

**Florida State University**

**School of Theatre**

**Bylaws**

**Revised and approved as of 2013**

## **BYLAWS OF THE SCHOOL OF THEATRE**

### **1. Preamble**

The School of Theatre Bylaws shall outline the general operations of the School.

### **2. Governance**

The governance of the School of Theatre is as follows:

- 2.1. The Dean of the College of Visual Arts, Theatre and Dance  
Ultimate authority and responsibility for all School of Theatre issues rest with the Dean or his/her designated alternate.
- 2.2. The Executive Director  
The Executive Director of the School of Theatre has authority for the academic, administrative and artistic oversight of the School of Theatre. Authority for production, budgetary and operations issues lie with the Executive Director, who reports to the Dean.
- 2.3. The Associate Dean for Academic and Student Services  
Responsibility for oversight of academic and student issues lies with the Associate Dean for Academic and Student Services, who reports to the Executive Director. The Associate Dean for Academic and Student Services, in concert with the faculty, oversees curricular matters and processes and program development.
- 2.4. The Director of the FSU/Asolo Conservatory for Actor Training  
Responsibility for curricular, budget, operational and production issues for the FSU/Asolo Conservatory lies with the Director of the Conservatory, who reports to the Executive Director of the School of Theatre. The Director represents the Conservatory to the School of Theatre administration.

### **3. Administration**

- 3.1. Administrative/Operations Council
  - 3.1.1. Jurisdiction: The Administrative/Operations Council is responsible for developing, administering, and evaluating the operating policies and procedures of the School of Theatre within the regulations set forth by the State of Florida, The State Board of Education, The Florida State University Board of Trustees and Florida State University. Such policies and procedures include, but

are not limited to budgets, staff recruitment, planning, scheduling, marketing/public relations, special projects and fundraising.

- 3.1.2. Membership: The Administrative/Operations Council is comprised of the Executive Director of the School of Theatre, the Associate Dean, the Director of Marketing and Communication, the Community Engagement Manager, the Director of Production Services, the Coordinator of Finance & Auxiliary Services, the Fine Arts Ticket Office Director and the Marketing Manager.
- 3.1.3. Chair: The Executive Director shall serve as the chair of the Administrative/Operations Council.
- 3.1.4. Meetings: The Administrative/Operations Council will meet weekly during the academic year. Members will develop a summer meeting schedule.
- 3.1.5. Reporting: The Executive Director of the School of Theatre will report monthly to the Area Heads. Area Heads will be responsible for the dissemination of said information to their respective areas.
- 3.1.6. Documentation: The Administrative/Operations Council will publish an annotated agenda from its meetings within three working days. Said documents from the Council will be maintained in the School of Theatre Office and posted in a secure area on the School of Theatre Intranet.

## 3.2 Faculty Council

- 3.2.1. Jurisdiction: The Faculty Council is responsible for developing and evaluating policies and procedures of the School of Theatre in regards to curricular and program development. The Council will operate within the regulations set forth by the State of Florida, the Board of Education, the Florida State University Board of Trustees, the BOT-UFF Collective Bargaining Agreement and Florida State University.
- 3.2.2. Membership: Each area shall be represented by two members, one of whom is to be the Area Head; the second member will be selected from within the area for a one year term. The Executive Director and Associate Dean shall be an ex-officio member.
- 3.2.3. Chair: The Faculty of the School of Theatre will elect the Chair from the six members of the Faculty Council. In the event of a tie, the issue will be brought back to the faculty for a vote. The Chair will prepare the agenda and preside over general faculty meetings.

- 3.2.4. Meetings: The Chair of the Faculty Council will schedule monthly meetings during the academic year.
- 3.2.5. Documentation: The Faculty Council will elect or appoint a Recording Secretary who will generate and publish an annotated agenda of all meetings within five working days. Said agenda for the Council will be maintained in the School of Theatre Office and posted in a secure area on the School of Theatre Intranet.

### 3.3 Staff Council

- 3.3.1. Jurisdiction: The Staff Council is the representative body of the School of Theatre staff, and reports to the Executive Director of the School of Theatre.
- 3.3.2. Membership: The Staff Council will consist of the Chair (see section 3.3.3), two representatives from the Production Staff and two representatives from the Administrative Staff. Council members are elected by all members of the staff. Representatives will serve a one-year term. They may serve an unlimited number of terms, but no more than two consecutive terms, unless elected Chair. The Chair may not serve two consecutive terms as chair.
- 3.3.3. Chair: At the annual staff retreat, the entire staff in the School of Theatre will elect the Chair of the Staff Council from the previous year's Council. The Chair or designated representative will serve on the School's Administrative/Operations Council.
- 3.3.4. Meetings: The Staff Council will meet at least once each semester. The Staff Council Chair, The Executive Director of the School of Theatre, or three members of the staff may call meetings.
- 3.3.5. Documentation: The Staff Council will generate and publish an annotated agenda from all meetings within five working days. Said agenda for the Staff Council will be maintained in the School of Theatre Office and posted in a secure area on the School of Theatre Intranet.

### 3.4 Student Advisory Committee

- 3.4.1. Jurisdiction: The Student Advisory Committee will provide an opportunity and avenue for student input on productions, policies and academic issues.-The Student Advisory Committee will report to the Executive Director of the School of Theatre and/or a designated representative.
- 3.4.2. Membership: Membership of the Student Advisory Committee shall consist of three elected representatives from each area

(performance; design/ production/management; theatre studies). The Office of Academic and Student Services shall coordinate the election process. The Director of Student Services, the Associate Dean for Academic and Student Services and the Executive Director of the School of Theatre serve as ex-officio members of the group.

- 3.4.3. Officers: The Chair of the Student Advisory Committee shall be elected by the Council at the first meeting after the previous chair has vacated the position. The following officer positions shall be filled from the elected members of the Committee: Vice Chair, Treasurer and Secretary.
- 3.4.4. Meetings: Scheduled meetings of the Student Advisory Committee will be held at least twice a semester. Additional meetings can be called by the Executive Director of the School of Theatre, the Associate Dean or by three members of the Committee.
- 3.4.5. Documentation: The Secretary of the Student Advisory Committee will generate and publish an annotated agenda from its meetings within five working days. Said agendas for the Student Council will be maintained in the School of Theatre Office, Office of Academic and Student Services and posted in a secure area on the School of Theatre Intranet.

#### **4. Organization of the Faculty**

##### 4.1. Membership and Jurisdiction

- 4.1.1. Jurisdiction: The Faculty makes recommendations to the Executive Director of the School of Theatre regarding policy matters, including curricular issues, through the Faculty Council.
- 4.1.2. Promotion and Tenure Committee: The Faculty will elect from its membership the representatives to the School of Theatre Promotion and Tenure Committee in accordance with these Bylaws.
- 4.1.3. Faculty Senate: The Faculty will elect representatives at-large to the Faculty Senate as specified by the rules of the Faculty Senate and the College of Visual Arts, Theatre and Dance. The College of Visual Arts, Theatre and Dance is entitled to seven representatives and an alternate to the Faculty Senate.
- 4.1.4. Membership: All individuals teaching full-time in the School of Theatre are designated members of the faculty.

4.1.5. Voting Status: Voting members of the School of Theatre Faculty are all full-time or equivalent faculty, holding academic rank. Visiting faculty, regardless of funding source, are ex-officio members of the faculty.

#### 4.2. Meetings

4.2.1. Meeting Schedule: Meetings of the School of Theatre Faculty will be held monthly during the academic year. Additional meetings may be called at the request of the Dean, the Executive Director, the Chair of the Faculty Council, or at the request of three voting faculty members. The first meeting of the academic year will be the Fall Retreat.

4.2.2. Presiding Officer: The Chair of the Faculty Council will preside at all Faculty Meetings.

4.2.3. Documentation: The Recording Secretary elected by the faculty will generate and publish an annotated agenda for all meetings within five working days. Said agenda for the Faculty Meeting will be maintained in the School of Theatre Office and posted in a secure area on the School of Theatre Intranet.

#### 4.3. Voting and Quorum

4.3.1. Quorum: A quorum is defined as two-thirds of the voting members. The Faculty Chair will determine that a quorum is present at all faculty meetings.

4.3.2. Voting: Voting is open or, either upon request or as specified elsewhere in these Bylaws, by secret written ballot. A quorum is required to pass a vote upon any motion. At an official meeting, a simple majority of those present is required for any motion to carry, except as otherwise specified in these Bylaws. In the absence of a quorum, the full faculty will be polled by written ballot and be required to respond.

#### 4.4. Sub-divisions of the Faculty

4.4.1. Areas: The faculty of the School of Theatre is divided into four areas: Performance, Theatre Studies, Design/Production/Management, and the FSU/Asolo Conservatory. Every full-time member of the faculty is a voting member of one and only one of these areas. Area meetings, however, are open to all faculty members.

4.4.2. Membership: Membership in an area is based upon primary teaching responsibility. As many of the faculty members have

expertise in several areas, area membership is assigned via consultation between the Executive Director and the faculty member.

- 4.4.3. Jurisdiction: The principal function of these areas is to coordinate and implement the School of Theatre's instructional programs including student and curriculum evaluation. Faculty may make related recommendations through the Area Heads to the Faculty Council and Executive Director of School of Theatre.
- 4.4.4. Meetings: Each area will hold scheduled meetings at least once per month during the academic year. Additional meetings may be called by the Executive Director, Associate Dean, Area Head or three members of the area.
- 4.4.5. Documentation: At the first meeting of the school year, each area will elect or assign a Recording Secretary to maintain and distribute annotated agendas, which will be distributed within five working days. Said annotated agendas for the Area will be maintained in the School of Theatre office and posted in a secure area on the School of Theatre Intranet.

## **5. Program Administration**

### **5.1. Area Heads**

- 5.1.1. Election: Each of the three Tallahassee Areas will elect an Area Head: Design/Production/Management, Performance, and Theatre Studies from their tenured members who will serve a two-year term. An Area Head may be re-elected for additional terms. The Conservatory Director will serve as the Area Head for the FSU/Asolo Conservatory for Actor Training.
- 5.1.2. Responsibilities: Area Heads are responsible for the general coordination and communication of administrative and curricular matters associated with the respective area in collaboration with the Program Directors and communicating said issues to the Executive Director of the School.

