FLORIDA ATLANTIC UNIVERSITY
THE DOROTHY F. SCHMIDT COLLEGE OF ARTS AND LETTERS
DEPARTMENT OF THEATRE AND DANCE

I. CRITERIA FOR ANNUAL EVALUATION OF FACULTY

Revised: December 2, 2010
Approved by Provost – March 2011

As per UFF BOT collective bargaining agreement, the annual performance evaluation shall be based upon assigned duties, and shall carefully consider the nature of the assignments.

Toward the conclusion of the Spring term, and in accordance with guidelines provided by the Provost, every faculty member is required to submit a written Annual Faculty Report (AFR) to the Chair, detailing his or her academic activities during the preceding academic year. The AFR is the primary instrument for evaluating faculty performance in the categories of teaching, research/creative activity and service. The AFR instrument provides:

- An efficient means of assembling documentation necessary for tenure, promotion, and reappointment.
- An efficient means of analyzing documentation necessary for tenure, promotion, and reappointment.
- An efficient means of evaluating information for merit salary increases;
- An efficient document for providing feedback to faculty members regarding their ongoing performance.

Along with the AFR, each faculty member provides a personal assessment page that summarizes and rates his or her own achievements in the categories of teaching, research/creative activity and service. The chair reviews each faculty member’s AFR document, and self evaluation, and writes a narrative describing and discussing the faculty member’s progress on his or her goals for the previous year and the performance of the faculty member in the areas of teaching, research/creative activity, and service during the period under review, in each case. The progress and performance narrative should also include any evidence of international and intercultural expertise or experience. The department chair rates the faculty member’s performance and signs the Annual Faculty Review Form. The chair presents the Annual Review Form to the faculty member, who reviews and signs it. The faculty member’s signature indicates that he or she has read the entire Annual Review Form, but the signature does not necessarily imply agreement with the progress and performance narrative, performance evaluation, or other contents.

Any revisions of the recommendations are made through discussion between the chair and faculty before the materials are submitted to the dean. The faculty member may prepare a written response to the AFR form. This response should be copied to the department chair, and the
department chair shall include it in the materials. The AFR documents are forwarded for approval to the Office of the Dean of the College of Arts and Letters, who reviews and signs them.

Faculty members are evaluated and rated on performance in all three categories. The rating method is as follows: Excellent, Above Satisfactory, Satisfactory and Below Satisfactory. An overall annual evaluation rating is determined based on the above rating scale.

A. PROCEDURES FOR THEATRE AND DANCE FACULTY ANNUAL EVALUATION

1. AREAS OF EVALUATION

There are three areas of evaluation:

   Teaching effectiveness,
   Research and creative activity, and
   Services.

2. WEIGHTING

   Based on his or her assignment and in consultation with the faculty member, each area of evaluation is weighted in accordance to the following assignment value scale:

   Teaching effectiveness – 4 to 8 assignment value points
   Research and other creative activity – 1 to 6 assignment value points
   Service – 1to 6 assignment value points

   The maximum combined assignment value is 10 points.

3. RATING

   A faculty member may score from 1-4 merit points in each of the three areas of evaluation. Merit point values are: (4) excellent; (3) above satisfactory; (2) satisfactory; (1) below satisfactory.

4. SCORES

   The weighting in each area times the rating will yield the score, or stated another way, assignment value times merit value yields performance score in each area. The overall score and its descriptive meaning are as follows:

   50-45 – Excellent,
   44-40 - Above satisfactory,
39-35 – Satisfactory,
34 - Below satisfactory.

The list is not meant to enumerate all possible ways of demonstrating professional development, nor is each item listed here intended as a separate requirement for tenure and promotion.

B. TEACHING

Activities, sources of evaluation and evaluative criteria considered in assessing a faculty member’s Annual Faculty Review will include those listed below.

