I. CRITERIA FOR EVALUATING FACULTY FOR TENURE AND PROMOTION

Revised: December 4, 2010
Approved by Provost – March 2011

General:

In accordance with the Provost’s Guidelines for Appointment, Promotion and Tenure of Faculty, “Tenure shall be considered during the sixth year of continuous service unless the candidate’s letter of offer contains prior service credit.”

The Department of Theatre and Dance clearly defines the tasks, activities and goals of the academic unit and delineates all areas of shared responsibility. In the areas of Instruction, Research, Creative Activity, and Service, the candidate is made aware of his or her particular role within the unit. The candidate must exhibit the ability and willingness to engage in the sharing of academic, service and administrative tasks and “maintain high standards of professional integrity.” The candidate’s professional abilities and interaction with colleagues must also be observed and deemed compatible with the department’s mission and its long-term goals. The chair acts as each candidate’s primary mentor in instructing the candidate as to the procedures necessary to meet promotion and tenure criteria. In Compliance with the Provost’s Guidelines for Appointment, Promotion and Tenure of Faculty:

The Chair is responsible for directing each new faculty member to the following: a copy of these Guidelines; the Principles for Creating Criteria and Standards; the department/school or college statement that includes criteria for annual evaluation, promotion and tenure and third year review procedures; the most recent requirements for tenure and promotion files issued by the Office of the Provost and Chief Academic Officer; and any existing departmental/school and college personnel policies. Many of these materials are posted on the website of the Provost, the College, and/or at the department/school.

The Chair offers advice and feedback on a frequent or regular basis during each term of the candidate’s service. Annual performance evaluations are conducted with the goal of providing relevant information and data useful to assess the candidate’s progress in the promotion and/or tenure process. Annual evaluations of untenured faculty include a separate component that fairly appraises the faculty member's progress towards tenure.

Procedures:

All tenure-line Departmental faculty are eligible to vote on tenure-line appointments, while only tenured members are eligible to vote on tenure related decisions. Only Full and Associate
Professors are eligible to vote on promotions to the rank of Associate Professor, and only Full professors can vote on promotions to the rank of Full and Associate Professor.

Candidates seeking tenure and/or promotion must apply through the Chair. In consultation with the tenured faculty, the Chair compiles a list of potential referees who are experts in the field of the candidate’s discipline, specifically in his/her particular area of specialization. The list of potential referees should include accomplished Professors who serve as faculty members of Theatre and or Dance departments or schools at nationally recognized institutions or programs and recognized figures in the candidate’s field, including professional artists, critics, authors etc. The list must be available for review by the candidate by March 1 in the spring of the candidate’s fifth year. The candidate is asked to review the list and examine it for any potential conflicts of interest. The candidate’s former colleagues, teachers, friends and collaborators should not be invited to serve as external reviewers.

The Chair will then solicit a letter, from a minimum of three external referees, requesting an assessment of the candidate’s competence, talent and quality of work. The assessment may be performed from the candidate’s portfolio, by witnessing a live performance, by viewing on-line film or other media or a combination of the above. Letters received must bear the referee’s original signature. The Chair will give the letters to the candidate as soon as they are received. All letters received will be included in the portfolio.

After reviewing the statement of the College Promotion and Tenure Committee posted on the College’s website page and following the Provost’s most recent memorandum on Promotion and Tenure as well as the college’s Promotion and Tenure Guidelines in every detail, the candidate must prepare two copies of the complete portfolio and one copy of the Supplemental Portfolio or Record of Creative Work and submit them to the Chair. The three major divisions of the portfolio reflect the candidate’s faculty assignments in teaching, research, and service.

The Chair makes the portfolios available for review by the Departmental faculty who are eligible to vote. The voting faculty must check out the candidate’s portfolio and return it to the Chair’s office after reviewing it.

Once the voting faculty has reviewed the candidate’s dossier, the Chair calls an ad hoc meeting to discuss the candidate’s application. Only the voting faculty may attend this meeting. After full discussion and deliberations, the Chair calls for a vote but does not vote in this stage of the process. The vote is made by a confidential ballot. Eligible faculty who cannot attend this meeting physically, but have participated in the discussion in real-time through remote electronic means, and who have reviewed the candidate’s portfolios, may file an absentee vote through fax, e-mail or telephone call to the Departmental Secretary. Voting members who cannot participate in the deliberations should write a letter to the Chair explaining the reason for their absence. Absentee ballots are included in the final total if they are received within one half hour of the vote. Voters who chose to abstain should write a letter to the Chair explaining their reasons.

The Chair writes a letter to the Dean of the College, summarizing the discussion of teaching, research/creative accomplishments, service and collegiality and reports on the result of the faculty vote. The Chair’s letter makes a recommendation to the Dean relative to the candidate’s qualifications and readiness for promotion and tenure.
The Departmental representative to the College Promotion and Tenure Committee also writes a letter summarizing the discussion of the candidate’s teaching, research/creative achievements, service and collegiality.

[NOTE: THE LANGUAGE USED IN THE FOLLOWING PORTION OF THIS DOCUMENT WAS TAKEN DIRECTLY FROM THE UNIVERSITY PROVOST’S GUIDELINES FOR PROMOTION AND TENURE]

II. STANDARDS FOR APPOINTMENT TO THE RANKS OF ASSISTANT PROFESSOR, ASSOCIATE PROFESSOR AND PROFESSOR ARE AS FOLLOWS:

A. Assistant Professor

1. Promise of continued growth as a teacher as evidenced by criteria set forth in Section I.A.
2. Promise of independent and/or collaborative creative work/research supported by public performance or publication and evaluated according to criteria set forth in Section I.B.
3. Promise of substantive contributions in the area of service as evidenced by criteria set forth in Section I.C.
4. The appropriate terminal degree for area of specialty or, where appropriate, the equivalent based on professional experience.

