materials, and contextualized course evaluations when a sufficient number have been returned. The teaching narrative might provide evidence of curricular attention, innovation and/or maintenance. This teaching narrative should reflect efforts to self-evaluate and attend to helpful feedback, but evidence of a corresponding change in teaching behavior is limited. Satisfactory teaching meets the assigned teaching duties including auditions, juries, and attending to all departmental responsibilities. Satisfactory teaching may include evidence of the following:

- A sufficient number of students to justify the position
- An appropriate level of artistic quality for student performances as outcomes of teaching (indicated by peer or outside reviews)
- Master classes, lectures, seminars, workshops, and clinics in local venues

- Teaching awards
- Satisfactory student evaluations pertinent to the subject area
- Creates curriculum and other opportunities that encourage and support collaboration with other areas in the school.
- Evidence of professional teaching development efforts.

Weak (2) should be awarded to faculty who demonstrate ineffective teaching as evidenced by their narrative, syllabi, and course evaluations when a sufficient number have been returned. Faculty with numerical student surveys significantly below departmental and university averages (taking into account the level, size, and type of class) should seek to have peer evaluation, with feedback on their teaching, and they should seek to contextualize these surveys in their teaching narrative. To receive a rating of unsatisfactory, an instructor shows lack of success in directing students' successes; syllabi indicate below-standard course design and delivery. An insufficient number of students to justify the position.

Unacceptable (1) teaching is reflected by insufficient evidence of work in-progress or by no documentation of progress or submission of an annual evaluation.

C. Expectations in Service

This area comprises activities that further the mission of the area, School of Theatre and Dance, College of The Arts, and the University of South Florida, contribute to the profession, and meet the needs of the community.

Contributions to service may include, but are not limited to, the following:

- Recruitment
- Unpaid community work and/or outreach related to artistic expertise
- Auditions and interviews of prospective students
- Administrative contributions with standing administrative responsibilities (e.g., Assistant/Associate Director of the School of Theatre and Dance)
- Committee memberships
- Committee leaderships (e.g., chairs of committees, areas, or School)
- Consistent attendance at and contribution to faculty meetings
- Attending SOTAD performances, productions, and events
- Reviews and publications (including pre-publication reviews) that are related to professional service
- Program notes, pre or post show lectures and panels, and other service to the public
- Public relations activities with the media to promote shows or the School
- Journal editing and refereeing
- Advising to student government organizations
- Student advising and letters of recommendation for students
- Mentoring junior faculty
- Observation of teaching
- Consultation work
- Recommendations for faculty colleagues, including tenure and/or promotion reviews for

faculty outside of the University of South Florida

- Conference organizer for festivals, series, symposia, and conferences
- Program committees for festivals, series, symposia, and conferences
- Participation in professional organizations
- Judging contests, administering exams, etc.

Because service is part of each faculty member's contract with the University, it is appropriately evaluated as part of any performance review. In evaluating service-related activities, the committee and Director will examine all aspects of a candidate's service and will not rely on a single measure of performance. As a department we recognize that the service load will differ among faculty and across ranks (e.g., tenure-earning faculty will have fewer service-related activities than tenured faculty). Applicants are fully responsible for providing evidence of their own service-related activities. In their service narratives, faculty members should briefly indicate level of responsibility to help the committee and Director understand the specific service commitments. For instance, membership in an organization might entail meeting attendance and event participation; serving on a committee of that organization would entail more involvement; and chairing that committee would entail even more involvement. Service falls into three general categories: to the university, to the profession, and to the community. University service is further broken down into service to the department, the college, and the university at large.

Outstanding (5) should be awarded to faculty who demonstrate a record of outstanding departmental service (see listing above) according to the standard assignment. In addition, hold key positions in important international, national, or regional professional organizations; or edit, co-edit, or serve as review/editor for a journal in their area; or organize conferences; or participate actively in important university or college committees or organizations; or perform departmental service well beyond the standard assignment. A record of leadership of community service activities (including service to public schools, community colleges, public lecture series and panel discussions, contributions to TV, radio, and newsprint, and other forms of community education) in addition to a consistent record of departmental service can equal outstanding merit.

Strong (4) should be awarded to faculty who demonstrate a record of strong departmental service (see listing above) according to the standard assignment. Also considered will be participation in international, national, and regional professional organizations; work for journals or organizing conferences; activity on university or college committees; and community service.

Satisfactory (3) should be awarded to faculty who adequately perform departmental service (see listing above) activity according to the standard assignment.

Weak (2) should be awarded to faculty who do not fulfill the standard departmental service assignment (see listing above). This could include lack of attendance and/or participation in faculty and committee meetings.

Unacceptable (1) should be awarded to faculty who are judged unsatisfactory for more than one year or who fail to submit materials for evaluation.

D. Appeals Procedure

In the cases of annual evaluations, if a colleague wishes to appeal the committee and/or the department Chair's evaluation, the colleague should ask to meet with the committee and/or the Chair, as appropriate, as the first step in an appeals procedure. The committee and/or the Chair may be asked to explain the basis of the evaluation and/or the colleague may wish to present new material or to shed light on old material.