1. ACTIVITIES

   a. Traditional classroom and studio teaching.
   b. Master classes, workshops.
   c. Production activity - both in rehearsal and performance.
   d. Supervision of interns and graduate assistants.
   e. Membership on graduate production project, thesis and dissertation committees.
   f. Direction of independent study.
   g. Contribution to the development of new or improved programs of study.
   h. Assigned academic advisement of students.
   i. Professional enhancement activities.
   j. Coaching of students for activities within and without the department.

2. SOURCES OF EVALUATION

   a. Student evaluations (ranked within the discipline, where appropriate).
   b. Data concerning graduates & former, present and past students as documented by the applicant.
   c. Peer evaluation as specified in Department policies (see attached).
   d. Instructional materials.
   e. Awards won.

3. CRITERIA FOR EVALUATION

   a. Content expertise – knowledge of subject matter including: skills, competencies, advanced experience, education and training.
   b. Being current in the field – awareness of current trends, movements and developments in the field, including technology and methods of communication.
   c. Instructional delivery skills - ability to communicate clearly, create environments conducive to learning, and use appropriate and varied teaching methods.
d. Instructional design skills - knowledge and ability to design syllabi, with clear course objectives, with specified materials, activities, and experiences that are conducive to student learning.

e. Instructional stimulation skills – ability to stimulate critical thinking and creativity.

f. Service through Instruction - includes participation in activities such as direction of independent study projects, lectures, workshops, adjudications, GPP direction etc.

g. Course management skills - make efficient use of class time, be organized and handle classroom dynamics, interactions, and problematic situations (e.g., academic dishonesty, tardiness, injuries, conflicts etc.) appropriately.

h. Evaluation of students’ work – provide assessment procedures that are in line with course objectives, provide constructive and timely feedback on student work and ensure there is fairness in the student evaluation and grading.

i. Faculty/student relationships - display a positive and respectful attitude toward students, show interest and concern for students by being approachable and available; present an appropriate level of intellectual or creative challenges and sufficient support for student learning. Respect diversity.

j. Facilitation of student learning - maintain high academic standards, prepare students for work in the profession, facilitate student achievement, and provide opportunities for students to display or perform his or her work.

In evaluating each faculty member’s instructional effectiveness in the AER, other indicators and sources may be referenced: the instructor’s self-report and self evaluation, the availability and completeness of class syllabi, the availability of the instructor during appropriate office hours, etc.

C. RESEARCH/ CREATIVE ACTIVITY

In the discipline of Theatre, creative activity and scholarly research are interchangeable as indicators of professional growth and stature. The items below are arranged by specialty, and are the standard activities by which creative activity and research are evaluated in the discipline. It should be noted that most faculty positions within the Department of Theatre are combined specialties positions, and that persons working in such positions will be unable to reach as high a level of achievement in any single area as the person working essentially in one field for the same period of time. In evaluating the creative activity carried out in combined-specialties positions, reviewers should use criteria appropriate to each specialty in which the individual is actively engaged. The weight accorded evaluation in each area should be commensurate with the distribution of time spent working in that area.
Artistic Director / Producer

1. ACTIVITIES
   a. Professional engagement as an Artistic Director or Producer with a recognized theatre or production company at a local, regional or national level.
   b. Artistic direction of a F.A.U. Department of Theatre production or season.
   c. Artistic direction of a seasonal play festival at the local, regional or national level.
   d. Service as the Associate Artistic Director or Associate Producer in any of the three activities listed above.
   e. Scholarly activity specific to the area of specialty as outlined in Section 18 below.

2. SOURCES OF EVALUATION
   a. Reviews of work in recognized media.
   b. Reviews/evaluations from adjudicated festivals or competitions.
   c. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
   d. Evaluations by professionals in the field, solicited according to university policy.
   e. Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization.
   f. Supporting documentation and testimonial from individuals in the private/professional sector.
   g. Nominations and awards won.

