

# **University of Wisconsin La Crosse**

## **Department of Theatre and Dance**

### **Departmental Bylaws**



**Approved September 2000  
Revised May 2004  
Revised July 2010  
Revised December 2012  
Revised October 2013  
Revised September 2015  
Revised April 2017  
Revised May 2023**

## Table of Contents

- I. Department Information (pg. 6)
  - A. Name
  - B. Bylaw Adoption/Review
  - C. Mission Statement
  - D. Department Goals
  - E. Student Learning Outcomes
- II. Organization and Operation (pg. 7)
  - A. Preamble
  - B. Meeting Guidelines
    - 1. Robert's Rules of Order
    - 2. Wisconsin Open Meeting Law
    - 3. Minutes
  - C. Membership & Voting Procedures
    - 1. Membership
    - 2. Meetings
    - 3. Voting
  - D. Definition of Quorum and Majority
  - E. Bylaw Amendments
    - 1. Policies and Procedures Amendments
  - F. University Theatre Organization
    - 1. Department Chair
    - 2. Technical Director
    - 3. Scene Shop Supervisor/Asst. Technical Director
    - 4. Scenic/Props/Lighting Designer
    - 5. Sound and Lighting Supervisor
    - 6. Sound Designer
    - 7. Costume and Makeup Designer
    - 8. Costume Shop Supervisor
    - 9. Production Manager
    - 10. Stage Manager
    - 11. Publicity Coordinator
    - 12. Front of House Supervisor
    - 13. Recruitment Coordinator
    - 14. Music Director
    - 15. Choreographer
    - 16. Musical Theatre Vocal Coach/Instructor
    - 17. Sound and Lighting Supervisor
    - 18. Academic Department Associate/Box Office Manager
  - G. Department Responsibilities
- III. Faculty/Staff Responsibilities (pg.10)
  - A. Faculty
    - 1. Teaching
    - 2. Scholarship
    - 3. Service

- B. Academic Staff Responsibilities & Expectations
  - C. LENS Evaluations
- IV. Merit Evaluation (pg. 12)
  - A. Evaluation Processes and Criteria
    - 1. Faculty
      - a. Evaluation Process
      - b. Criteria
      - c. Criteria ranking
        - i. Meritorious
        - ii. Not Meritorious
    - 2. Instructional Academic Staff
    - 3. Non-Instructional Academic Staff
    - 4. Chair
  - B. Distribution of Merit Funds
  - C. Appeal Procedures
- V. Faculty Personnel Review (pg. 16)
  - A. Retention (Procedure, Criteria and Appeal)
  - B. Tenure Review and Departmental Tenure Criteria
  - C. Post-Tenure Review
  - D. Faculty Promotion Procedures
- VI. Instructional Academic Staff Review (pg. 23)
  - A. Annual Review
  - B. IAS Promotion Procedures
  - C. Appeal Procedures (Annual Review)
- VII. Non-Instructional Academic Staff Review (pg. 25)
  - A. Annual Review
- VIII. University Personnel Review (pg. 25)
  - A. Performance Evaluation
  - B. Academic Department Associate Policy
- IX. Governance (pg. 25)
  - A. Department Chair
    - 1. Election of Department Chair
    - 2. Responsibilities and Rights of the Department Chair
    - 3. Chair Evaluations
  - B. Standing Departmental Committees
    - 1. University Theatre Committee
    - 2. Season Selection Committee
    - 3. Department Personnel Committee
    - 4. Recruitment Committee
    - 5. Diversity, Equity, and Inclusion (DEI) Advisory Committee
    - 6. Individual Representation
  - C. Departmental Programmatic Assessment Plan
    - 1. Direct Measures of Assessment
      - a. THA 260/360—Theatre Arts Participation/Practicum
      - b. THA 490—Senior Capstone Project
      - c. Performance/Portfolio Review