B. Associate Professor

1. Acknowledged record of success in classroom teaching as evidenced by criteria assessed by the evaluators set forth in Section I.A.
2. Focused program of independent and/or collaborative creative work/research, supported by substantial performance or publications and evaluated as successful according to criteria assessed by the evaluators set forth in Section I.B. The record should be sufficient to predict, with a high degree of confidence, continuing productivity in creative work/research throughout the individual’s career.
3. Substantive contributions in the area of service as evidenced by criteria assessed by the evaluators set forth in Section I.C.
C. Professor

1. Acknowledged record of success in classroom teaching, as evidenced by criteria set forth in Section I.A.

2. Established record of productive creative work/research of significant magnitude within the professional arts community, supported by a record of substantial performances or publications. This record shall demonstrate significant additional achievement beyond that demonstrated at the time of promotion to Associate Professor and should predict continuing high productivity in creative work/research throughout the individual’s career.

3. Substantive contributions in the area of service which are of a broader and more significant character than those provided at the time of promotion to Associate Professor.

4. While distinction must be demonstrated in at least one of the above dimensions of the faculty role, the candidate must demonstrate commitment and competency in the others.

III. PROMOTION

Progress in rank is based on a cumulative pattern of accomplishments and, generally speaking, on increased variability concerning accomplishments in teaching, research and/or creative activity, and service, but in accordance with assignments. The material below is in addition to that already provided.

A. PROMOTION FROM ASSISTANT TO ASSOCIATE PROFESSOR

1. SOURCES OF EVALUATION
   a. Self assessment.
   b. Administrative assessment.
   c. The Annual Performance Evaluation(s).
   d. Instructional materials.
   e. Minimum of two letters from referees outside of this university preferably from people of reputation, solicited in accordance with university policy.
   f. Tenure and promotion appraisals (if the candidate chooses) and any response by the candidate.
   g. Department vote.

2. CRITERIA
   a. Has met standards for rank of Associate Professor (See Section II.B.).
b. Has clearly demonstrated commitment and ability for excellence in teaching (as demonstrated through a pattern of a majority of annual evaluations as excellence), as well as a pattern of annual evaluations reflecting excellence in either research and/or creative activity, or service as relevant to the assignment and as evidenced by successful fulfillment of criteria set forth in Section I.A.-C.

c. Successful response to the relevant items in the review process (i.e.; third year review, annual evaluations, annual appraisal of progress toward tenure).

B. PROMOTION FROM ASSOCIATE PROFESSOR TO PROFESSOR

1. SOURCES OF EVALUATION

As outlined above in Section III.A.

2. CRITERIA

a. Has met standards for rank of Professor.
b. Has demonstrated achievement and distinction through a majority of annual evaluations reflecting excellence over the entire career and beyond that since appointment to Associate Professor, as relevant to the assignment and as evidenced by successful fulfillment of criteria set forth in Section I.A.-C.

IV. STANDARDS GOVERNING TENURE

A. STANDARDS FOR UNTENURED ASSISTANT PROFESSORS

1. ACTIVITIES

Refer to Section I.

2. SOURCES OF EVALUATION

a. Refer to Section III.A.
b. A record of tenure at other universities (where appropriate)

3. CRITERIA

a. Must apply and meet criteria for rank of Associate Professor (See Section II.B. NOTE: In some cases, the candidate may have a record that warrants promotion but the university may need more time to assess her/his likelihood of continuing contributions.)
b. Likelihood that the candidate will make continuing and valuable contributions to the institution and discipline.
c. Results of vote, by secret ballot, of the tenured faculty of the department.
d. Data from the Annual Performance Evaluations.

B. STANDARDS FOR UNTENURED ASSOCIATE PROFESSORS AND PROFESSORS

1. ACTIVITIES

Refer to Section I.

2. SOURCES OF EVALUATION

a. Refer to Section III A.
b. A record of tenure at other universities (where appropriate)

3. CRITERIA

a. The candidate is to have demonstrated the ability to continue and extend his/her contributions to the university consistent with her/his assignment.

b. The candidate must meet criteria for rank of Associate Professor or Professor (See Section II.)
c. Results of vote, by secret ballot, of the tenured faculty of the department.
d. Data from Annual Performance Evaluations.

C. STANDARDS FOR GRANTING OF TENURE UPON HIRING

Occasionally, tenure may be recommended upon hire. In such cases, the recommendation will be based on agreement that the candidate has provided strong evidence that she or he has met requirements for rank of Associate Professor or Professor and is likely to continue to do high-quality work at Florida Atlantic University. The Provost must consult with the faculty prior to making a final recommendation.

1. ACTIVITIES

Refer to Section I.

2. SOURCES OF EVALUATION

a. Refer to Sections I and III
b. Record of tenure at other universities (where appropriate)
3. **CRITERIA**

Results of vote, by secret ballot, of the tenured faculty of the department.

Activities, sources of evaluation and evaluative criteria which will be considered in assessing a faculty member for tenure and promotion may include those listed below. These criteria recognize three broad areas of academic activity: teaching, instructional activity, research and other creative activity in the relevant discipline and service.

The below 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.

A. **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.
   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.
i. 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.
j. 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.
k. 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.
l. 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.

B. 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 1.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.

**Director**

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.

Actor

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 field.
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.
Successful use of the primary instruments of voice and body in the creation of believable character.

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 individual in private sector.
e. Engagement as a voice or dialect coach in medium other than theatre.
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. 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 and
   Dance 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 departmental peers 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.
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.
   g. Inclusion in design exhibits.
   h. Portfolio review as a sound designer by the United Scenic Artists.
   i. Nominations and awards won.

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 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 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.