## 5.2 Program Directors

- 5.2.1. Appointment: The Executive Director of the School appoints the Program Directors in consultation with the faculty in the appropriate area(s).
- 5.2.2. Responsibilities: Program Directors act as the principal curriculum manager for the program, make recommendations for programmatic and/or curricular initiatives/revisions to the faculty and prepare annual reports and other reporting material as requested by the Executive Director, and/or Associate Dean. Program Directors act as the principal advisor to students in that program.
- 5.2.3. Recruitment: Program Directors are responsible for coordinating recruitment of students for their programs and coordinating with other faculty or staff assigned to recruit for that program.
- 5.2.4. Retention: Program Directors coordinate all activities related to the evaluation of students for retention or dismissal (such as juries and preliminary examinations). Any final decisions regarding potential probation and/or dismissal shall be done in conjunction with the Associate Dean and Executive Director.
- 5.2.5. Advocacy: Program Directors act as principal advocates for the curricular interests of the students in their program.
- 5.2.6. Regular Meetings: Program Directors will schedule meetings of the students and advisors in their programs to share information and concerns at least once per semester.

## 6. Committees

### 6.1. Standing Committees

#### 6.1.1. Promotion and Tenure Committee

6.1.1.a. Jurisdiction: In keeping with other Florida State University policies and standards, The Promotion and Tenure Committee shall:

Conduct an annual review of all full-time and full-time equivalent faculty to ensure that standards for excellence set by the University and the School are met in regard to teaching, service and creative research activity. Deliver, before the end of each spring semester, specific written recommendations to the Executive Director of the School of Theatre regarding areas of special merit and/or special concern.



Conduct an annual review of all eligible faculty members to assess progress toward promotion and/or tenure. Special emphasis shall be given to the third-year faculty review or its equivalent. Submit third-year binders to the School of Theatre Executive Director and the College Promotion and Tenure Committee for their review. Provide specific written advice to the Executive Director as to whether each individual who is eligible for promotion and/or tenure has met University and School of Theatre criteria. Such advice may include the results of formal votes and will be based on the candidate's record of performance. Provide final oversight for the preparation and submission of faculty files for promotion and/or tenure to ensure evidence is properly presented in a timely manner that meets University, College, and School standards.

May make recommendations to the Executive Director regarding faculty requests for time away from campus to facilitate professional development.

Develop and maintain policy and procedures documents to facilitate the actions listed above. Such documents shall be appended to the bylaws, reviewed as needed, and approved by a vote of the full faculty.

6.1.1.b. Membership: The Promotion and Tenure Committee is comprised of elected representatives from each designated area of the School of Theatre – Performance, Theatre Studies, Design/Production/Management, and the FSU/Asolo Conservatory. All committee members have voting privileges. Terms will expire on a staggered basis and balloting will occur each September to fill vacancies.

Terms and election procedures are as follows:

Tenured representatives of the Performance, Theatre Studies, and Design/Production/Management Areas are elected by all members of the School of Theatre faculty whose primary appointments are at the Tallahassee campus.

Ballots listing all eligible School of Theatre faculty members will be distributed at the beginning of the fall semester. The Representative of each Area will be the member of that Area receiving the highest number of votes from the full Tallahassee faculty. Area Representatives serve a two-year term and may be re-elected for additional terms. Terms begin in fall semester and end the following August.

A representative of the FSU/Asolo Conservatory will be elected by the Conservatory faculty to serve a two-year term.

6.1.1.c. Chair: The Chair is elected by the Committee from its tenured members who have completed at least one year of service on the Committee within the previous 3 years. The Chair serves a one-year term and may be re-elected for additional terms.

6.1.1.d. Meetings: Meetings will be called by the Chair of the Promotion and Tenure Committee or at the request of the Executive Director in time to complete all necessary business prior to the deadlines set by the School, College, Dean of the Faculties' Office, and University.

6.1.1.e. Reporting: Written assessments and formal votes that reflect Committee deliberations are confidential. They will be made available to the School of Theatre Executive Director and the faculty member in question in accordance with the provisions and rules of the University.

#### 6.1.2. Production Advisory Committee

6.1.2.a. Jurisdiction: The Production Advisory Committee is responsible for production policies and procedures, including season selection. All committee recommendations are advisory to the Executive Director/Artistic Director of the School of Theatre.

The Production Advisory Committee reviews and coordinates revisions to the School of Theatre Production Handbook annually. As needed, this group will present proposed changes and updates of the Handbook to the faculty for approval.

6.1.2.b. Membership: Members of the Production Advisory Committee consist of faculty and staff selected by peers. At a minimum, the committee will consist of one faculty member in Theatre Studies, one in Design, one in Technical Production, one in Acting, one in Music Theatre, one in Directing and at least one member of the production staff. Membership is August to May.

The Executive Director of the School of Theatre, the Director of Marketing and Communication, and the Director of Production Services also serve on the committee.

6.1.2.c. Chair: The Executive Director of the School of Theatre chairs the Production Advisory Committee.

6.1.2.d. Documentation: The Production Advisory Committee will post all plays and musicals under consideration for season selection and all the plays and musicals chosen on the Intranet.

### 6.1.3. Bylaws Committee

6.1.3.a. Jurisdiction: The Bylaws Committee is responsible for reviewing and making appropriate recommendations for amendments to the School of Theatre Bylaws.

6.1.3.b. Membership: Bylaws Committee members are one faculty representative elected from each of the areas, and two representatives from the Staff Council.

6.1.3.c. Chair: The committee is chaired by the Associate Dean.

6.1.3.d. Meetings: The Bylaws Committee will meet at least once a year as called by the Chair.

6.1.3.e. Recommendations: Recommendations for amendments to the Bylaws will be forwarded to the Faculty Council and then to the full faculty for consideration through the Committee Chair. Amendments are presented and initially discussed at the Faculty Meeting prior to the meeting at which the final vote will occur. All amendments will be approved by a two-thirds majority of the voting members of the full faculty by secret ballot.

6.1.3.f. Review Cycle: The Bylaws Committee will fully review the School of Theatre Bylaws at least every three years.

6.1.3.g. Exceptions: Exceptions to the Bylaws of the School of Theatre must be approved by a majority vote of the Faculty Council. Faculty, administrators, staff or administrative unit (i.e.: area or committee) desiring an exception to the Bylaws should submit a request for the exemption in writing (e-mail is acceptable) to the Chair of the Faculty Council and the Executive Director of the School of Theatre at least two weeks prior to the Faculty Council meeting at which the request is to be discussed and voted upon. All exceptions are for a definitive period and an end date for the exception must be included in the written request. The Requestor(s) may be present at the Faculty Council meeting to discuss the proposal.

Decisions regarding exceptions to the Bylaws of the School of Theatre rendered by the Faculty Council are final. The Chair of the Faculty Council will report all exception requests and the Faculty Council decision to the full faculty at the next faculty meeting.

## 6.2. Ad Hoc Committees

Ad Hoc Committees: The Dean, Executive Director of the School of Theatre, Associate Dean and/or the Faculty Council may establish and appoint members to such ad hoc committees as they deem needed. Ad hoc committees are given a specific charge and deadline for the completion of their work and automatically cease to exist when they have completed their assigned tasks.

## 7. Meetings

The School of Theatre and its councils and committees will conduct all meetings in accordance with the Sunshine Laws of the State of Florida unless exempted by the regulation.

**Revised: October 1995**

**Revised: April 14, 2005**

**Revised: August 2006**

**Revised: January 30, 2007**

**Revised: August 12, 2010**

**Revised: January 25, 2011**

**Revised: April 12, 2012**

**Revised: February 12, 2013**

## **Appendices**

**Appendix A. Florida State University School of Theatre Graduate Faculty Status Criteria**

**Appendix B. Guidelines for Faculty Hiring Procedures**

**Appendix C. School of Theatre Promotion and Tenure Criteria**

**Appendix D. Annual Faculty Evaluation, Merit Salary, Promotion and Tenure Procedures**

**Appendix E. Peer Evaluation Guidelines**

## APPENDIX A

### Florida State University School of Theatre Graduate Faculty Status Criteria

Membership in the Graduate faculty authorizes faculty to teach all graduate-level courses, to sit on all graduate-level committees, to chair all graduate student dissertation committees, and to participate fully in all components of graduate education, research, and service. Limitation or removal of any of these authorizations from individual GFS-faculty is delegated to the unit level authority where such assignments are made.

#### Nomination Criteria

Subject to consideration of special circumstances, minimum qualifications are:

- (1) Completion of the doctorate or its equivalent and
- (2) Proven expertise in the teaching area.

#### Limitations/Restrictions

Faculty holding GFS are expected to actively engage in graduate education through teaching, mentoring and research supervision. They should show evidence of research-based scholarship and/or creative work resulting in peer-reviewed publications or equivalent work.

Beyond GFS, a faculty member must also meet the following minimum qualifications to chair a doctoral dissertation committee:

- PhD degree
- A refereed publication within the last five years
- Approval of the Head of the MA/PhD Program

At the time of committee appointment, all faculty members serving on a dissertation committee have:

- A PhD degree
- Approval of the Head of the MA/PhD Program and the Chair of the dissertation committee

Beyond GFS, a faculty member must also meet the following minimum qualifications to chair a MA committee:

- PhD degree
- Approval of the Head of the MA/PhD Program

At the time of committee appointment, the faculty member serving on the thesis committee has:

- PhD, MFA or equivalent professional experience
- Approval of the Head of the MA/PhD Program and the Chair of the thesis committee

Beyond GFS, the faculty member chairing an MFA committee has:

- MFA, PhD or equivalent professional experience
- Maintained a record of professional creative research

| At the time of committee appointment, the faculty member serving on the MFA thesis committee has:

- Approval of the Head of the specific MFA Program
- (Note: One member must be from outside of the specific MFA program)

Exceptions to this policy may be approved on a case-by-case basis by the Head of the MA/PhD Program or appropriate MFA Program and the Associate Dean.

## APPENDIX B

### **The School of Theatre Guidelines For Faculty Hiring Procedures**

1. Upon authorization by the Dean to recruit for a faculty member in a particular area of the School, the Executive Director will, in consultation with the three area heads, appoint a Search Committee with a minimum of three faculty members representing all three areas of the School of Theatre. Additionally, when appropriate, representation from the staff and the student body will be included in the makeup of the committee.

2. The position advertisement will be written in consultation with the Executive Director and the appropriate Area Head and Chair of the Search Committee.

A binder of submitted materials from each candidate will be kept in the School of Theatre's main office so that all faculty members can access it. The Search Committee will keep the faculty informed as it completes each phase of its review of applications.

3. Based on the position advertisement, the Search Committee will articulate criteria for evaluating the applicants before beginning to review and rank applicants for the position.

4. The Search Committee will evaluate all applications, create a preliminary ranking of applicants meeting the defined criteria for the position, and solicit information from references of candidates considered appropriate for the position.

5. Upon discussion and consideration of information solicited from references, the Search Committee will rank the applicants and create a list of candidates considered most appropriate for the position. In most instances phone interviews will be conducted to narrow the list of the candidates to recommend for an on-site visit.