- d. Graduate Exit Reviews
  - e. Adjudication of Theatre Productions
  - f. Graduating Senior Exit Surveys
  - g. Academic Program Review (APR)
  - h. Biennial Assessment of Student Learning Outcomes
  - i. General Education Assessment
  - j. Writing in the Major Assessment
- D. Intersession/Summer Teaching Assignments
  - E. Additional Departmental Policies
    - 1. Salary Equity Policy
    - 2. Sick Leave
    - 3. Vacation
    - 4. Low Course Enrollment
- X. Search and Screen Procedures (pg. 31)
    - A. Tenure-Track Faculty
    - B. Instructional Academic Staff
    - C. Academic Staff
- XI. Student Rights and Obligations (pg. 32)
    - A. Student Course- and Faculty-Related Concerns, Complaints, and Grievances
      - 1. Informal Complaints
      - 2. Formal Complaints
      - 3. Grade Appeals
    - B. Expectations, Responsibilities and Academic Misconduct
    - C. Advising Policy
    - D. Other Student Policies
      - 1. Student Advance Placement
      - 2. Student Incompletes
- XII. Other (pg. 34)
    - A. Summer Session
      - 1. Teaching Assignments & Priorities
      - 2. SummerStage Assignments
    - B. Leaves of Absence
    - C. Travel Allocation Procedures
    - D. Workload Policy
    - E. Final Exams
    - F. Graduate Faculty Policy
    - G. Outside Employment Statement
    - H. Syllabi
      - I. Equipment and Facilities Use/Rental
      - J. Office Assignment Policy
    - K. Department Technology Policy
    - L. Travel Authorization
    - M. Tenure Clock Stoppage
    - N. Family Friendly Policy
    - O. Emeritus Policy for Faculty
    - P. Foundation Accounts

XIII. Appendices (pg. 40)

- A. Department Statement on Scholarship
- B. Position Descriptions
- C. Faculty Responsibilities
- D. Criteria for Tenure/Retention Review
- E. Personnel Evaluation Form
- F. THA 260/360 Production Evaluation/Assessment Form
- G. Graduating Senior Exit Reviews
- H. Senior Project Guidelines

## **I. Department Information**

### **A. Department Name**

The official department name is the Department of Theatre and Dance. The Department of Theatre and Dance is an instructional unit in the School of Visual and Performing Arts within the College of Arts, Social Sciences, and Humanities (CASSH) at the University of Wisconsin-La Crosse.

### **B. Bylaw Adoption/Review**

The bylaws in this document were last adopted in April 2017 by the members of the Department of Theatre and Dance in accordance with the University of Wisconsin System and the University of Wisconsin-La Crosse Faculty and Academic Staff Personnel Rules. Bylaws will be reviewed every other year.

### **C. Mission Statement**

The Department of Theatre and Dance at the University of Wisconsin-La Crosse endeavors to provide students with the tools necessary to function as complete artists and self-realized individuals, combining theatrical training with a strong liberal arts curriculum. A combination of classroom training and realized production work allows for a well-rounded college experience with an emphasis on the collaborative and creative process.

### **D. Department Goals**

The course work and production requirements followed to earn a bachelor's degree in Theatre and Dance at the University of Wisconsin-La Crosse seek to: 1) provide training for theatre careers by preparing students for further specialization at the graduate level or employment within the professional field, and 2) provide students with the skills necessary to seek other career and/or educational opportunities.

### **E. Student Learning Outcomes**

The study of theatre and dance combines the knowledge and skills required of a performer, creator, teacher, theorist, and historian. Undergraduate studies in theatre and dance should prepare students for a variety of collaborative artistic roles.

