DEPARTMENT OF THEATRE PERSONNEL POLICIES
September 13, 2004

INTRODUCTION
The integration of teaching, scholarship and service is central to the mission of the Department of Theatre. Teaching is best delivered by faculty who employ their scholarship in the classroom. Service is necessary for the advancement of individual faculty, the Department, the College and the University.

Department of Theatre faculty are expected to maintain consistent and ongoing activity in the areas of teaching, scholarship and service; however, faculty need not maintain an equal emphasis in all three areas throughout their respective careers. Faculty who choose to place a greater emphasis on only one or two areas must demonstrate a sustainable pattern of intellectual and creative development and growth in those areas. In such cases, the increased activity must be substantial and the remaining areas of evaluation must be maintained at a level conforming to the Department's satisfactory standards for teaching, scholarship and service. Variation in this balance may be requested by individual faculty or encouraged by the Department. In either case, individual faculty or Department intent must be clearly communicated and documented, and must be mutually agreed upon by the faculty member and the Department. Non-tenured faculty at the rank of Assistant Professor shall be encouraged to maintain an equal balance of teaching, scholarship and service.

Each year the Department of Theatre produces a number of theatre productions. Theatre Faculty who direct, design or perform for those Department productions may use these creative projects as Teaching or Creative Activity. Department creative projects are most frequently considered Teaching; however, an individual faculty member may choose to define creative projects as Creative Activity. In the event that creative projects are defined as Creative Activity, they may not be used as part of that faculty member's teaching workload. In either case, the teaching workload for faculty will be determined per departmental workload policies.

PEER COMMITTEE
The Department of Theatre Peer Committee is responsible for reviewing the work of individual Theatre Faculty, evaluating the candidate's progress toward promotion, tenure and/or post-tenure, and communicating this assessment to the candidate and the Dean. The Department recognizes that communication between the Peer Committee and each individual faculty member is essential to the evaluation process.

The Peer Committee shall be a committee of the whole and shall consist of full-time tenure track faculty. Each committee member shall have one (1) vote, and all voting shall be by secret ballot. A simple majority of the votes shall be required to effect personnel action. Faculty under review may not vote. The Department Chair may be a member of the Department Peer Committee, but may not cast a vote as a member of the Peer Committee if specific personnel action procedures provide the Department Chair with the opportunity to evaluate faculty under review separate from the Peer Committee. Nepotism rules and regulations of the University shall apply.

The Peer Committee shall elect a Chair whose term of office shall be one (1) year or for a shorter period determined by the committee.

Faculty under review shall receive the Committee's written evaluation one (1) week prior to submission to the CAS Dean. Faculty under review may also include their written response to the Committee's
evaluation in the materials submitted to the CAS Dean.

The Peer Committee shall reconvene for a post-evaluation feedback session with faculty under review.

**SCHOLARSHIP**

Scholarship here is defined as either Creative Activity or Traditional Scholarship. Traditional Scholarship generally includes, but is not limited to, published books, chapter contributions, submissions to professional journals, reviews and editing. Creative Activity generally includes, but is not limited to, directing, acting and designing for a variety of venues including stage, film, television or radio. Presentations at conferences or other educational institutions are applicable for either Creative Activity or Traditional Scholarship, as is the writing and production of original, or adapted scripts for the stage, film, television or radio.

In most cases an M.F.A. is considered the terminal degree in the disciplines of performance, directing or design; a Ph.D. is considered the terminal degree for the disciplines of dramaturgy, script analysis and the study of dramatic literature or theatre history. The Department considers original, or adapted scripts that are produced the equivalent of published texts; scripts that are not produced are considered the equivalent of unpublished manuscripts.

Departmental evaluation of individual faculty scholarship shall be based on a review of Traditional Scholarship, Creative Activity, or a combination of both. Faculty with an M.F.A. will normally submit evidence of Creative Activity for peer review; faculty with a Ph.D. will normally submit Traditional Scholarship for peer review. Faculty with a Ph.D. who also produce Creative Activity or faculty with an M.F.A. who also produce Traditional Scholarship, may submit a combination of Traditional Scholarship and Creative Activity for peer review. In each case, the expected focus of individual faculty scholarship shall be defined by the Department at the time of hiring and shall continue to serve as the basis for ongoing evaluation.

Theatre Faculty are expected to maintain a pattern of scholarship consistent with their primary area of expertise.

**CREATIVE ACTIVITY**

The Department shall base its evaluation of Creative Activity on the scale/scope of material submitted, the quality (based on departmental review) of material submitted, the pattern of activity (i.e. continuous or sporadic) and the quantity of material submitted. Faculty under review may also submit supplemental external evaluation. In addition, the Department recognizes that the relative merit of Creative Activity is influenced by the scale of production and the reputation of the production venue.