6. The Search Committee will recommend to the School's Executive Director the top three or four candidates to be invited for an on-site interview. This interview should include the following activities: (1) face-to face interviews with the Search Committee, the Executive Director, and the Dean, (2) a classroom teaching demonstration, (3) presentation of scholarly and/or creative research, and (4) open meetings with faculty, staff and students, if appropriate. A list of those invited to visit and a complete visitation agenda will be made available to the entire faculty and staff.

7. Following each candidate's visit, the Search Committee will solicit feedback from the faculty and staff, if appropriate.

8. After consideration of this input from the faculty, the Search Committee will submit a ranked list of the candidates as their recommendation to the Executive Director.

9. The Executive Director recommends to the Dean that an offer be made to the selected candidate. If the recommended candidate declines the offer, this will be reported to the Search Committee to confirm whether the next candidate on the list should be pursued.

The Executive Director, or the Search Committee Chair, will report progress to the faculty as information becomes available.

10. The Executive Director will announce a candidate's acceptance of the position.

11. The appropriate Area Head, in consultation with the Executive Director, will begin the process of integrating this new faculty member's teaching assignments into the curriculum.



## APPENDIX C

### Criteria for Promotion and Tenure School of Theatre, Florida State University

#### Approved by the School of Theatre Faculty – April 14, 2011

The School of Theatre shall follow those provisions and criteria delineated by the Board of Governors, the University and the Florida State University Board of Trustees and the United Faculty of Florida (BOT-UFF) 2007-2010 Collective Bargaining Agreement.

#### I. Promotion and Tenure

The School of Theatre shall follow the University Criteria for promotion and tenure. Documents to consult (but are not restricted to) the Annual Letter on Promotion and Tenure issued by the Dean of the Faculties' Office; Articles 9 (Assignment of Responsibilities, 14 (Promotion), 15 (Tenure), and Appendix I (Criteria and Procedures for Promotion and Tenure) of the BOT-UFF 2007-2010 Collective Bargaining Agreement; and the Criteria promulgated by the College of Visual Arts, Theatre and Dance and by the School of Theatre.

A. When first employed each new faculty member shall be apprised, by the Executive Director of the School of Theatre, of what is expected, generally, in terms of teaching, research and creative activities, and service. Additionally, each faculty member will be informed of any other specific requirements or other duties assigned. If and when these expectations change during the period of service of a faculty member, that faculty member shall be apprised of the change. [From Appendix I; also see Article 9.]<sup>1</sup>

B. Promotion. Promotion in the tenured and tenure-earning ranks is attained through meritorious performance in the areas of teaching, research or other creative activities, and service. Promotion in other faculty classifications is attained through meritorious performance of duties in the faculty member's present position. [Quoted from Article 14.]

1. Promotion to the rank of Associate Professor shall be based on recognition of:
  - Demonstrated effectiveness in teaching;
  - Definite scholarly or creative accomplishments;
  - Demonstrated effectiveness in service; and
  - Evidence that the candidate is becoming recognized nationally (or internationally) as a scholar or creative artist in a discipline and profession as attested to by three letters from outstanding scholars outside the University.<sup>2</sup> [Appendix I.]
2. Promotion to the rank of Professor shall be based on recognition of:
  - Superior teaching;

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<sup>1</sup> All references noted in brackets in this document refer to sections of the BOT-UFF 2007-2010 Collective Bargaining Agreement in place at the time of this revision.

<sup>2</sup> For promotion to Associate Professor, a minimum of three outside letters, requested by the Executive Director of the School, are required. These letters must come from tenured full Professors at institutions outside Florida State University unless justified in writing by the Executive Director that the writers have equivalent national standing. Professional relationships are explicitly prohibited for outside evaluators unless explained by the Executive Director.

- Scholarly or creative accomplishments of high quality;
- Superior service; and
- Evidence that the candidate now has become recognized nationally (or internationally) as a scholar or creative artist in the discipline and profession as attested to by three letters from outstanding scholars outside the University.<sup>3</sup> [Appendix I].

3. Although the period of time in a given rank is normally five years, demonstrated merit, not years of service, shall be the guiding factor. Promotion shall not be automatic, nor may it be regarded as guaranteed upon completion of a given term of service. Early promotion is possible where there is sufficient justification. [Appendix I.]

4. Tenure. The criteria for awarding tenure shall be the same as those for promotion to the rank to which the candidate is being considered or the rank held by the candidate if the candidate is not being considered for promotion. [Appendix I.]

5. Criteria. Each unit is required to develop criteria and procedures for promotion and tenure that reflect their disciplinary concerns and that are consistent with the guidelines the University has established. [Articles 14 and 15.]

## **II. Criteria for Scholarly and/or Creative Activities**

Theatre is an interdisciplinary art that relies on experts with sophisticated creative, research, and technical skills that may be realized in diverse ways. This section provides an overview of standards and other considerations for promotion and tenure in the School of Theatre in general. This overview is followed by more specific guidelines for each of our disciplinary Areas: Performance, Theatre Studies, and Design, Production and Management.

1. School of Theatre expectations reflect University expectations for scholarly and/or creative activities, which are outlined as follows:

- Promotion to Associate Professor. The expectation is that the candidate clearly is becoming recognized nationally (or internationally) as a scholar or creative artist in a discipline. [Appendix I.]
- Promotion to Professor. The expectation is that the candidate has now achieved such recognition. [Appendix I.]

2. The School of Theatre defines research broadly, reflecting the unique and comprehensive nature of the discipline. Consequently, the School embraces a multifaceted view of research that includes creative activity as well as more traditional methods of investigation. Scholarly and creative work is made public (published) in many forms, including performance, print, and electronic media.

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<sup>3</sup> For promotion to Professor, a minimum of three outside letters, requested by the Executive Director of the School, are required. These letters must come from tenured full Professors at institutions outside Florida State University unless justified in writing by the Executive Director that the writers have equivalent national standing. Professional relationships are explicitly prohibited for outside evaluators unless explained by the Executive Director.

3. The School of Theatre faculty engages in scholarly and creative activity. Both are equally valued in promotion and tenure considerations. The percentage of scholarly and creative research will vary according to a candidate's area(s) of expertise and to individually written job descriptions and Assignments of Responsibilities. In evaluating each candidate for promotion and/or tenure, the School of Theatre shall consider the quality and quantity of the work, including its significance to the candidate's disciplinary domain.

4. The relative importance of any candidate's specific research activities varies by domain of expertise and will be addressed, along with the quality of the work, in the Executive Director's letter.

5. The School of Theatre criteria for promotion and/or tenure assumes that teaching and service assignments are at a level that supports faculty participation in research and creative activity at a level reflective of a Research I institution. Assessment of a candidate's progress will take into account their assigned duties as a whole. That is, the relative importance of teaching, service, and creative and scholarly activity will be considered in relationship to the percentage of effort assigned to each category in the candidate's annual assignment of responsibilities. [See Article 10.1 (4) (Performance Evaluations) and Article 14.2(d); 15.1(c).]

6. The lists of sample research and creative activities supplied below (Section V, Attachments 1, 2, and 3) are meant to be suggestive, rather than exhaustive or prescriptive. They indicate kinds and levels of activities that are commensurate with research and creative activity at a Research I institution. The relative ranking of the various activities will be unique to each faculty member's specific domain of expertise. The Executive Director's letter and the candidate's statements will put activities in the appropriate context.

7. Assessment Strategies. The means of assessment will vary according to the type of creative or research activity. Typically, considerations include where the activity is made public (its performance or publication venue), peer review, and documentary evidence as to originality and quality. The overall significance of specific kinds of activity will again depend on the candidate's domain of expertise. While an enormous amount of creative activity is expended by the School's faculty in the course of the annual Assignments of Responsibilities, the University considers this in-unit activity as teaching or service.

### **III. Criteria for Teaching**

Classroom settings range from undergraduate and graduate seminars and studio classes to large lectures supplemented by interactive Internet components. Non-classroom settings include (but are not limited to) such activities as: advising, professional mentoring, supervision of practicum and studio work, overseeing theses, dissertations, independent studies, internships, student teaching, and production work (direction, dramaturgy, design, coaching, technical production and management activities).

1. The School of Theatre expects faculty members to contribute substantially to its teaching mission and to be able to provide evidence as to the quality of their contribution.

Our educational program requires us to teach both in classroom settings and in non-classroom settings. Each holds significant value.

2. Assessment strategies include:

- In-classroom teaching is assessed for the quality of course content, including such factors as awareness of trends in the field, presentation techniques and pedagogical approaches, appropriate use of technology (when feasible), and student interaction. Assessment tools include peer review of course materials (syllabi and course packets), classroom observation, and administration of standardized student evaluation instruments as mandated by the University.
- Non-classroom teaching is assessed for the quality of the faculty effort involved, quantity (of students and projects), and successful student completion of projects. Non-classroom teaching activities include (but are not limited to) out of class student contact, such as:
  - Academic advising
  - Mentoring, coaching or tutoring
  - Assisting students in preparing for auditions, job interviews, or applications for graduate study
  - Advising students in preparing resumes, portfolios, and web sites
  - Supervision of student teaching
  - Teaching responsibilities involved in directing, music directing, dance and/or fight choreographing, voice and/or dialect coaching, dramaturging, designing, overseeing or assisting technical or management students in creating School of Theatre productions, and supervising students performing any of these roles
  - Supervision of various directed independent study projects or internships

3. Promotion to Associate Professor. Typically a candidate will demonstrate a pattern of increasing competency and a commitment to excellence in their contributions to the teaching mission of the School.

4. Promotion to Professor. Typically a candidate will demonstrate a pattern of sustained competency and a commitment to excellence in their contributions to the teaching mission of the School.

#### **IV. Criteria for Service**

Typical service activities might include:

- Holding office in professional organizations
- Committee service in professional organizations
- Internal administrative duties and committee memberships
- Recruitment
- Organizing conferences
- Organizing conference panels, workshops, and presentations
- Adjudicating papers, performances or competitions
- Coordinating residencies
- Providing lectures, performances, and instruction to internal or external groups

1. Service to the Profession, the University, the School and the Community is an expectation of all faculty members . . . depending upon assigned responsibilities. [See Article 10.3(c) and (d).]

2. Assessment criteria include:

- The nature of the service (e.g., offices held, committee work)
- The level of the service (e.g., national, regional, state, local, university, college, department)
- The quality of the contribution

Higher value is given to:

- More demanding positions, whether internal or external to the university
- Contributions at the national and international levels

3. Promotion to Associate Professor. The School may choose to limit university, college, and departmental committee work for tenure-track faculty, but some service is required of them.

4. Promotion to Professor. The candidate should demonstrate sustained participation in professional life, including a record of significant involvement in regional, national, or international professional organizations and in departmental, college, or university committees.