In order to achieve these goals, the program is designed to prepare students to:

1. Effectively practice the theatre arts by being involved in the creation and presentation of public performances in the theatre and dance;
2. Develop visual and aural perceptions related to theatre and dance performance;
3. Develop a structured approach to interpretation of language in dramatic texts;
4. Understand basic production processes such as acting, directing, scenic, costume, and lighting design, management, and technical operations related to productions;
5. Become familiar with and develop competence in a number of theatrical techniques;
6. Become familiar with the historical and cultural dimensions of theatre and dance, including the works of leading playwrights, actors, directors, choreographers, and designers;
7. Understand and evaluate contemporary thinking about theatre and related arts;
8. Develop inter-cultural and multicultural understanding, as well as perception of the universal and timeless human conflicts presented in dramatic works;
9. Develop the creative thinking necessary for concrete expression;

10. Make assessments of quality in theatrical works that are informed by open-mindedness to differing viewpoints and alternate goals;
11. Develop the discipline, cooperation, accountability, and perseverance necessary for positive self-identification and success in life;
12. Develop an appreciation for a broad liberal arts education.

## II. Organization and Operation

***Department members are governed by six interdependent sets of regulations: 1) Federal and State laws and regulations; 2) UW System policies and rules; 3) UW-L policies and rules; 4) College policies and rules; 5) Shared governance bylaws and policies for faculty and academic staff; and 6) Departmental bylaws.***

### A. Preamble

In 1909, before there was a major in Theatre Arts, Dr. David Coate, professor of English, sponsored the campus dramatic group, The Buskin Dramatic Club. Their first performance was *The Christmas Chime* and was held three years later. Shortly thereafter the club disbanded. Drama at UW-L was on hold for a few years until the Speech Department sponsored a new dramatic club in 1937. The driving force behind this new group was Marie Park Toland, director of theatre. Dr. Toland was joined by Robert Frederick in 1946, and together they built the foundations or “the first act” of theatre for UW-L.

Their invaluable contributions to the program led to the creation of an academic major in Speech beginning in 1968. Both Toland and Frederick have theatres named in their honor. Twelve years later UW-L finally created an official major in Theatre Arts. Dr. Robert Joyce and Dr. Richard Tinapp took their initial offering and trained many theatre students, practitioners, and lovers of the art. Their blood, sweat, and passion laid the groundwork for what has become a vibrant, vital force within the region.

Along with a full palette of academic classes, the Department of Theatre and Dance carries out a full production program, including a yearly children's show, musicals and a wide range of genre. The annual SummerStage musical has auditions open to the entire community. Today's Department of Theatre and Dance has come a long way from its' meek beginnings in 1909. In 1997 Theatre split from Speech and the Department of Theatre was created. The major has several emphasis areas, including General Theatre, Performance, Design/Tech, Musical Theatre, Arts Administration, and Stage Management. Students from any major can minor in Theatre Arts within the same emphasis areas.

In Fall 2022, the department officially changed its name to the Department of Theatre and Dance, adding a dance minor as part of its curriculum.

### B. Meeting Guidelines

1. Robert's Rules of Order

***Department meetings will be run according to the most recent edition of Robert's Rules of Order (<http://www.robertsrules.com/>).***

2. Wisconsin Open Meetings

***Departmental decisions shall be made by voting in accordance with the Wisconsin Open Meeting Law*** which includes the provision for posting the meeting date, time, place, and agenda at least 24 hours in advance of the meeting. When the department

moves to close a meeting, they must do so by citing the proper statute (Section 19.85 in the Wisconsin Statutes). (<https://www.doj.state.wi.us/sites/default/files/office-open-government/Resources/OML-GUIDE.pdf>) A summary can also be found at (<https://www.wisconsin.edu/general-counsel/legal-topics/open-meetings-law/>)

### 3. Meeting Minutes

Minutes will be recorded by a voting member or the department's Academic Department Associate (ADA) and distributed in a timely fashion to department members and the Dean of College of Liberal Studies. Copies of the minutes of department meetings and committee meetings shall be kept in a secure location by the department. Minutes from closed meetings will be taken and written within one week of the proceedings. They will be available by request.

## C. Membership & Voting Procedures

### 1. Membership

Members of the department are defined as all ranked (tenure-track or tenured) faculty (including those on leave or sabbatical who are in attendance), instructional academic staff members with a 50% contract, and non-instructional academic staff members with 100% appointments for the purpose of conducting business at any regular meeting. Personnel decisions (including but not limited to, promotion/retention, tenure, etc.) shall be made by ranked faculty. Non-personnel decisions are made by the department as a whole.