The Department summarizes the relative importance of Creative Activity as follows:

1) Creative Activity produced at exceptional venues as determined by peers, or sanctioned by national professional unions, organizations, or their equivalent.
2) Creative Activity produced at substantial venues as determined by peers.
3) Produced Creative Activity.
4) Non-Produced Creative Activity.
5) Conference Displays, Poster Sessions, etc.

Theatre Faculty are expected to accrue a body of Creative Activity consistent with their rank and
seniority which reaches beyond the university to the local community, state, region and nation. Creative Activity for non-university production venues presupposes a process of audition, application or submission. As such, the ability to acquire work at these venues is accepted by the Department as evidence of a level of merit consistent with the reputation of that venue. The Department also recognizes that repeated work for one production venue is of greater consequence than individual projects for a variety of comparable production venues. However, Theatre Faculty are also expected to work at a reasonable variety of production venues during their career. No distinction is made in the evaluation process between paid and unpaid Creative Activity.

Most frequently, a faculty member who has an emphasis in design or acting/performance is evaluated on their ability to acquire work at respected venues and the produced Creative Activity that follows. However, the audition process for acting/performance faculty is laudable in itself. For that reason, the Department recognizes that acting/performance faculty who demonstrate an ongoing and consistent pattern of auditioning for roles that are sanctioned by National Professional Unions (AEA, SAG, AFTRA, or their equivalent) and also demonstrate a recognized potential for obtaining Union sanctioned performance work, or its equivalent, are establishing a pattern of activity that constitutes a form of produced Creative Activity. Specific equivalency compared with actual performance shall be determined by peers.

In part, exceptional Creative Activity is evidenced by a significant body of major work that demonstrates excellence and is both ongoing and consistent, while satisfactory Creative Activity requires a reasonable body of work that demonstrates competence and is ongoing. In addition, Faculty are also expected to demonstrate a level of Creative Activity consistent with rank and seniority according to the following:

Faculty at the rank of Assistant Professor in the first three years of a tenure track appointment are expected to maintain a pattern of Creative Activity, complete or in progress, at the local level or beyond. Faculty completing their sixth year of a tenure track appointment seeking tenure and/or promotion to the rank of Associate Professor are expected to maintain an ongoing pattern of Creative Activity at the local level, produced at respected venues as determined by peers, and demonstrate the potential to produce an expanded body of Creative Activity at the regional level or beyond.

Post-Tenure Faculty at the rank of Associate Professor are expected to maintain an ongoing pattern of Creative Activity at the local and/or regional level, with a greater emphasis on regional and/or national Creative Activity, produced at respected venues as determined by peers, or sanctioned by national professional unions, organizations or their equivalent.

Senior Post-Tenure Faculty seeking promotion to the rank of Professor are expected to maintain and demonstrate an ongoing pursuit of Creative Activity. In addition, faculty seeking promotion to the rank of Professor must have achieved a substantial and distinguished body of Creative Activity at the local, regional and national levels, produced at respected venues as determined by peers, or sanctioned by national professional unions, organizations or their equivalent.

In all of the above, the Department shall base its definition of local, regional, national, or international Creative Activity on the quality of the producing organization rather than its geographical location.

**TRADITIONAL SCHOLARSHIP**
The Department shall base its evaluation of Traditional Scholarship on the quality (based on Departmental review) of material submitted, pattern of activity (i.e. continuous or sporadic) and the quantity of material
submitted, as well as applicable external evaluation.

Traditional Scholarship may include, but is not limited to, the following language-based research products, listed with an indication of their probable value by the Department. The exact ranking of importance to the field, and thus value for peer evaluation, will be made on a case by case basis according to the prestige and the audience for the venue through which the scholarship has been disseminated. This determination of relative value will begin with an explanation of the "Status of Creative / Scholarly Work" in the personnel action document submitted by the faculty member under review.

   Books, edited with a substantial preface.
   Substantial Book Chapter.
   Extensive Introduction or Preface to a Book.
4] Book or Journal Editing, without extensive writing.
   Formal Conference papers.
   Extensive Reviews of Productions. Rank dependent on venue.

Note: Refereed work is generally considered of higher value than non-refereed.

5] Shorter Prefaces.
   Program or Dramaturg’s Notes.
   Newsletter articles or columns.
   Extensive Written Lobby or other public displays. Rank dependent on venue and audience. Visiting Lectures (written material, outside USM). Published Reviews of Books.
6] Written Adjudication of Productions or Theatre Artists for other theatres
   or grant agencies (not for publication).
   Panelist or Workshop Leader. Audience Talks.
   Guest lectures. Outside USM ranked higher.
7] Production Dramaturgy, neither published nor displayed,
   for rehearsal and script creation. Rank dependent upon venue. Scholarly materials and/or
   Script cuttings, prepared for USM production or classroom use.