3. CRITERIA
   a. All criteria pertaining to the direction of a play as listed below in section I.B.2.
   b. Demonstrated ability to devise and implement a balanced theatre season, based on some or all of the following: educational needs, cultural and social interests, financial viability, audience development.
   c. Demonstrated ability to guide and communicate effectively with directors, technical personnel, designers, public relations and marketing personnel, and other members of the production team.
   d. Demonstrated ability, if needed to effectively hire all personnel required to implement a production program.
   e. Demonstrated ability to determine budgets and work effectively within them.
   f. Successful engagement in fundraising and image development with all that such entails: serving as an effective spokesperson, ability to develop season proposals, advertising and public relations copy, etc.
1. ACTIVITIES

   a. Professional engagement as a director with a recognized theatre or production company at local, regional or national level.
   b. Directing an F.A.U. Department of Theatre production.
   c. Active participation as an adjudicator of play festivals or competitions at the local, regional or national level.
   d. Active participation as a director at a play festival or competition at the local, regional or national level.
   e. Service as a consultant to external organization.
   f. Scholarly activity specific to the area of specialty as outlined in section 18 below.

2. SOURCES OF EVALUATION

   a. Reviews of work in recognized media.
   b. Reviews/evaluations from adjudicated festivals or competitions.
   c. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
   d. Evaluation by professionals in the field, solicited according to university policy.
   e. Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization.
   f. Supporting documentation and testimonial from individuals in the private/professional sector.
   g. Nominations and awards won.

3. CRITERIA

   a. Demonstrated ability to use directing tools such as: composition, picturization, rhythm, blocking, etc. in the task of communicating the play clearly to the audience.
   b. Demonstrated ability to communicate effectively with actors, designers, and other members of the production team, many or all of whom may be relatively unskilled students, under pressure.
   c. Demonstrated ability to guide the production team to a cohesive production of the play that is in line with the playwright’s intent and/or the director’s own conceptualization.
   d. Demonstrated ability to guide actors to performances that support the play and the director’s conceptualization.
   e. Knowledge of dramatic literature, including historic genres, and strong competence in the textual analysis of scripts.
1. ACTIVITIES

   a. Professional engagement as a performer with a recognized theatre or production company at local, regional, or national level.
   b. Engagement as a Guest Artist in an F.A.U. Department of Theatre production.
   c. Development and performance of an original one person show.
   d. Television, film or radio performance.
   e. Active participation as an adjudicator of acting competition at local, state or national level.
   f. Coaching of actors for F.A.U. Department of Theatre productions.
   g. Coaching of actors in the private/professional sector.
   h. Service as a consultant to external organization.
   i. Scholarly activity specific to the area of specialty as outlined in section 1.

2. SOURCES OF EVALUATION

   a. Reviews of work in recognized media.
   b. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
   c. Evaluation by professionals in the field, solicited according to university policy.
   d. Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization.
   e. Supporting documentation and testimonial from individuals in the private/professional sector.
   f. Nominations and awards won.

3. CRITERIA

   a. Achievement of the actor’s basic objective: to behave believably within the given circumstances of the scripted or improvised material
   b. Successful use of such skills as affective memory, action/objective playing, sensitive observation, active listening, and detailed character analysis in the creation of believable character.
   c. Knowledge of dramatic literature, including historical genres, and strong competence in the textual analysis of scripts.
   d. Successful use of the primary instruments of voice and body in the creation of believable character.
   e. Ability to work and collaborate with various artists and technicians, who in many cases may be relatively unskilled students, under pressure.
Voice and Speech Specialist

1. ACTIVITIES
   a. Professional engagement as a voice or dialect coach with a recognized theatre or production company at local, regional or national level.
   b. Engagement as a voice or dialect coach for an F.A.U. Department of Theatre production.
   c. Engagement as a voice or dialect coach for other educational institutions either locally or regionally.
   d. Engagement as a voice or dialect coach for an F.A.U. Department of Theatre production.
   e. Engagement as a voice or dialect coach for individual in private sector.
   f. Engagement as a voice or dialect coach in medium other than theatre.
   g. Scholarly activity specific to the area of specialty as outlined in section 18 below.