If a colleague wishes further review of the committee and/or the Chair's evaluation, the colleague should inform the committee chair and the Department Chair in writing. The Chair will appoint an Ad Hoc Appeals Committee. After examining relevant documents and arguments, the Ad Hoc Appeals Committee will consult with the colleague who wants the review and with the committee chair and the department Chair. Whatever the committee's judgment of the appeal, its recommendation is to be sent on to the Dean with the comments of the committee and/or the Chair (whichever is appropriate). The colleague who initiates the review may attach comments to any of the material in the file under consideration. In all cases the decision of the Dean will be final.

Note: This document was adapted from the School of Music's Guidelines with their permission.

TENURE AND PROMOTION

- Member composition: The committee shall consist of all tenured faculty in the school, with the exception of the Director. The membership of the committee will elect one member to serve as chair.
- The committee will evaluate the mid-point review packets and applications for tenure and promotion to associate professor prepared by the tenure-eligible faculty and write statements for the College T&P Committee.
- After review of the T&P packet of materials necessary for evaluation for tenure and promotion, the T&P committee will discuss, vote, and write a summary to be included in the tenure packet.
- The application and all evaluations are submitted through the Faculty Information System in Archivum and are done in accordance with procedures and schedules provided by the University and the College of The Arts.
- The Director of School of Theatre and Dance will appoint a tenured professor to each tenure-earning faculty from within their concentration, to serve as a mentor in their tenure process.

PROMOTION TO FULL PROFESSOR

- Member composition: Three full professors from within the school, with the exception of the Director. In the event that three full professors cannot be found

within the school, the Director shall appoint a full professor from another program within the university in consultation with the Dean of the College of The Arts. The membership of the committee will elect one member to serve as chair.

- The committee will review the materials of any candidate for full professor and make a recommendation to the College committee for promotion to full professor.
- The application and all evaluations are submitted through the Faculty Information System in Archivum and are done in accordance with procedures and schedules provided by the University and the College of The Arts.
- Criteria for promotion and tenure appear as an addendum to this document.

CURRICULUM

- Member composition: The committee shall consist of two faculty from each unit area with the Assistant Director and the academic advisor of each program serving ex officio. The membership of the committee will elect one member to serve as chair.
- The Curriculum Committee initiates, reviews and approves new course proposals, and other matters that affect the curricula of the School of Theatre and Dance. Matters approved by the committee will go before the faculty as a whole for final school approval. When necessary, issues approved by the School will go to the college Curriculum committee for review.
- In addition, the School of Theatre and Dance Curriculum Committee will assess on a continuing basis all theatre and dance courses included in the University's Foundations of Knowledge and Learning Core Curriculum (FKL) (including Capstone Learning Experience Courses) to ensure that they achieve the outcomes and objectives as approved by the General Education Council.

RECRUITMENT COMMITTEE

Each unit within the School of Theatre and Dance will operate their own recruitment committee

- Member composition (per unit): Two faculty members and the academic advisor. The membership of the committee will elect one member to serve as chair. Each Recruitment Committee will meet once a semester to discuss issues pertaining to recruitment and retention at USF.
- Each Recruitment Committee will create an annual recruitment plan and coordinate recruitment activities with other faculty members in the School of Theatre and Dance.
- Each Recruitment Committee will participate in recruitment efforts and will report outcomes of the recruitment efforts at faculty meetings.
- Each Recruitment Committee will be in charge of coordinating a recruitment budget with the Director of the School of Theatre and Dance.

CURRICULUM APPEALS COMMITTEE

- Member composition: Each concentration area in both units shall elect a representative to advise the academic advisor on the approval of appeals and waivers. The representatives from each unit will meet separately.

SEARCH COMMITTEES

- Member composition: The committee shall follow University and CoTA guidelines for committee structure. The core of the committee should be well represented by the unit and/or area for which the search is designed to fulfill. The membership of the committee will elect one member to serve as chair.

SEASON SELECTION

- Member Composition: The committee shall consist of two dance faculty and three theatre faculty (one from each concentration area of theatre). The committee as a whole will advise on the structure of the performance calendar; subcommittees from each unit will decide their performance and production needs. The membership of the committee will elect one member to serve as chair.
- Advise the Director on all matters regarding the selection of the School's performance season.
- Propose a performance season to the whole faculty that will meet the goals and mission of the School.

CONCENTRATION AREAS

- Member Composition: Faculty in each area shall meet to discuss items of procedure pertinent to its area:
 - Theatre: Design and Production, Theatre Performance, Theatre Studies.
 - Dance: Dance Studies, Dance Performance.

MEETING SCHEDULES AND ATTENDANCE

- Meetings of the full faculty and the unit faculty are scheduled by the Director, and meetings of the various committees are scheduled by the chairs of each of the committees.
- While it is assumed that all meetings are in person and on campus, the School permits virtual attendance when circumstances prevent in-person attendance.

GOVERNANCE AMENDMENT

- This document may be amended by a 2/3 vote of the faculty of the University of South Florida School of Theatre and Dance.

Original: Approved January 2011

Updated: October 2014

December 2015

April 2017

August 2018

August 2019

August 2020

January 2021

Approved by the Provost's Office on 1-21-2021

Revised and Approved by the Faculty October 14, 2022

Approved by the USF Provost's Office October 19, 2022