The Department highly values scholarship that presents new ideas or information and / or innovative perspectives to the field. Applicable scholarship may include, but cannot be limited to, the scholarship of pedagogy. Faculty are expected to accrue a body of Traditional Scholarship consistent with their rank and seniority which reaches beyond the university and demonstrates their participation in a regional and national ‘conversation’ in their areas of expertise, through publication, conference presentations or the equivalent.

In part, exceptional Traditional Scholarship is evidenced by a significant body of work that demonstrates excellence and is both ongoing and consistent, while satisfactory Traditional Scholarship requires a reasonable body of work that demonstrates competence and is ongoing. In addition, Faculty are also expected to demonstrate a level of Traditional Scholarship consistent with rank and seniority according to the following:

Faculty at the rank of Assistant Professor in the first three years of a tenure track appointment are
expected to maintain an ongoing pursuit of Traditional Scholarship.

Faculty completing their sixth year of a tenure track appointment seeking tenure and/or promotion to the rank of Associate Professor are expected to maintain an ongoing pursuit of Traditional Scholarship, submitted to respected venues as determined by peers and demonstrate the potential to produce an expanded body of Traditional Scholarship at the regional level or beyond.

Post-Tenure Faculty at the rank of Associate Professor are expected to maintain and demonstrate an ongoing pursuit of Traditional Scholarship with an increasing emphasis on regional and/or national Traditional Scholarship, submitted to respected venues as determined by peers.

Post-Tenure Faculty seeking promotion to the rank of Professor are expected to maintain and demonstrate an ongoing pursuit of Traditional Scholarship, and to have achieved a substantial and recognized body of Traditional Scholarship, submitted to respected venues as determined by peers. The Department highly values regional, national and international scholarly participation and therefore expects Faculty seeking promotion to the rank of Professor to demonstrate their active participation in their field beyond the local level.

SERVICE
The Department of Theatre considers Service to be essential to a faculty member’s duties and is expected of faculty members of all ranks. This Service falls into three (3) broad categories. First is work at the departmental, college, and university level. The second category stresses service to a faculty member’s discipline or professional association. The third focuses on service, in a professional capacity, to the wider community.

Satisfactory Service is understood to mean willing and effective participation on committees and service projects plus the periodic chairing and leadership of such, on behalf of the University and the wider community.

Exceptional Service is understood to mean significant and substantial contributions as a participant or leadership as chair of important committees and/or major service projects on behalf of the University and the wider community.

SERVICE TO THE DEPARTMENT, COLLEGE, AND UNIVERSITY:
Service to the university plays a significant role in evaluating faculty performance. There are myriad avenues for service within the university. Foremost is effective participation on department, college, and university committees as an active member or official. Other forms of service may include, but are not limited to, such activities as student advising, university governance and serving as an advisor for a variety of student activities.

Minimum expectations for Department of Theatre Faculty are as follows:

1] Attend Department Meetings.
2] Serve on Department committees (Grading, Search, etc.).
3] Advise students on academic and career path issues.
4] Participate in departmental planning.
5] Be accessible to students and colleagues.
6] Participate in college and/or university committees (FPDC, CRC, Search, etc.).
SERVICE TO THE DISCIPLINE OF THEATRE:
Service that is related to the discipline of Theatre brings honor to the individual faculty member as well as the University. Such service may be local, regional, national or international in scope. For promotion to the rank of Professor some national service is expected. International service in Theatre is laudable but not required because of the limited opportunities for international service in most sub-disciplines.

Minimum expectations for Department of Theatre Faculty are as follows:

1] Membership in regional or national organization(s).
2] Maintain currency / connection to a chosen sub-discipline (directing, play writing, design, acting, etc.).

SERVICE TO THE COMMUNITY:
The USM Department of Theatre is an important resource for southern Maine, and it follows that its faculty are its representatives. Faculty are expected to provide discipline-related public service strengthening the relationship between the university and the community. There are many ways for Faculty to engage in community service including: talks and interviews, participating as a board member in a community-related organization, public service programs and consulting on community projects.

Minimum expectations for Department of Theatre Faculty are as follows:

1] Be available for service to the local community.
2] Respond to request for information and assistance as time permits.

TEACHING
The Department of Theatre agrees that our first obligation to our students is to provide a valid, well structured and defined classroom experience. The importance and quality of our teaching is proven in our program through the depth and quality of our collaborative Art as it reaches audiences in a variety of forms, including Main Stage Department productions of established dramatic literature, musical theatre, and dance, as well as the production of original student play scripts.

The evaluation of teaching within the Department of Theatre involves review of preparation, presentation and reception. Effective teaching is central to the mission of the University and is therefore considered necessary for reappointment, promotion and tenure.