#### **V. Addenda: Guidelines for Areas of Study within the School of Theatre<sup>4</sup>**

The following appendices outline discipline-specific activities for each of our three Areas: Performance, Theatre Studies, and Design, Production and Management. These lists are intended to be suggestive rather than prescriptive. Faculty members may work in several areas, and draw on suggestions from several lists as they create their professional profiles. Lists are not intended as hierarchical.

What follows are guideline documents for each Area created in line with University guidelines articulated above:

- Appendix A. Performance
- Appendix B. Theatre Studies
- Appendix C. Design, Production and Management

#### **VI. Additional Addendum: List Peer Institutions (comparable and aspirational institutions for reference in selecting Outside Reviewers for Promotion and Tenure candidates)**

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<sup>4</sup> This document and its appendices draw directly from University policies and materials from FSU units including Dance, Modern Languages, and Literature, and peer Research I institutions.

**Criteria for Promotion and Tenure  
School of Theatre, Florida State University**

**Attachment 1**

**Performance Area  
Tenure and Promotion Guidelines**

This document provides an overview of the standards and other considerations for promotion and tenure in the Performance Area in the School of Theatre. Although it is axiomatic that the School seeks to promote candidates who have displayed excellence in the three areas of research, teaching, and service, this document attempts to clarify the expectations of the Performance faculty in the area of creative research and/or scholarship. Since the primary research activity of the Performance faculty is often creative, yet faculty may also be involved in more traditional forms of scholarship, this document includes suggestions for how all activities might be factored into promotion and tenure considerations.

The Performance faculty has a caveat for this document: It is imperative that a representative member of each Area be included in the Promotion and Tenure Committee so that this member can provide expertise to assist the other committee members in evaluating the quality of creative and/or scholarly research activity.

**CATEGORIES OF RESEARCH / CREATIVE OR SCHOLARLY ACTIVITY**

As a Research I institution, Florida State University expects its faculty members to be among the best of their peers. In evaluating each candidate for promotion and/or tenure, the School of Theatre shall consider the quality and quantity of work, including its significance to the candidate's field(s). Creative activity exists in many forms and is made public in many ways including performance, electronic media, presentations, and print publication. Although the format may change, all creative activity begins in significant research. Creative research dossiers will vary according to a candidate's particular area(s) of expertise.

A list follows of typical creative research activities. In all cases, an evaluation of weight (magnitude) and quality will determine the significance of each element in the candidate's portfolio.

Category I: Creative Research Activity

**A candidate whose primary focus is creative activity should present accomplishments of high quality comparable to those expected of scholarly research. Work presented as evidence of excellence must have obtained significant recognition within the respective tradition. Production activity includes, but is not limited to, acting, directing, musical directing, voice and dialect coaching, choreography, fight direction/choreography and playwriting.**

**Typical creative research activities for the purposes of promotion and tenure include:**

- **Production activity at professional national and international venues that culminates in a fully staged performance**
- **Production activity for Equity<sup>5</sup> and LORT<sup>6</sup> theatres**
- **Directing, acting, etc., in films and television distributed nationally or internationally**
- **Commercials and voiceovers with national or international distribution**
- **Readings or staged readings of original work at a national or international professional venue**
- **Invitations from other universities to engage in production activity**
- **Musical compositions, instrumental and vocal arrangements, and/or orchestrations performed at professional venues**
- **Significant production activity in the School of Theatre, regionally, or locally that garners national recognition through presentation or publication**

Category II: Presentations

**Typical activities for the purposes of promotion and tenure include:**

- **Workshops or research presentations at well-regarded scholarly conferences—indicators of significance include venue (international/national) and peer review process**
- **Invited research lectures and demonstrations at national or international venues (for example, university lectures and conference keynote addresses)**
- **Participation in conference roundtable discussions or as a panel respondent**

Category III: Publications

**Typical creative research activities for the purposes of promotion and tenure include:**

- **Publication of a play or other performance text by a national or international press**
- **Book-length publications authored or translated by the candidate, or inclusions in major collections (e.g., anthologies of creative works) or scholarly journals edited by the candidate—(editions are considered “major” when they include a substantial introduction, annotations and critical apparatus)**
- **Articles in refereed or highly selective outlets: journals, edited books, juried electronic sources, or conference proceedings**
- **Guest editing a special issue of a major scholarly journal**
- **Subsequent editions of scholarly books**
- **Translations of a single play or article**
- **Encyclopedia entries**
- **Book reviews**

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<sup>5</sup> The term “Equity” refers to professional theatres under the jurisdiction of a labor union, Actor’s Equity Association, the professional organization and labor union for actors working in the United States. Equity negotiates and administers contracts with theatrical employers, providing agreements on minimum salaries, benefits, job security and numerous other protections to ensure a safe and dignified work environment.

<sup>6</sup> The term “LORT” refers to the League of Resident Theatres, the largest professional association in the United States, with 78 member theatres located in every major market in the U.S., including 29 states and the District of Columbia. LORT theatres must have a playing season of 12 weeks or more and agree to operate under a LORT-Equity contract.

- Interviews of major figures published in professional journals
- Articles reprinted in anthologies or electronic resources
- Major scholarly journal editorial board appointment or referee for a major press
- Newspaper and magazine articles and professional newsletters

Category IV: Awards, Grants, and Recognitions

**Typical types of awards, grants and recognitions for the purpose of promotion and tenure include:**

- Receipt of a major national or international grant or fellowship
- Grants from other sources, including foundations, private organizations, etc.
- Visiting research appointment at other universities
- Professional awards
- Receipt of university grants, fellowships, and awards

Assessment

**Criteria to be used to assess creative research activity and scholarship include:**

**1. For Creative Activity. Originality and quality are indicated by such criteria as venue, peer reviews, and/or critical reception. Examples of assessment include:**

- Letters of evaluation by professionals in the field (when possible)
- The relative prestige of the venue
- Press reviews (when available)
- Journal and trade paper articles commenting on the work
- Exhibitions of or presentations about the work at national and/or international venues and conferences
- Peer reviews and recommendations solicited by the School of Theatre administration

**2. For Scholarship. Originality and quality are indicated by such criteria as publication in journals employing referees, or working with publishers who submit manuscripts for editorial review, invitations to reprint articles, reviews of books and articles, references by scholars to the work, etc.**

**3. Summary. Of the various kinds of creative research and scholarly activity,<sup>7</sup> professional assignments as artists at national and international venues are rated more highly than conference papers or workshops. Publications in juried journals are rated more highly than those in non-juried journals, but the quality of the creative and/or scholarly contribution, as indicated by reviews, citations, or, where appropriate, evaluations by peers in the discipline will be the key factor in the assessment. Papers and workshops given at international or national conferences**

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<sup>7</sup> “Innovative work in theatre history, theory, criticism, pedagogy, and community-embedded work, . . . as well as innovative work in technical or other aspects of theatre that demonstrate both research effort and original insight” can also be viewed as research for the purposes of faculty assessment, although those efforts may be considered in the categories of teaching and/or service as well as research/creative activity depending on the specific nature of the enterprise. (Quote is from Arizona State University document, supplemented and redirected for FSU context.)



**normally are rated more highly than those given at regional or local venues, but the quality of the work, as evaluated by peers in the discipline, is the key factor in the assessment.**

**Criteria for Promotion and Tenure  
School of Theatre, Florida State University**

**Attachment 2**

**Theatre Studies Area  
Tenure and Promotion Guidelines**

This document provides an overview of the standards and other considerations for promotion and tenure in the Theatre Studies Area in the School of Theatre.<sup>8</sup> Although it is axiomatic that the School seeks to promote candidates who have displayed excellence in the three areas of scholarly and/or creative research, teaching, and service, this document attempts to clarify the expectations of the Theatre Studies Area faculty as scholars involved in the areas of research, publication, and creative activity. Since the Theatre Studies faculty is frequently involved in creative work as well as traditional forms of scholarship, this document includes suggestions for how all activities might be factored into promotion and tenure considerations.

The Theatre Studies faculty has two caveats for this document:

1. Our guidelines are predicated on a 2/2 teaching load. An increase in course load will significantly reduce our expectations for promotion and tenure. Close research indicates that the 2/2-course load is typical for research faculty in the humanities departments at FSU.
2. It is imperative that a representative member of each Area be included in the Promotion and Tenure Committee so that this member can provide expertise to assist the other committee members in evaluating the quality of scholarly and creative research activity.

**CATEGORIES OF RESEARCH AND CREATIVE ACTIVITY**

As a Research I institution, Florida State University expects its faculty members to be among the best of their peers. In evaluating each candidate for promotion and/or tenure, the School of Theatre shall consider the quality and quantity of work, including its significance to the candidate's field(s). Scholarship and creative activity is published (made public) in many forms, including performance, electronic media, presentations and print publication. Therefore, print scholarship must be evaluated in tandem with creative activity. A suitable ratio of scholarly to creative research will vary according to a candidate's particular area(s) of expertise.

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<sup>8</sup> Since the Department of Modern Languages is among the most prestigious humanities departments on campus, we chose to use its guidelines as a basis for this document. It should also be noted that research faculty members in Modern Languages carry a 2/2 teaching load, and assistant professors receive a junior sabbatical after the third year review. Also consulted were peer institution guidelines.

Evidence of work in progress, for example manuscript copies and readers' reports, may be submitted with other materials during the promotion and tenure review process; however, the evaluation will focus primarily on works published or accepted for publication. A list follows of typical research and creative activities. In all cases, an evaluation of weight (magnitude) and quality will determine the significance of each element in the candidate's portfolio.

#### Category I: Publications

Of the various kinds of scholarly research activity,<sup>9</sup> publications are rated more highly than conference papers or workshops. Publications in juried journals are rated more highly than those in non-juried journals, but the quality of the scholarly contribution, as indicated by reviews, citations, or, where appropriate, evaluations by peers in the discipline will be the key factor in the assessment. Papers and workshops given at international or national conferences normally are rated more highly than those given at regional or local venues, but the quality of the work, as evaluated by peers in the field, will again be the key factor in the assessment.

Typical scholarly activities for the purpose of promotion and tenure include:

- Scholarly book-length publications such as critical studies or critical editions authored or translated by the candidate (editions are considered "major" when they include a substantial introduction, annotations and critical apparatus)
- Major collections (for example, anthologies of scholarly or creative works) or scholarly journals edited by the candidate (editions are considered "major" when they include a substantial introduction, annotation and critical apparatus)
- Articles in refereed or highly selective outlets: journals, edited books, juried electronic sources, or conference proceedings; guest editing a special issue of a major scholarly journal; subsequent editions of scholarly books; translations of a single play or article
- Encyclopedia entries; book reviews; interviews of major figures published in professional journals
- Articles reprinted in anthologies or electronic resources
- Major scholarly journal editorial board appointment or referee for a major press
- Newspaper and magazine articles and professional newsletters

#### Category II: Creative Research Activity

A candidate whose efforts include creative activity should present accomplishments of high quality comparable to those expected of scholarly research. Work presented as evidence of artistic excellence must have obtained significant recognition within the respective artistic tradition. Production activity includes but is not limited to directing, dramaturging, curating, playwriting, designing, acting, producing and managing.