### 2. Meetings

The Department will meet as a whole on a regular basis when school is in session. Additional meetings may be convened or unnecessary meetings canceled by the Department Chair as necessary. Decisions will be made in accordance to Wisconsin Open Meeting laws. During the Summer Session, or when the University is not in session, meetings shall be called at the discretion of the chairperson.

### 3. Voting

Departmental voting rights are reserved to all members of the department except in cases otherwise indicated in this document related to hiring, promotion, and retention decisions where voting rights are governed by a person's rank or tenure status. *Proxy Votes* are not permitted in meetings of the Department and its committees. Members who join by teleconference and have heard all the deliberation are eligible to vote. Voting in closed session cannot be anonymous or secret.

## D. Definition of Quorum and Majority

A quorum for the purpose of conducting business at any department meeting shall be a simple majority of the persons eligible to vote. For personnel meetings, a quorum is achieved with 2/3 of those eligible to vote.

## E. Bylaw Amendments

### 1. Policies and Procedures Amendments

Department policies and procedures may be amended according to the following:

- a. Proposed amendment(s) shall be presented and distributed in writing at a department meeting and voted on at the next regularly scheduled meeting.



- b. Policies pertaining to personnel issues, which are the responsibility of the ranked faculty or of the tenured faculty as outlined within this document, may be amended only by the appropriate responsible group.
- c. Amendments to these bylaws shall become effective five days after their adoption. Amendments to personnel policies and procedures become effective six months after their adoption in order to comply with UW-L and UWS faculty personnel regulations.

F. Department of Theatre and Dance Organization (see Appendix B: Position Descriptions)

1. Department Chair
2. Production Director
3. Technical Director
4. Scene Shop Supervisor/Asst. Technical Director
5. Scenic/Props/Lighting Designer
6. Sound and Lighting Supervisor
7. Sound Designer
8. Costume and Make-Up Designer
9. Costume Shop Supervisor
10. Production Manager
11. Stage Manager
12. Publicity Coordinator
13. Front of House Supervisor
14. Recruitment Coordinator
15. Music Director
16. Choreographer/Dance Instructor
17. Musical Theatre Vocal Coach/Instructor
18. Academic Department Associate/Box Office Manager

G. Department Responsibilities

The responsibilities of the Department and department members are described in the bylaws of the Faculty Senate. The faculty has the responsibility of carrying out the responsibilities of the department through their contributions in the areas of teaching, scholarship and service. The primary function of a department is to teach in its discipline. Teaching responsibilities include, but are not limited to, keeping abreast of the discipline and incorporating it into the curriculum, assessing courses and curriculum and revise as necessary, and keeping current on teaching methods and technology. The Department's most fundamental responsibilities include:

- promoting scholarship and creative activities,
- promoting the continued professional growth and development of its members by encouraging their participation in sabbatical leaves, developmental leaves, conferences, professional workshops, and other similar programs,
- utilizing the expertise and interest of its members to provide professional service,
- advising students on academic program requirements and presenting the array of available career opportunities,

- providing an internal governance structure in which the functions of the department can take place,
- making personnel decisions

### III. Faculty/Staff Responsibilities

#### A. Faculty

*Faculty responsibilities are referenced in Section IV of the Faculty Senate bylaws entitled “Responsibilities of Departments, Department Members and Department Chairpersons.”* (<http://www.uwlax.edu/faculty-senate/articles-bylaws-and-policies/>).