2. SOURCES OF EVALUATION
   a. Reviews of work in recognized media.
   b. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
   c. Evaluation by professionals in the field, solicited according to university policy.
   d. Repeated engagements with off-campus producing organization, as indicative of performance satisfactory to that organization.
   e. Supporting documentation and testimonial from individuals in private/professional sector.

3. CRITERIA
   a. Understanding of the various components of the voicing process such as breath, phonation, resonance, and articulation.
   b. Demonstrated diagnostic ability in determining a student’s/artist’s obstacles to successful vocal production, and the skills to help the student/artist overcome such obstacles.
   c. Demonstrated ability to create a sense of vocal ensemble in production.
   d. Thorough, demonstrable knowledge of dialects and “good speech” for the actor, and the ability to communicate this knowledge successfully to the actor.
   e. Knowledge of acoustics and voice support systems (microphones) in so far as they impact on the vocal performance of the actor.
   f. Thorough knowledge of the actor’s creative process.
   g. Knowledge of dramatic literature, including historic genres, and strong competence in the textual analysis of scripts.
   h. Ability to collaborate and work with various artists and technicians, who in most cases are relatively unskilled students, under pressure.
Stage and Movement Specialist

1. ACTIVITIES

   a. Professional engagement as a movement coach with a recognized theatre or production company at the local, regional or national level.
   b. Engagement as a movement coach for an F.A.U. Department of Theatre production.
   c. Engagement as a movement coach or guest artist for other educational institutions either locally, regionally, or nationally.
   d. Engagement as a movement coach in a medium other than theatre.
   e. Service as a consultant to external organization.
   f. Other scholarly activity specific to the area as outlined in section 18 below.

2. SOURCES OF EVALUATION

   a. Reviews of work in recognized media.
   b. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
   c. Evaluation by professionals in the field, solicited according to university policy.
   d. Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization.
   e. Supporting documentation and testimonial from individuals in the private/professional sector.
   f. Nominations and awards won.

3. CRITERIA

   a. Demonstrated ability to communicate with actors in developing movement tools which assist them in ridding themselves of limiting movement habits.
   b. Demonstrated ability to communicate with actors in developing movement tools which assist in developing character movement.
   c. Demonstrated ability to communicate with director and actors in developing character movement appropriate to a given production.
   d. Knowledge of movement tools and exercises that assist in developing the above, including one of the major movement methods, i.e. Feldenkrais, Alexander, Laban, Suzuki, etc.
   e. Knowledge of period movement styles.
   f. Ability to work and collaborate with various artists and technicians, many or all of whom may be relatively unskilled students, under pressure.
Choreographer

(DISCIPLINE: DANCE. NOTE: Dance specialties, in addition to Choreography, include but are not limited to performing as a dancer, coaching, pedagogy, somatics, notation, history, criticism, dance science dance technology, etc.)

1. ACTIVITIES

a. Engagement as a choreographer for F.A.U. Department of Theatre production.
b. Engagement as a choreographer for any other F.A.U. entity or function.
c. Engagement as a choreographer for any producer outside of F.A.U. at the local, state, national or international levels.
d. Adjudicator for local, state, regional, national or international organizations or functions.
e. Service as a consultant to external organizations.
f. Other scholarly activity specific to the area as outlined in Section 18 below.

2. SOURCES OF EVALUATION

a. Peer review (in department) and colleagues (in the college or university or other universities).
b. Critical review.
c. Student evaluation (present and former).
d. Awards and other types of recognition not already mentioned.