Typical activities for the purposes of promotion and tenure include:

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<sup>9</sup> "Innovative work in theatre history, theory, criticism, pedagogy, and community-embedded work, . . . as well as innovative work in technical or other aspects of theatre that demonstrate both research effort and original insight" can also be viewed as research for the purposes of faculty assessment, although those efforts may be considered in the categories of teaching and/or service as well as research/creative activity depending on the specific nature of the enterprise. (Quote is from Arizona State University document, supplemented and redirected for FSU context.)

- Production activity at national or international venues that culminates in a fully staged performance
- Publication of a play or other performance text by a national or international press
- Readings or staged readings of original work at national or international professional venue
- Invitations from other universities to engage in production activity
- Significant production activity in the School of Theatre or locally that garners national recognition through presentation or publication

### Category III: Presentations

Typical activities for the purposes of promotion and tenure include:

- Invited research lectures at national or international venues (for example, university lectures and conference keynote addresses)
- Research presentations or workshops at well-regarded scholarly conferences-- indicators of significance include venue (international/national) and peer review process)
- Participation in conference roundtable discussions or as a panel respondent

### Category IV: Awards, Grants, and Recognitions

Typical types of awards, grants and recognitions for the purpose of promotion and tenure include:

- Receipt of a major national or international grant or fellowship
- Visiting research appointment at other universities
- Professional awards
- Receipt of university grants, fellowships, and awards

### Assessment

Criteria to be used to assess scholarship and creative activity include:

1. For Scholarship. Originality and quality are indicated by such criteria as publication in journals employing referees, or working with publishers who submit manuscripts for editorial review, invitations to reprint articles, reviews of books and articles, references by scholars to the work, etc.
2. For Creative Activity. Originality and quality are indicated by such criteria as venue, peer reviews, and/or critical reception. Examples of assessment include:
  - Letters of evaluation by professionals in the field (when possible)
  - The relative prestige of the venue
  - Press reviews (when available)
  - Journal and trade paper articles commenting on the work
  - Exhibitions of or presentations about the work at national and/or international venues and conferences
  - Peer reviews and recommendations solicited by the School of Theatre administration

**Criteria for Promotion and Tenure  
School of Theatre, Florida State University**

**Attachment 3**

**Design, Production and Management Area  
Promotion and Tenure Guidelines**

This document provides an overview of the standards and other considerations for promotion and tenure in the Design, Production and Management Area in the School of Theatre. Although it is axiomatic that the School seeks to promote candidates who have displayed excellence in the three areas of scholarly and/or creative research, teaching, and service, this document attempts to clarify the expectations for Design, Production and Management Area faculty in scholarly and/or creative research activities. Since members of this Area may be involved in traditional forms of scholarship as well as in creative research activity, this document includes suggestions for how all activities might be factored into promotion and tenure considerations.

The Design, Production and Management faculty has a caveat for this document: It is imperative that a representative member of each Area be included in the Promotion and Tenure Committee so that this member can provide expertise to assist the other committee members in evaluating the quality of creative and/or scholarly research activity.

**CATEGORIES OF RESEARCH AND CREATIVE ACTIVITY**

As a Research I institution, Florida State University expects its faculty members to be among the best of their peers. In evaluating each candidate for promotion and/or tenure, the School of Theatre shall consider the quality and quantity of work, including its significance to the candidate's discipline. Creative research is made public (published) in many forms, including production, exhibition, performance, electronic media, presentations, and print publication. Creative research dossiers will vary according to a candidate's particular area(s) of expertise.

A list follows of typical research and creative activities. In all cases, an evaluation of weight (magnitude) and quality will determine the significance of each element in the candidate's dossier.

**Category I: Creative Research Activity**

A candidate whose primary focus is creative activity should present accomplishments of high quality comparable to those expected of scholarly research. Work presented as evidence of excellence must have obtained significant recognition within the respective tradition. Production activity includes, but is not limited to, designing and/or assuming technical or management responsibility in a leadership capacity.

Typical activities for the purposes of promotion and tenure include:

- Design for Equity<sup>10</sup> and LORT<sup>11</sup> theatres
- Technical management or supervision in a leadership role for Equity and LORT theatres or equivalent performing arts organizations
- Managing, producing, or marketing in a leadership role for Equity and LORT theatres or equivalent performing arts organizations
- Production activity at national or international venues that culminates in a fully staged performance
- Technical production involving innovative techniques and methodologies
- Invitations from other universities to engage in production or management activity
- Significant production activity in the School of Theatre, regionally, and/or locally that garners national recognition through presentation or publication

#### Category II: Publications

Typical scholarly activities for the purpose of promotion and tenure include:

- Scholarly book-length publications such as critical studies or critical editions authored or translated by the candidate. Editions are considered “major” when they include a substantial introduction, annotations and critical apparatus
- Major collections (for example, anthologies of scholarly or creative works) or scholarly journals edited by the candidate (editions are considered “major” when they include a substantial introduction, annotation and critical apparatus)
- Articles in refereed or highly selective outlets: journals, edited books, juried electronic sources, or conference proceedings; guest editing a special issue of a major scholarly journal; subsequent editions of scholarly books; translations of a single play or article
- Encyclopedia entries; book reviews; interviews of major figures published in professional journals
- Articles reprinted in anthologies or electronic resources
- Major scholarly journal editorial board appointment or referee for a major press
- Newspaper and magazine articles and professional newsletters

#### Category III: Presentations

Typical scholarly activities for the purpose of promotion and tenure include:

- Workshops or research presentations at well-regarded scholarly and/or professional conferences--indicators of significance include venue (international/national) and peer review process
- Invited research lectures and demonstrations at national or international venues (for example, university lectures and conference keynote addresses)
- Participation in conference roundtable discussions or as a panel respondent

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<sup>10</sup> The term “Equity” refers to professional theatres under the jurisdiction of a labor union, Actor’s Equity Association, the professional organization and labor union for actors working in the United States. Equity negotiates and administers contracts with theatrical employers, providing agreements on minimum salaries, benefits, job security and numerous other protections to ensure a safe and dignified work environment.

<sup>11</sup> The term “LORT” refers to the League of Resident Theatres, the largest professional association in the United States, with 78 member theatres located in every major market in the U.S., including 29 states and the District of Columbia. LORT theatres must have a playing season of 12 weeks or more and agree to operate under a LORT-Equity contract.

#### Category IV: Awards, Grants, and Recognitions

Typical types of awards, grants and recognitions for the purpose of promotion and tenure include:

- Receipt of a major national or international grant or fellowship
- Visiting research appointment at other universities
- Professional awards
- Receipt of university grants, fellowships, and awards

#### Assessment

Criteria to be used to assess creative activity and scholarship include:

1. For Creative Activity. Originality and quality are indicated by such criteria as venue, peer reviews, and/or critical reception. Examples of assessment include:

- Letters of evaluation by professionals in the field (when possible)
- The relative prestige of the venue
- Press reviews (when available)
- Journal and trade paper articles commenting on the work
- Exhibitions of, or presentations about, the work at national and/or international venues and conferences
- Peer reviews and recommendations solicited by the School of Theatre administration
- Evaluations by workshop/seminar participants

2. For Scholarship. Originality and quality are indicated by such criteria as publication in journals employing referees, or working with publishers who submit manuscripts for editorial review, invitations to reprint articles, reviews of books and articles, references by scholars to the work, etc.

3. Summary. Of the various kinds of creative research and scholarly activity,<sup>12</sup> professional assignments as artists at national and international venues are rated more highly than conference papers or workshops. Publications in juried journals are rated more highly than those in non-juried journals, but the quality of the creative and/or scholarly contribution, as indicated by reviews, citations, or, where appropriate, evaluations by peers in the discipline will be the key factor in the assessment. Papers and workshops given at international or national conferences normally are rated more highly than those given at regional or local venues, but the quality of the work, as evaluated by peers in the field, is the key factor in the assessment.

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<sup>12</sup> “Innovative work in theatre history, theory, criticism, pedagogy, and community-embedded work, . . . as well as innovative work in technical or other aspects of theatre that demonstrate both research effort and original insight” can also be viewed as research for the purposes of faculty assessment, although those efforts may be considered in the categories of teaching and/or service as well as research/creative activity depending on the specific nature of the enterprise. [Quote is from Arizona State University document, supplemented and redirected for FSU context.]

**Criteria for Promotion and Tenure  
School of Theatre, Florida State University**

**Attachment 4**

**List of Peer Institutions<sup>13</sup>**

**Comparable Universities**

**Pennsylvania State University:**

Mission- “Our goal in the School of Theatre is to educate and train talented students to compete successfully in the professional theatre. We start with the best applicants and vigorously strive to enhance the individual qualities and abilities in each student we accept. We make every effort to guide students toward becoming caring, contributing members of society in the twenty-first century.” – Pennsylvania State School of Theatre B.F.A welcome website at:

<http://www.theatre.psu.edu/programs/bfawelcome.html>

**Size-** 250 undergraduate and 18-20 graduate students.

**Quality-**

**University of Texas at Austin:**

Mission- “The Department of Theatre and Dance at The University of Texas at Austin exists as a diverse educational community of artists and scholars who are committed to excellence in teaching, research, creative practice and service.

We train students to work in professional arts environments as well as educate them in the rich traditions of theatre and dance. We encourage our students to be critical spectators as well as professional practitioners, and educate them to the importance of arts advocacy and promotion. We believe students should hold deep, complex understandings of theatre and dance so that they can participate in the widest possible cultural conversations about the arts.

We empower students by challenging assumptions, stressing continuing intellectual and artistic development and demanding high standards of achievement. As educators we are committed to the continual examination of our own teaching, the integration of research and creative practice into the classroom and high levels of expertise in our various disciplines. We model collegiality, free and open expression, collaboration, intellectual honesty and civility and expect that our students will do so as well. We value innovation, craft and vision as positive attributes of research and creative production.

As artists and scholars we remain active in our respective fields. As citizens of the department, we believe in a system of self-governance and self-evaluation consistent with university policy, and we accept our responsibility to share in departmental

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<sup>13</sup> From the Quality Enhancement Review of the School of Theatre, September 2007.



administration. We also commit to serve the College, The University, our respective disciplines and the state in which we live and work. As a community we are actively committed to diversity as essential to the educational experience of our students.” – University of Texas at Austin School of Theatre website at: [http://www.finearts.utexas.edu/tad/about\\_us/mission\\_statement.cfm](http://www.finearts.utexas.edu/tad/about_us/mission_statement.cfm)

Size- 300 undergraduate and 80-100 graduate students  
Quality-

### **Carnegie Mellon University:**

Mission- “The Carnegie Mellon School of Drama educates and trains the theatre artists who will become the collaborators, innovators, and leaders of our profession, committed to the enrichment of diverse communities.