Department of Theatre Faculty shall be evaluated on their classroom management skills, their use of any applicable audio-visual and/or computer technologies as well as their sense of classroom performance including, but not limited to, communication skills, clarity of message, course content and student interaction within the special dynamics of each course.

While the Department recognizes the explicit value of classroom teaching as a primary component of the learning experience relative to the study of theatre, it must also be emphasized that participation in the actual production of a theatrical event, under the guidance of a qualified theatre educator / practitioner, constitutes an educational experience equivalent to the classroom experience. As such, Department faculty who directly supervise students while directing, designing or materially participating in the production of a Department sponsored theatre event are considered to be performing the equivalent of classroom teaching.
The Department also recognizes that the teaching of one's peers, which may occur at a conference or in the community, is a valuable contribution to the field. Presentations of scholarship or creative activity outside of the traditional classroom are a positive reinforcement of the scholar/teacher model which the Department supports.

SYLLABUS:
Department of Theatre Faculty shall provide an updated syllabus for each course they teach. These documents shall be kept in the Department office. Since the contents of a syllabus may change from semester to semester, it is the responsibility of individual faculty to update the department file each time a change is made.

All course syllabi should include, but not be limited to:

- Required Texts;
- Course Prerequisites;
- Performance Requirements;
- Attendance Requirements;
- Contact Information: Office Hours, E-Mail Address, Office Phone, Website;
- Grading Policies and Procedures;
- List of Oral and/or Written Assignments, Projects, and Exams;
- Statement of Required University Policies.

Materials for the classroom such as syllabus, assignment sheets, reading lists, plus any other pertinent material must be available for students at the beginning of each new semester.

METHODS OF EVALUATION:
Teaching ability within the Department is normally evaluated by peer evaluation, student evaluation, self evaluation and, possibly, other professional observation and evaluation.

PEER EVALUATION:
Tenured faculty may invite a full-time tenured colleague to attend one or more class meetings for the purpose of observation. Evaluation may be oral or in the form of a written statement of that observation. The latter may be submitted to the peer committee at the time of review and would typically contain general comments on style of presentation, content of the class, discussion of the faculty member’s ability to engage the students, as well as suggestions for experimentation or improvement of classroom technique. In the case of pre-tenured faculty, classroom visits by full-time tenured Theatre Faculty are mandatory. Classroom visitations shall be arranged with the mutual consent of the evaluator(s) and the faculty member being observed. Classroom visits may not be unannounced.

STUDENT EVALUATION:
Standard student evaluation forms must be administered to each class as required by the AFUM-UMS Contract. Statistical data and student comments from all classes taught during the period under review shall be presented in summarized form to the peer committee at time of personnel action. It is understood that unsigned comments, although included in the summary, cannot be used against a member in review as specified in the AFUM-UMS Contract. Recognizing the limitations of standardized student evaluations that merely respond to generic questions, it is therefore important for individual faculty to attempt to solicit written narrative evaluations from students whenever possible.
SELF EVALUATION:

Pre-tenured faculty shall write a self-analysis of their teaching with an eye to responding to student evaluations, including some discussion of future strategies for improvement or new tactics with their teaching. These statements should correspond to the headings of Teaching Philosophy and Teaching Methodology in the USM evaluation document.

PROFESSIONAL OBSERVATION:

In addition to peer classroom visits and evaluations, qualified professionals from other disciplines may be solicited either by the faculty member or the department personnel committee (with the consent of the faculty member) to visit classes and to submit a written evaluation for inclusion at the time of personnel action.

EXPECTATIONS OF RANK

An appropriate terminal degree or distinguished professional credentials are prerequisite for any save a fixed-length, temporary, emergency or part-time appointment.

For reappointment beyond the second year, evidence of Traditional Scholarship and/or Creative Activity per Department policy must be submitted. In addition, competence in teaching and service must be in evidence.

For reappointment beyond the fourth year, the candidate must demonstrate a pattern of Traditional Scholarship and/or Creative Activity establishing significant and continuing intellectual / creative development. The candidate must also demonstrate a pattern of effective teaching, as well as evidence of progress toward high quality teaching and continued competence in service.

A recommendation of tenure and / or promotion to the rank of Associate Professor presumes a sustained record of quality teaching as well as competence in service. It also requires a sustained record of quality Traditional Scholarship and/or Creative Activity and a clearly evident pattern of intellectual / creative development and growth.

Promotion to the rank of Professor presumes a significant contribution to the field and a reputation beyond the local or regional. Such standing requires a substantial and distinguished body of Traditional Scholarship and/or Creative Activity including publication in reputable houses and/or work produced at respected venues as determined by peers, or sanctioned by national professional unions, organizations, or their equivalent. Also required is a sustained pattern of excellent teaching and excellent service.

Tenured faculty should maintain a level of activity commensurate with rank.