3. CRITERIA

a. Use of established choreographic tools such as space, time, force, etc.
b. Coherence of form and content.
c. Use of established choreographic sources such as accompaniment, traditional steps and gestures, spectacular feats, emotion, mood, etc.
d. Appropriateness of work to specific situations choreography for the skilled and unskilled.
e. Choreography for musical theatre, drama, opera, music concerts, dance concerts, lecture demonstrations, master classes, etc.
f. Use of traditional applicable choreographic criteria such as: creativeness, communicativeness, independence, clarity of form, transition, sequence, climax, proportion, balance, harmony, unity, variety, repetition, contrast, etc.
g. Other criteria as appropriate to the task.
Writer for Stage or Screen

1. ACTIVITIES
   a. Authorship of scripts including: one-act plays, full-length plays, short films, feature-length films, documentaries, etc.
   b. Staged readings of script.
   c. University productions of scripts for plays.
   d. Professional productions of scripts for plays.
   e. Actual production of scripts for the screen, with national or international exhibition.
   f. Network television screenings of produced material.
   g. PBS television screenings of produced material.
   h. Other scholarly activity specific to the area as listed in section 18 below.

2. SOURCES OF EVALUATION
   a. Reviews in recognized media.
   b. Adjudication of scripted material in contests.
   c. Peer evaluation (in department) and colleagues (in the college or university or other universities).
   d. Grants and awards won.
   e. Evaluations by professionals in the field, solicited according to University policy.
   f. Supporting documentation from individuals in the private/professional sector.

3. CRITERIA
   a. Demonstrated ability to conduct historical, social and literary research.
   b. Demonstrated ability in the creation of dramatic stories, situations, and characters.
   c. Ability to create believable dialogue to be spoken by performers on stage and screen.
   d. Thorough knowledge and skills in dramaturgy.
   e. Knowledge of genres and different types of plays and films.
   f. Demonstrated ability to write dramatic narrative for screen.
   g. Knowledge of dramatic literature, history and theory.
   h. Excellent command of language.
Specialist in History, Criticism, Literature

1. ACTIVITIES

   a. Demonstrated success in at least five of the scholarly activities listed in section 18.
   b. Research historical, social and political background for dramatic texts.
   c. Research performance history of dramatic texts.
   d. Provide dramaturgical advice and guidance in text interpretation for productions by the following:
      1. FAU Department of Theatre and Dance.
      2. Other educational institutions.
      3. Recognized professional producing organization.
   e. Public lectures on dramatic texts for stage and screen.

2. SOURCES OF EVALUATION

   a. Reviews of work in recognized media.
   b. Reviews/evaluations from adjudicated panels and conferences
   c. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
   d. Evaluation by professionals in the field, solicited according to University policy.
   e. Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization.
   f. Supporting documentation and testimonial from individuals in the private/professional sector.
   g. Nominations and awards won.

3. CRITERIA

   a. Demonstrated ability to conduct and organize scholarly research.
   b. Evidence of thorough knowledge of the elements of dramatic literature and history of stage production, including acting, design and architecture.
   c. Evidence of a thorough understanding of the principles of dramaturgical analysis.
   d. Evidence of a thorough understanding of aesthetics and ability to make sound aesthetic judgments.
   e. Evidence of a competent knowledge of fine arts, including music and visual arts.
   f. Demonstrated ability to effectively communicate facts and theories in publications and public lectures.
Specialist in Arts Management

1. ACTIVITIES
   a. Demonstration of skills to solve production problems appropriate to the theatre operation.
   b. Administrative skills and abilities in scheduling time, personnel, financial and other resources.
   c. Administrative skills in managing personnel.
   d. Scholarly activity specific to the area as outlined in section 18 below.

2. SOURCES OF EVALUATION
   a. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
   b. Evaluation by professionals in the field, solicited according to University policy.
   c. Supporting documentation and testimonials from individuals in the private/professional sector.