Key Values of the School of Drama:

- Education
- Leadership
- Experimentation
- Community
- Diversity
- Faculty and Staff Professional Development and Support

The Carnegie Mellon School of Drama is a pre-professional conservatory program educating young artists who will become the collaborators, innovators, and leaders of our profession. We are committed to ongoing progressive engagement with all forms of theatre and we seek to inspire students to create signature work in their chosen area of endeavor. We also celebrate unique voices from diverse cultures and aim to foster curiosity about the fusion between other art forms and current theatre practice, including exploring the storytelling potential of the new technologies. The newly established International Artists Residency Program allows our students to envision new possibilities for distinctive artistic expression which will summon in them untapped creativity and accomplishment.

Founded in 1914, the School of Drama continues to build upon a legacy of demonstrated excellence which, along with the achievements of our alumni, contributes significantly to the national and international prominence of Carnegie Mellon University.” – Carnegie Mellon Drama Department website at: <http://www.cmu.edu/cfa/drama/>

| **Size-** 220 undergraduate and 52 graduate\_students  
Quality-

University of California at Irvine:

Mission- “We are committed to the development of theatre in which both performance and scholarly activity are informed by the exploration, scrutiny, and examination of a variety of social, political, and cultural phenomena. Ours is not a

program with a single-minded approach; rather, it delights in the excitement generated from multiple points of view as represented through its diverse curriculum and faculty.” – UCI website, part of opening on home page at: <http://drama.arts.uci.edu/>

Size- 320 undergraduate 70 graduate\_students  
Quality-

University of Cincinnati:

Mission- “Our actor training program is designed to prepare students for a life in the profession. CCM Drama creates young actors who are versatile, unique, imaginative, and grounded in a solid technique. We train young actors in both the art and the craft of the profession, actors who are fearless, confident, and ready to meet the demands of a life as an artist. We are serious in our mission and rigorous in our methods, and each year we eagerly welcome a select class of the most talented students from across the nation to study in our state-of-the art facilities.” – Under “Why CCM Drama” section at: [http://www.ccm.uc.edu/drama/home\\_frameset.html](http://www.ccm.uc.edu/drama/home_frameset.html)

Size- 80 undergraduates and 20 graduate students

Quality- “BACKSTAGE put out an edition on colleges this year with a special insert titled "Ten Acting Programs You Might Not Have Considered". We made their list of 10. "The University of Cincinnati's College-Conservatory of Music isn't just for music students. It also has a first-rate BFA program in acting." – ccm website at: [http://www.ccm.uc.edu/drama/home\\_frameset.html](http://www.ccm.uc.edu/drama/home_frameset.html)

### **Aspirational Universities**

Yale University:

Mission- “Yale School of Drama and Yale Repertory Theatre are committed to rigorous, adventurous and passionate exploration of our art form. We embrace a global audience. Our highest aim is to train artistic leaders – in every theatrical discipline – who create bold new works that astonish the mind, challenge the heart, and delight the senses.” –Yale website at: <http://www.yale.edu/drama/about/index.html>

Size- 200 graduate students

Quality- “Yale Repertory Theatre has produced 94 world premieres, two of which have received the Pulitzer Prize. The theater has sent ten productions to Broadway earning nine Tony® Awards and 37 Tony® nominations. Yale Repertory Theatre itself received the Tony® for Outstanding Regional Theatre in 1991, and it has been recognized for its outstanding contribution to the development of creative talent with the Jujamcyn Theaters Award. In 2002, Yale School of Drama/Yale Repertory Theatre received the Governor’s Arts Award in recognition of its remarkable achievement and contributions to the arts in Connecticut.” –Yale website at: <http://www.yale.edu/drama/about/history.html>

North Carolina School of the Arts:

Mission- “The School of Drama at the North Carolina School of the Arts trains talented young men and women to be exciting, versatile and accomplished professionals. The school emphasizes classical values in its training process to meet a well-recognized demand for actors to be technically skilled and, at the same time, creatively inspired. This vital combination of talent and skill is developed and refined by a highly qualified professional faculty through close, personal attention to their students' growth.” –NCSA website at: <http://www.ncarts.edu/drama/index.htm>

“The School of Design & Production offers a unique and comprehensive program of instruction and practice in 12 different concentrations in theatrical design, technical production, project management, arts management and related theatre crafts. Students design and execute the sets, properties, costumes, lighting, sound, and wigs and makeup, as well as manage all production aspects for more than 20 shows a year. The School of Design & Production works hand-in-hand with the Schools of Dance, Drama, Filmmaking and Music in mounting and producing operas, musicals, plays, ballets, contemporary dance performances and films. Students may enroll in the undergraduate (Bachelor of Fine Arts or Arts Diploma) or the graduate (Master of Fine Arts) programs. The instructional program equips graduates for positions in the profession at an employment rate that approaches 100 percent.” –NCSA website at: <http://www.ncarts.edu/designandproduction/>

Size- 110 undergraduate (Drama) students  
Quality-

University of California at Los Angeles:

Mission- “UCLA's theater program offers comprehensive training for the profession as well as study of theater's 2,500-year history and literature. Students engage in the presentation of dramatic work in a community where creativity and critical thought combine in the exploration of the artistic and intellectual challenges inherent in the making of theater.” UCLA website at: <http://www.tft.ucla.edu/dot.cfm>

Size- 350 undergraduate and 71 graduate students  
Quality-

New York University:

Mission- “The Department of Drama is dedicated to providing students with the artistic and intellectual foundations necessary for a successful life in the professional theatre and allied disciplines.” NYU (Tisch) <http://drama.tisch.nyu.edu/page/home.html>

Size- 1500 undergraduate and 65 graduate students (Tisch)

**Rutgers University:**

**Mission-** “Theater is a creative art in which true excellence can only be achieved through mastery of the technical craft. The Theater Arts curricula combine rigorous

studio class work with a demanding production schedule to provide students with in-depth training and practice in theater. Classes are conducted by distinguished master teachers and professional artists.” Rutgers (New Brunswick) Mason Gross website at: <http://mgsa.rutgers.edu/theater/thea.html>

“Welcome to the Rutgers-Camden Theater Program. Our emphasis is placed on student generated work and original work created in and around our playwriting wing. We offer a unique perspective on the study of theater—one that emphasizes the creative process and new play development, a vital aspect of American theater. We encourage our students to think of themselves as creators as well as interpreters, whether their primary interest is Acting, Directing, Playwriting, Technical Theater or a combination thereof. Our students graduate from our Theater Program prepared for graduate study, careers in the theater or other fields that demand creative, dynamic individuals.

Course offerings in theater develop students in two ways. First, as an integral part of a liberal arts education; the courses sharpen insights, perceptions, and creative thought processes such as the problem solving related to making theater. Second, the theater curriculum provides students with the rigorous training of an artistic discipline within the performing arts. The value of this process lies in the direct expression of one's self as an instrument—emotional, physical, and vocal. Students in the theater program realize their education in a fully personal sense through theoretical, laboratory, and experiential work. As a result of this twofold approach, students majoring in theater arts are prepared with the broadest possible base for continued artistic development and future career opportunities” –Rutgers (Camden) at: <http://finearts.camden.rutgers.edu/theater/>

- | **Size-** 115 undergraduate and 82 graduate (New Brunswick)  
10 undergrad (Camden) students
- Quality-**

## **APPENDIX D**

### **Annual Faculty Evaluation, Merit Salary, Promotion and Tenure Procedures School of Theatre, Florida State University**

The same criteria govern the annual evaluation of members of the School of Theatre faculty, the allocation of merit salary, and assessments of progress toward promotion and/or tenure. They are described in the document “Criteria for Promotion and Tenure,” promulgated by the School of Theatre, and are governed in turn by the policies mandated by the College of Visual Arts, Theatre, and Dance, the University, and the BOT-UFF Collective Bargaining Agreement.

This segment of this document outlines the procedures for:

- Annual faculty evaluation,
- Allocation of merit salary, and
- Promotion and/or tenure consideration.

#### **Annual Faculty Evaluation**

##### **General Guidelines**

1. All faculty members are evaluated annually, with the following exceptions:
  - Those on unpaid personal leave of absence,
  - Those not to be reappointed who have received notice of non-reappointment, and
  - Those who are not entitled to receive notice of non-reappointment.
2. Each spring semester, faculty members are evaluated on their activities performed during the spring and fall semesters, and on summer activities, of the prior calendar year.
  - Faculty on leave for professional purposes, such as sabbatical, professional development, or a research leave, may be evaluated during the spring semester or at a later date, depending on their availability or upon their return to campus. Their evaluation must consider the accomplishments made during the leave.
  - While the University does not require an annual evaluation of visiting faculty, the School’s Executive Director may, under some circumstances, ask that an Evidence of Performance (EOP) dossier be submitted for evaluation.
3. Evaluation is made on the basis of the faculty member’s EOP dossier (binder). An annual EOP binder includes Assignment of Responsibilities (AORs) for the period, all peer evaluations of teaching, summary sheets of all student evaluations of teaching, a current Curriculum Vitae, and documentation of activities in the three required areas of review: teaching, scholarly and creative research, and service. Evidence of activities to include in the annual review binder is outlined in the School’s EOP Binder Checklist.<sup>14</sup>
4. In addition to the physical paper binder described above, faculty members are required to include a digital (CD) version of all items included in the binder.

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<sup>14</sup> Available on the School’s Intranet site, listed under faculty documents.

5. The School of Theatre requires that all faculty members receive classroom visits by peers assigned to conduct evaluations of teaching.

### **School of Theatre Peer Evaluation Guidelines**

Florida State University has a rich history of strong teaching. An effective peer evaluation process is part of that heritage. Each fall and spring semester, the School of Theatre supports a robust peer evaluation process. Within established guidelines, members of the faculty review class sessions taught by fellow faculty members. Following these observations, the two faculty members meet to discuss the observations.

The faculty in the School of Theatre has established the following guidelines governing the peer evaluation process within the unit:

1. The frequency of peer evaluations is based upon a faculty member's rank as follows:
  - a. Professors will have one class every other year reviewed.
  - b. Associate Professors will have one class per year reviewed.
  - c. Assistant Professors in their second through sixth year will have a minimum of two classes reviewed each year.
  - d. First year professors, regardless of rank will have all classes reviewed every fall and spring.
  - d. Instructors will have all classes reviewed every fall and spring.
  - e. Visiting faculty will have all classes reviewed every fall and spring.
  - f. Adjunct faculty members are reviewed as decided by Executive Director taking into consideration elements such as frequency of teaching and resources available to conduct reviews.
2. Faculty members can be reviewed by a colleague at or above their rank.
3. Evaluation assignments are determined by the Executive Director or the Chair of the Promotion and Tenure Committee. Assignments should be published by the third week of classes. Concerns about an assignment should be brought to the attention of the Executive Director as quickly as possible so that other arrangements can be made if necessary. Faculty members cannot change assignments without written approval of the Executive Director.
4. Reviewers must schedule observations in advance, preferably with at least one week advance notice.
5. Peer evaluation observations must be recorded on the standardized form included with these guidelines.
6. Reviewers must meet with the reviewed faculty members within 10 days of the observations. Reviews not discussed within this time frame are void and must be rescheduled.
7. The reviewed faculty member is responsible for ensuring that completed evaluation forms are placed in the appropriate files maintained in the School of Theatre Office.

In the School of Theatre, visiting faculty are reviewed in the same manner as assistant professors. See School Peer Evaluation policy document for procedures and report forms to use for all peer evaluations.<sup>15</sup>

6. An Annual Faculty Evaluation Summary Form must be filled out each year by the School's Executive Director and given to the faculty member by June 15<sup>th</sup>. A copy of this form will be placed in each faculty member's permanent evaluation file. The annual evaluation will be based on the following categories:

#### Annual Summary Form Ratings—Expectation Levels

1. Substantially Exceeds FSU's High Expectations: During the evaluation period, faculty member achieves an extraordinary accomplishment or recognition in teaching, research and service, which may include some of the following:
  - a. Highly significant research or creative activities
  - b. Demonstrated recognition by peers as an authority in his/her field
  - c. Secured significant external funding
  - d. Attained significant national or international achievements, awards, and recognition
2. Exceeds FSU's High Expectations: During the evaluation period, faculty member demonstrates noted achievement in teaching, research, and service, which may include some of the following:
  - a. High level of research or creative activities
  - b. Professional recognitions
  - c. Willingness to accept additional responsibilities
  - d. High level of commitment to serving students and the overall mission of the School of Theatre
  - e. Involvement and/or leadership in professional associations
  - f. Initiates solving problems or developing new ideas in teaching or research
3. Meets FSU's High Expectations: During the evaluation period, faculty member demonstrates the requisite knowledge and skills in his/her field of specialty and completes assigned responsibilities in a manner that is both timely and consistent with the high expectations of the university.
4. Official Concern: During the evaluation period, faculty member demonstrates the knowledge and skills in his/her field of specialty but is not completing assigned responsibilities in a manner that is consistent with the high standards of the university.
5. Does Not Meet FSU's High Expectations: During the evaluation period, faculty member fails to demonstrate with consistency the knowledge, skills, or abilities required in his/her field specialty and/or in completing assigned responsibilities.

A Performance Improvement Plan (PIP) is required when a non-tenured faculty member receives a "Does Not Meet FSU's High Expectations" rating.

A tenured faculty member may be placed on PIP if he/she receives an overall performance rating of "Does Not Meet FSU's High Expectations" rating on three or more of the previous six performance evaluations.

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<sup>15</sup> Available on the School's Intranet site, listed under faculty documents.

7. As part of the annual evaluation process, each tenure-earning and non tenure-track faculty member who is eligible for promotion and/or tenure will receive a written assessment of their progress toward promotion and/or tenure.

### **Specific School of Theatre Procedures**

1. Annual EOP Binders. All faculty (except as noted above), will submit an EOP binder in both paper and digital (CD) format, following the guidelines in this document and the School's EOP Binder Checklist. The deadline for submitting EOP binders is normally the end of the first Monday in February, or other specific date as determined by the School's Executive Director.

2. Binders and supporting evidence must reflect University protocols for promotion and tenure binders. The School's EOP Binder Checklist illustrates sample activities for each category of review (teaching, scholarly and creative research, and service) and is intended as a guide to assist faculty in creating and organizing annual EOP binders.

3. Members of the School's Promotion and Tenure Committee review all faculty EOP binders annually, paying specific attention to each faculty member's AOR for the period being evaluated.

4. The Committee reviews the information presented in individual EOP binders and records an assessment of each faculty member's performance in the areas of teaching, scholarly and creative research, and service. The Committee's advisory comments address strengths and weaknesses, and may recommend specific actions for professional development as appropriate. Non-tenure-earning faculty are assessed using the same criteria used for tenured faculty.

5. The Committee provides a summary of the Committee's comments, in writing, as advice to the School's Executive Director, to be shared with each faculty member in written form as is, or in the annual letter referenced in the "General Guidelines" section of this document (above).

6. Internal Calendar. The School's internal calendar to assist faculty in creating EOP binders follows:

### **SCHOOL OF THEATRE ANNUAL EOP BINDER CALENDAR FOR ALL FACULTY:**

- **October**. The School's Promotion and Tenure Committee, or its designees, holds an advisory session, or sessions, to assist all new and/or returning faculty in the process of creating annual EOP binders. Discussion topics will include:
  - Creating effective written statements on teaching, scholarly and creative research, and service,
  - Required and recommended inclusions in the binder, and
  - Compiling binders that present an accurate record of achievement that adhere to School, College and University protocols.



- **January – Early February.**
  - Annual EOP Binders.
    - **All faculty, regardless of ranking or status** (except as noted above), will submit an annual EOP binder, in both paper and digital (CD) format, by the end of January or early February (specific due date to be determined by the School’s Executive Director).
    - This annual EOP binder includes evidence of all work performed in the areas of teaching, scholarly and creative research, and service for the previous calendar year (January – December).
    - The organizational format used to create annual EOP binders is the same as outlined in the Dean of the Faculties annual memorandum on creating binders for promotion and tenure.
    - The School’s EOP Binder Checklist illustrates sample activities of evidence for each category of review for inclusion.
  - Second-year Review Candidates. **Tenure-earning faculty in the second year of service** are required to submit an expanded EOP binder, in lieu of an annual binder, in accordance with these guidelines and timeline, that accurately represents their accomplishments during the previous two years of employment. This two-year binder includes a selection of evidence from the previous two years’ achievements, and is submitted in both paper and digital (CD) format.
    - Complete third-year EOP binders are **due one week prior to the School’s due date for annual EOP binders.** Therefore, these binders must be submitted to the School’s Promotion and Tenure Committee to conduct a preliminary progress assessment in early January. Candidates should expect that revisions will be requested throughout the month prior to submitting the refined final binder.
    - Upon final review of completed second-year binders, the School’s Committee will provide written advisory comments to the School’s Executive Director.
    - The School will provide a copy of the binder to the College Promotion and Tenure Committee and after review they will provide written advisory comments to the Candidate.
  - Fourth-year Review Candidates. **Tenure-earning faculty in the fourth year of service** are required to submit an expanded EOP binder, in lieu of an annual binder, in accordance with these guidelines and timeline, that accurately represents their accomplishments during the previous four years of employment. This fourth-year binder includes a selection of evidence from the previous four years’ achievements, and is submitted in both paper and digital (CD) format.
    - Complete fourth-year EOP binders are **due one week prior to the School’s due date for annual EOP binders.** Therefore, these binders must be submitted to the School’s Promotion and Tenure Committee to conduct a preliminary progress assessment in early January. Candidates should expect that revisions will be requested throughout the month prior to submitting the refined final binder.

- Upon final review of completed fourth-year binders, the School’s Committee will provide written advisory comments to the School’s Executive Director.
    - The School will provide a copy of the binder to the College Promotion and Tenure Committee and after review they will provide written advisory comments to the Candidate.
  - Candidates Preparing University Binders for Promotion and Tenure. Both tenure-earning faculty and tenured faculty, in the process of assembling University binders, are required to present an abbreviated annual EOP binder. Required inclusions in this binder are:
    - Current CV,
    - Statements being written for the University binder on teaching, scholarly and creative research, and service (in lieu of writing additional annual statements),
    - AOR’s,
    - Peer evaluations,
    - Student evaluations,
    - List of courses taught, and
    - Copies of all syllabi for courses taught during the previous year.

Candidates may choose to include other evidence they deem necessary to present an accurate record of achievement for the calendar year being evaluated. A digital (CD) version of this binder is also required.
- **February – March.** The School’s Committee reviews EOP binders for all faculty and provides advisory comments to the School’s Executive Director on each faculty member’s achievements and progress, if eligible, toward consideration for promotion and/or tenure.
- **Late March – April.** The School’s Executive Director meets with each faculty member and provides a written yearly review, based on data presented in individual faculty binders, as outlined above.

## **School of Theatre Merit Salary Procedures**

1. The School's Promotion and Tenure Committee is charged to assess faculty productivity for the purpose of allocating merit salary within the unit. This task is carried out after completing the annual review of faculty EOP binders. Tenured faculty, tenure-earning faculty and non tenure-earning faculty are eligible for merit consideration and are assessed using the same criteria.
2. This assessment, unlike the annual review, considers three years of activity – the calendar year just completed as well as the two prior calendar years. Evidence for this assessment will include the Curriculum Vitae and materials in the individual's permanent file, such as narrative statements on teaching, scholarly and creative research, and service, student evaluations and peer evaluations of teaching.
3. By secret ballot, Committee members individually assess each member of the faculty according to guidelines approved by each Area (Performance, Theatre Studies, and Design, Production and Management) and accepted by the School's faculty.
4. Ballots for each faculty member will include individual scores for teaching, scholarly and creative research, and service. The Committee Chair tabulates these ballots and forwards the rankings as advice to the School's Executive Director.

## **Promotion and Tenure Procedures**

1. Annual Review. Every member of the School of Theatre faculty is reviewed annually according to protocols established by the University, the BOT-UFF Collective Bargaining Agreement, the College, and the School, using the process outlined above.
2. Second-year Review. The second-year review is a more detailed evaluation for tenure-earning faculty in their second year of employment. Its function is to provide comprehensive feedback regarding progress toward consideration for promotion and tenure.
3. Forth-year Review. The forth-year review is a more detailed evaluation for tenure-earning faculty in their forth year of employment. Its function is to provide comprehensive feedback regarding progress toward consideration for promotion and tenure

In the second and forth years of their appointment (or its equivalent, based on the terms of the appointment), tenure-earning faculty submit an expanded EOP binder, in lieu of an annual binder, to the School's Promotion and Tenure Committee that is organized according to University protocols for promotion and tenure. This binder must include a statement by the candidate on teaching, scholarly and creative research, and service as well as selected evidence documenting individual performance in all areas during the faculty member's years of service to date.

The Committee evaluates these materials and provides a written advisory report that is forwarded, along with the each binder, to the School's Executive Director, the College Committee on Promotion and Tenure, and the Dean of the College. This advisory report includes the results of a secret ballot on the following question:

Relative to their assignment of responsibilities in teaching, scholarly and creative research, and service, the candidate:

- Option a: Is making satisfactory progress toward promotion and/or tenure in all three areas;
- Option b: Is making satisfactory progress in one or more areas, but needs to correct deficiencies to move toward overall satisfactory progress;
- Option c: Is making less than satisfactory progress in one or more areas.