3. CRITERIA
   a. Understanding of the creative processes and problem-solving methodologies in other fields of theater production including acting directing, scenic design, lighting design, costume design, sound design, and technical production.
   b. Knowledge of dramatic literature, including historic genres, and competence in textual analysis of scripts.
   c. Knowledge of history of theatrical production.
   d. Knowledge of economic, social and popular history as providing insights into consumer desires and needs.
   e. Awareness of legal responsibilities and liabilities of theatrical production studios and stage operations.
   f. Strong capabilities in oral and written communication and especially strong interpersonal skills, which increase the credibility of decisions and the sense of fairness in conflict resolution.
   g. Ability to set priorities, establish goals, and determine the resources needed to meet them.
   h. Strong understanding of the time and personnel required for various production activities and the related scheduling requirements and limitations.
   i. Ability to control expenses for materials and labor for production areas of the budget, including use of student and volunteer time.
   j. Knowledge of the practical realities of mounting productions needed in preparation of adequate budgets and production schedules.
k. Knowledge of the methods of promotion in the performing arts particularly as it applies to current practice in theatre organizations.
l. Knowledge of methods of locating and arranging funding for theatre organizations including grant writing.

Stage Manager

1. ACTIVITIES
   a. Professional engagement as a stage manager with a recognized theatre or production company at a local, regional, or national level.
   b. Engagement as a guest artist for an F.A.U. Department of Theatre production.
   c. Engagement as a stage manager for other educational institutions either locally or regionally.
   d. Other scholarly activity specific to the area of specialty as outlined in section 18 below.

2. SOURCES OF EVALUATION
   a. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
   b. Evaluation by professionals in the field, solicited according to University policy.
   c. Supporting documentation and testimonials from individuals in the private/professional sector.

3. CRITERIA
   a. Understanding of the creative processes and problem-solving methodologies in other fields of theater production including acting, directing, scenic design, lighting design, costume design, sound design, and technical production.
   b. Knowledge of dramatic literature, including historic genres, and competence in textual analysis of scripts.
   c. Knowledge of history of theatrical production.
   d. Awareness of legal responsibilities and liabilities of theatrical production studios and stage operations.
   e. Strong capabilities in oral and written communication and organizational skills.
   f. Ability to set priorities, establish goals, and determine the resources needed to meet them.
   g. Knowledge of the practical realities of mounting productions for the theatre.
Scenic Designer

1. ACTIVITIES
   a. Professional engagement as a scenic designer with a recognized theatre or production company at a local, regional, or national level.
   b. Engagement as a scenic designer for an F.A.U. Department of Theatre production.
   c. Membership in the United Scenic Artists as a Scenic Designer.
   d. Other scholarly activity specific to the area of specialty as outlined in section 18 below.

2. SOURCES OF EVALUATION
   a. Reviews of work in recognized media.
   b. Reviews, adjudications in regional or national festivals.
   c. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
   d. Evaluations by professionals in the field, solicited according to University policy.
   e. Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization.
   f. Supporting documentation and testimonials from individuals in the private/professional sector.
   g. Inclusion in design exhibits.
   h. Portfolio review as a scenic designer by the United Scenic Artists
   i. Nominations and awards won.

3. CRITERIA
   a. As outlined in the USITT Recommended Guidelines for Evaluation for Scenic Designers, appended below.

Lighting Designer

1. ACTIVITIES
   a. Professional engagement as a lighting designer with a recognized theatre or production company at a local, regional, or national level.
   b. Engagement as a lighting designer for an F.A.U. Department of Theatre production.
   c. Membership in the United Scenic Artists as a Lighting Designer.
   d. Other scholarly activity specific to the area of specialty as outlined in section 18 below.
2. SOURCES OF EVALUATION

a. Reviews of work in recognized media.
b. Reviews, adjudications in regional or national festivals.
c. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
d. Evaluations by professionals in the field, solicited according to University policy.
e. Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization.
f. Supporting documentation and testimonials from individuals in the private/professional sector.
g. Inclusion in design exhibits.
h. Portfolio review as a lighting designer by the United Scenic Artists
i. Nominations and awards won.

3. CRITERIA

As outlined in the USITT Recommended Guidelines for Evaluation for Lighting Designers, appended below.

Sound Designer

1. ACTIVITIES

a. Professional engagement as a sound designer with a recognized theatre or production company at a local, regional, or national level.
b. Engagement as a sound designer for an F.A.U. Department of Theatre production.
c. Membership in the United Scenic Artists as a Sound Designer.
d. Other scholarly activity specific to the area of specialty as outlined in section 18 below.

2. SOURCES OF EVALUATION

a. Reviews of work in recognized media.
b. Reviews, adjudications in regional or national festivals.
c. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
d. Evaluations by professionals in the field, solicited according to University policy.
e. Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization.
f. Supporting documentation and testimonials from individuals in the private/professional sector.
3. CRITERIA

a. Ability to communicate design intent.

b. Knowledge of the theory and behavior of sound.

c. Knowledge of passive acoustical theory and practice.

d. Technical knowledge of modern sound equipment both for effects and reinforcement and the ability to apply this technology to a given production.

e. Knowledge of the techniques and skills of directing as they relate to sound design.

f. Knowledge of safety codes and regulations affecting sound.

g. Basic knowledge of the use of sound as a design element in other media such as film and television.

h. Understanding of related production design areas such as scene design, costume design, makeup design and lighting design.

i. Knowledge of dramatic literature, including historic genres, and strong competence in the textual analysis of scripts.

j. Knowledge of the history of theatrical production with emphasis on the production elements of scenery, properties, lighting, sound and costumes.

k. Strong competence in the oral and written communication methods needed to secure sensitive translation of the design ideas into a theatrical reality.

l. Ability to work and collaborate with various artists and technicians, many or all of whom may be relatively unskilled students, under pressure.

m. Competence in the development and management of budgets for sound equipment and personnel.

n. Knowledge of sound personnel management and scheduling.

o. Competence in the higher level planning required in seasonal or repertory contexts.

Costume Designer

1. ACTIVITIES

a. Professional engagement as a costume designer with a recognized theatre or production company at a local, regional, or national level.

b. Engagement as a costume designer for an F.A.U. Department of Theatre production.

c. Membership in the United Scenic Artists as a Costume Designer.

e. Other scholarly activity specific to the area of specialty as outlined in section 18 below.
2. SOURCES OF EVALUATION

a. Reviews of work in recognized media.
b. Reviews, adjudications in regional or national festivals.
c. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
d. Evaluations by professionals in the field, solicited according to University policy.
e. Repeated engagements with off-campus producing organizations as indicative of performance satisfactory to that organization.
f. Supporting documentation and testimonials from individuals in the private/professional sector.
g. Inclusion in design exhibits.
h. Portfolio review as a costume designer by United Scenic Artists.
i. Nominations and awards won.

3. CRITERIA

As outlined in the USITT Recommended Guidelines for Evaluation for Costume Designers, appended below.

Technical Director

1. ACTIVITIES

a. Demonstration of skills as a theatre artisan through finished examples of carpentry, metalwork, plastic, electrical devices, electronic and computer control.
b. Demonstration of skills to solve production problems appropriate to the design.
c. Administrative skills and abilities in scheduling time, personnel, financial and other resources.
d. Administrative skills in managing personnel.
e. Scholarly activity specific to the area of specialty as outlined in section 8 below.

2. EVALUATIVE TOOLS

a. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
b. Evaluation by professionals in the field, solicited according to University policy.
c. Supporting documentation and testimonials from individuals in the private/professional sector.
3. CRITERIA

As outlined in the USITT Recommended Guidelines for Evaluation of Technical Directors, appended below.

Costumer

1. ACTIVITIES

a. Demonstration of skills as a theatre artisan through finished examples of costume construction.
b. Demonstration of skills to solve production problems appropriate to the design.
c. Administrative skills and abilities in scheduling time, personnel, financial and other resources.
d. Administrative skills in managing personnel.
e. Scholarly activity specific to the area of specialty as outlined in section 18 below.

2. EVALUATIVE TOOLS

a. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
b. Evaluation by professionals in the field, solicited according to University policy.
c. Supporting documentation and testimonials from individuals in the private/professional sector.