If "option a" prevails, the Committee may suggest actions to enhance progress. If "option b" prevails, the Committee report will include specific feedback on actions to help the candidate advance toward making satisfactory progress overall. The Committee may recommend that a candidate's dossier undergo a Fourth-year Review at which time the poll on the question will be repeated. If "option c" prevails at that time, the Committee report will include a note of official concern.

3. Tenure. Typically, the University considers candidates for tenure in the sixth year of tenure-earning service. With permission of the College Dean, faculty may be considered in the fifth year, or earlier, depending on credit given for service at another institution at the time of appointment to the faculty. [See Article 15, 15.6.]

4. Promotion for Non Tenure-earning Appointments. In the School of Theatre, the standards for promotion are the same for tenure-earning and non tenure-earning appointments. Members of the faculty who hold non tenure-earning appointments, but are eligible for promotion, will follow the procedures in this document and will adhere to the same timeline outlined below.

5. University format for creating and submission of binders for promotion and/or tenure is outlined in the Dean of the Faculties annual memorandum governing promotion and tenure. In the School of Theatre, the timeline for creating these binders begins early in the fall semester of the year prior to the University's deadline for submitting promotion and tenure binders.

- Upon recommendation by the School's Promotion and Tenure Committee, tenure-earning faculty, normally in the fall semester of the sixth year of service, will submit a binder for promotion and tenure for review by both College and University Promotion and Tenure Committees.
- Tenured faculty are normally eligible for consideration for promotion after five years of service since their last promotion. However, demonstrated merit, not years of service, is the guiding factor in considering faculty for promotion.
- Upon recommendation of the School's Committee, tenured faculty will submit a binder for promotion for review by both College and University Promotion and

Tenure Committees, following University protocols and the timelines outlined here and in the Dean of the Faculties annual memorandum.

6. Internal Calendar. The School's internal calendar to assist eligible faculty in creating University binders for promotion and/or tenure follows:

**SCHOOL OF THEATRE CALENDAR FOR FACULTY CREATING UNIVERSITY BINDERS FOR PROMOTION AND/OR TENURE.**

- **Late August – Early September.**
  - The School's Promotion and Tenure Committee considers achievements and progress toward promotion of all eligible faculty below the rank of tenured full professor.
  - The Chair of the Committee requests a current CV from tenure-earning faculty in their fifth year of service and from eligible tenured faculty for consideration for promotion. This CV must include all new evidence of teaching, scholarly and creative research, and service that has occurred since the CV submitted in the previous EOP binder.
- **Mid – Late September.**
  - The School's Committee reviews these faculty members' achievements and progress toward consideration for promotion and/or tenure. Each Committee member casts a secret advisory vote on whether each candidate presents a satisfactory level of achievement to merit consideration for promotion.
  - Eligible faculty members are notified in writing by the School's Executive Director of the Committee's recommendations.
  - Candidates that the Committee deems as having reached a satisfactory level of achievement to merit consideration for promotion are advised to begin assembling a University binder for promotion and/or tenure.
- **October.**
  - Upon recommendation of the Committee, tenure-earning faculty begin preparing a University binder for consideration for promotion and tenure, with assistance from designated School staff and/or faculty, in accordance with University protocols.
  - Upon recommendation of the Committee, tenured faculty begin preparing a University binder for consideration for promotion, with assistance from designated School staff and/or faculty, in accordance with University protocols.
  - These faculty members begin writing individual narrative statements on teaching, scholarly and creative research, and service.
- **Early – Mid November.**
  - Members of the School's Committee, or other designated School faculty, begin reviewing initial drafts of each candidate's three narrative statements and recommend revisions.
  - Candidates begin compiling evidence to include in the binder.
- **Late November – December.** Candidates revise narrative statements and assemble all evidence to include in the binder.

- **Early January.** Candidates re-submit revised drafts of statements for review and refinement. Expect this refinement of statements to continue throughout the year as progress is made toward completion of the binder.
- **Early February.** Candidates submit binders, including updated CVs, revised statements, and all required evidence, for review and assessment of progress. Expect this process of refining the binder to continue until the final deadline for submission.
- **Mid – Late February.** Candidates submit a list of suggested outside reviewers to the School’s Executive Director. This list must be annotated to include the suggested reviewers’ credentials and expertise in their field.
- **March.**
  - Candidates meet with a representative of the Dean of the College to review University procedures and timeline for binder submissions.
  - Candidates select evidence (in addition to the CV and narrative statements) to include in a sample dossier to mail to outside reviewers. Designated members of the School’s staff and/or faculty will assist candidates in assembling sample dossiers.
- **Late March – Early April.**
  - The Dean of the Faculties releases the annual memorandum governing the promotion and tenure process, and conducts workshops for faculty creating University binders and for staff involved in assisting in this process. It is imperative that faculty members who have been nominated for consideration for promotion and/or tenure attend this workshop.
- **Mid – Late April.**
  - The School’s Committee conducts a final review and assessment of each candidate’s CV, statements and sample dossier inclusions prior to its completion.
  - The designated representative of the Dean of the College reviews each candidate's CV and narrative statements.
  - Candidates, with assistance from the School’s designee(s), complete sample dossiers for outside reviewers.
- **Late April.**
  - Sample dossiers are submitted to the School’s Executive Director for mailing.
- **May – August.** Candidates continue refining statements, updating CVs, and finalizing all evidence in the binder, ensuring that nothing is overlooked and that the binder is ready for final review by the School’s Committee in late August.
- **Late August – Mid September.** During the first week of school, or as early as possible, each candidate’s binder is turned over to the School’s Committee and to the designated representative of the Dean of the College for final advisory comments prior to completion of the binder.
- **Late September – Early October.**
  - Non-tenured candidates:
    - After final refinement of all binder inclusions, each non-tenured candidate’s binder for tenure is made available to the tenured faculty of the School to review and cast a secret advisory vote as to whether

the candidate has reached a satisfactory level of achievement to merit tenure. That vote is then reported to the School's Executive Director.

- Each candidate meets with the School's Executive Director, is informed of the tenured faculty's vote, and reviews the Executive Director's letter to be inserted in the binder.
  - Candidates who agree to send their binders to the College level add their signature to indicate that the binder is now complete and ready to be sent forward.
- Tenured candidates:
- Each candidate meets with the School's Executive Director and reviews the Executive Director's letter to be inserted in the binder.
  - Candidates who agree to send their binders to the College level add their signature to indicate that the binder is now complete and ready to be sent forward.

From this point on, candidates must work in conjunction with the School's Executive Director to conform to the University's timeline and protocols established in the Dean of the Faculties annual memorandum governing the promotion and tenure process.

**Please note:**

- At each step of this process – completion of the binder, action by committees at all levels, and evaluations by the School's Executive Director and the Dean of the College – the candidate has five working days to respond in writing, if desired. As a result, specific deadlines set for this process by both the School and the Dean of the Faculties must be strictly adhered to.
- In partnership with all candidates, designated School of Theatre staff and/or faculty will assist in each stage of assembly of binders and sample dossiers to ensure their completeness and compliance with University protocols.

## APPENDIX E

### Peer Evaluation Guidelines School of Theatre

#### School of Theatre Peer Evaluation Guidelines

Florida State University has a rich history of strong teaching. An effective peer evaluation process is part of that heritage. Each fall and spring semester, the School of Theatre supports a robust peer evaluation process. Within established guidelines, members of the faculty review class sessions taught by fellow faculty members. Following these observations, the two faculty members meet to discuss the observations.

The faculty in the School of Theatre has established the following guidelines governing the peer evaluation process within the unit:

1. The frequency of peer evaluations is based upon a faculty member's rank as follows:
  - a. Professors will have one class every other year reviewed.
  - b. Associate Professors will have one class per year reviewed.
  - c. Assistant Professors in their second through sixth year will have a minimum of two classes reviewed each year.
  - d. First year professors, regardless of rank will have all classes reviewed every fall and spring.
  - d. Instructors will have all classes reviewed every fall and spring.
  - e. Visiting faculty will have all classes reviewed every fall and spring.
  - f. Adjunct faculty members are reviewed as decided by Executive Director taking into consideration elements such as frequency of teaching and resources available to conduct reviews.
2. Faculty members can be reviewed by a colleague at or above their rank.
3. Evaluation assignments are determined by the Executive Director or the Chair of the Promotion and Tenure Committee. Assignments should be published by the third week of classes. Concerns about an assignment should be brought to the attention of the Executive Director as quickly as possible so that other arrangements can be made if necessary. Faculty members cannot change assignments without written approval of the Executive Director.
4. Reviewers must schedule observations in advance, preferably with at least one week advance notice.
5. Peer evaluation observations must be recorded on the standardized form included with these guidelines.
6. Reviewers must meet with the reviewed faculty members within 10 days of the observations. Reviews not discussed within this time frame are void and must be rescheduled.



7. The reviewed faculty member is responsible for ensuring that completed evaluation forms are placed in the appropriate files maintained in the School of Theatre Office.

**PEER EVALUATION OF CLASSROOM/STUDIO TEACHING**  
SCHOOL of THEATRE in the COLLEGE OF VISUAL ARTS, THEATRE, & DANCE  
FLORIDA STATE UNIVERSITY

NAME OF INSTRUCTOR:

NAME OF REVIEWER:

COURSE (prefix and no.):

COURSE NAME:

DATE OF OBSERVATION:

TYPE OF CLASS:

\_\_\_\_\_ seminar/discussion    \_\_\_\_\_ lab    \_\_\_\_\_ studio/performance

\_\_\_\_\_ lecture    \_\_\_\_\_ other (describe)

CLARITY OF OBJECTIVES –

Summary of strengths:

Suggestions for improvement:

PREPARATION AND ORGANIZATION –

Summary of strengths:

Suggestions for improvement:

CLARITY OF PRESENTATION, if applicable –

Summary of strengths:

Suggestions for improvement:

RESPONSIVENESS TO STUDENTS –

Summary of strengths:

Suggestions for improvement:

RESPONSIVENESS OF STUDENTS –

Summary of strengths:

Suggestions for improvement:

SUMMARY OF LEARNING TAKING PLACE DURING THIS VISIT:

CHARACTERIZATION OF OVERALL INSTRUCTOR EFFECTIVENESS:

Name and rank of evaluator (print): \_\_\_\_\_

Signature of evaluator: \_\_\_\_\_ Date: \_\_\_\_\_

Name and rank of instructor (print): \_\_\_\_\_

Signature of instructor; \_\_\_\_\_ Date: \_\_\_\_\_