3. CRITERIA

As outlined in the USITT Recommended Guidelines for the Evaluation of Costumers, appended below.

Director of Technical Production

1. ACTIVITIES

a. Demonstration of skills to solve production problems appropriate to the design.
b. Administrative skills and abilities in scheduling time, personnel, financial and other resources.
c. Administrative skills in managing personnel.
d. Scholarly activity specific to the area of specialty as outlined in section 18.
2. SOURCES OF EVALUATION
   a. Evaluations by peers (in department) and colleagues (in the college or university or other universities).
   b. Evaluation by professionals in the field, solicited according to University policy.
   c. Supporting documentation and testimonials from individuals in the private/professional sector.

3. CRITERIA
   As outlined in the USITT Recommended Guidelines for the Evaluation of Directors of Technical Production, appended below.

All individuals engaging in any of the above-listed areas of specialty may also conduct research, or other scholarly activity, and be evaluated on such activity.

1. ACTIVITIES
   a. Authorship of books or monographs.
   b. Authorship of articles in professional journals and trade magazines.
   c. Editorship of books and special collections.
   d. Presentation of papers before professional organizations.
   e. Other appearances on programs of professional organizations.
   f. Presentation and organization of professional seminars, workshops, or master classes.
   g. Applications for research grants.
   h. Editorship of professional journal.
   i. Member of journal editorial board.
   j. Reviewing of books.

2. SOURCES OF EVALUATION
   a. Reviews of any of the above in recognized media.
   b. Evaluations from adjudicators of professional organization activities.
   c. Successful administration of grant awards.
   d. Supporting documentation from professional peers, colleagues.

3. CRITERIA
   a. Professional status or prestige of publisher.
   b. Professional status or prestige of host.
   c. Nominations, awards and other types of professional recognition.
C. SERVICE

Research and Creative Activity encompasses a wide range of publication such as: books, journal, magazine or web article, critical reviews, monographs, etc. It may also include documentation of participation in a variety of forms of presentations including exhibits, displays or public performances, which may feature the artistry and the craft of acting, dance, direction, choreography, the design of lighting, sound, costume and scenery for the theatre, technical direction, musical direction, etc. Also appropriate are invited/contributed presentations; invited/contributed papers; patents granted; investigations of educationally and theatrically relevant problems etc. Examples are serving on departmental, school or university committees and/or the faculty senate; chairing any committee; sponsoring student activities/groups.

Professional service involves activities in professional organizations (holding office or serving on committees or boards); consultant to organizations, corporations and/or universities. A letter from the organization leadership or committee chair acknowledging contributions is required.

Community service includes participating in local, state or national activities and organizations; applying academic expertise to local, state or national community without pay or profit. A letter from organization leadership acknowledging contributions is also required. Service within the Department, College, University and the profession is expected over the entire period of one’s career, with the expectation that assigned service will be commensurate with one’s rank.

1. ACTIVITIES

a. Office held in professional association.
b. Member of professional association committee.
c. Chairing a University or College committee.
d. Member of a university or college committee.
e. Acting as an advisor to a student organization.
f. Serving as a chairperson of a department, as a director of a departmental program, or in any other administrative capacity within the department.
g. Service on committees within the department.
h. Active recruitment of students, including visitations to secondary schools, participation in professional conferences for purposes of recruiting, and any arranged admissions auditions.
i. Preparation of students within the department for auditions outside the university.
j. Service to public schools or other educational institutions.
k. Participation in local, state, regional or national theatre service organizations.
l. Service as a consultant to outside organization.
m. Media interviews in support of the department, college or university
n. Audience development.
o. Fundraising.
2. SOURCES OF EVALUATION
   a. Members of the committee and/or appropriate administrator.
   b. Recipients of the service.

3. CRITERIA
   a. Appropriate evaluation tool to measure degree of success (i.e.; effectiveness, demonstrable leadership, conscientiousness, ability to conceive and carry out significant projects) as solicited according to university policy.
   b. Nominations, awards or other forms of recognition.