##### 1. Teaching

Faculty in the Department of Theatre and Dance are expected to keep current in their subject matter area and to work to improve student learning. Faculty are expected to teach assigned courses in accordance with approved course outlines. They are further expected to offer additional time to address student questions by holding office hours. Office hours and other course details should be a part of the course syllabus shared with students at the beginning of a course. In addition, faculty are expected to grade and return student assignments, including examinations, in a timely fashion. All credit-bearing courses will administer Learning Environment Survey (LENS), unless otherwise noted in the Faculty Senate class exceptions. Each faculty member may be required to carry out production assignments as part of their duties. Finally, faculty are expected to serve as advisors to all Departmental majors and those assigned from outside the Department. (See Appendix C: Faculty Responsibilities)

##### 2. Scholarship

Faculty in the Department of Theatre and Dance are expected to develop and maintain an active program of scholarship. Scholarship in the Department of Theatre and Dance includes, but is not limited to, creative activity in the areas of production direction, scenic design, lighting design, stage management, costume/makeup design, production management, props design, playwriting, sound design, musical direction, fight choreography, projection or video design, intimacy coordination, choreography, or technical direction for a university theatrical production and/or outside professional work. The Department's definition of scholarly activities also includes publishing papers or books in the discipline, in application of the discipline, or in education for the discipline. Presentations in these areas at professional meetings, and in other appropriate forums, also constitute scholarship. Writing successful grant proposals to support any of these activities is an important area of scholarship. In addition, faculty mentoring of student research also constitutes scholarship. (See Appendix C: Faculty Responsibilities)

##### 3. Service

Faculty of the Department of Theatre and Dance are expected to serve the institution, the public and their profession. This service can take the form of participating on Departmental and university committees, offering specialized advice to off-campus groups, and joining and participating in the activities of professional societies in their discipline. (See Appendix C: Faculty Responsibilities)

#### B. Academic Staff Responsibilities

**Requests for IAS hiring will be presented to the college dean. The request will indicate one of the standard titles from the lecturer or clinical professor series <https://www.uwlax.edu/human-resources/services/talent-acquisition-and-employment/recruitment/> and will outline specific duties including teaching and any additional workload. Total workload for IAS is defined as a standard minimum teaching load plus additional workload equivalency activities. See Faculty Senate Articles, Bylaws and Policies: <https://www.uwlax.edu/faculty-senate/articles-bylaws-and-policies/>**

Instructional Academic Staff teaching appointments may be either part-time or full-time in nature. The need for such appointments is generally the result of faculty sabbaticals, leaves of absence, or special workload releases. On occasion, at the request of the Dean of CASSH, the Department may agree to appoint an Instructional Academic Staff (IAS) to provide additional sections of General Education courses as well. The selection of the specific courses to be taught by Instructional Academic Staff (IAS) is decided through the deliberation of the Department committee of the whole.

Instructional Academic Staff in the Department of Theatre and Dance are held to the same teaching expectations as faculty. Because IAS do not have the full range of faculty responsibilities, their teaching load is usually larger than that of faculty. Any special expectations of a member of the academic staff are stated in the contract letter. Information relating to Instructional Academic Staff workload can be found at <http://www.uwlax.edu/facultysenate/ABP/FacSenatePolicies.html>

### C. LENS Evaluations

Beginning in Fall 2023, the department will replace Student Evaluations of Instruction (SEIs) with the Learning Environment Survey (LENS) according to Faculty Senate guidelines.

#### 1. Purpose/Objective

The student learning environment survey (LENS) generally serves two purposes: 1) to help improve instruction and 2) for personnel decisions (i.e. merit, retention, tenure, post-tenure review, and promotion).

#### 2. Reporting and Use

A full LENS report for each course, including all student comments, will automatically be provided to only the instructor member and the department chair. Department administrative support may access LENS reports for processing purposes.

The LENS summary (not the full report) should be used in retention, promotion, tenure, post-tenure review, merit, and annual reviews. The results are considered collaboratively in the department, together with other sources of evidence, and interpreted within the departmental context. The LENS may not be used, in whole or in part, as the primary source of evidence for an instructor's teaching effectiveness and must be given limited weight among other evaluative tools.

The LENS summary (not the full report) is reported to the Dean and Provost in retention, promotion, tenure, post-tenure review, and reappointment recommendations. For promotions, the results are also shared with the IAS or Faculty promotion committees. Best practices suggest personnel decisions should be based on at least five episodes of a course over a two-year period, but more episodes if the course has fewer than 15 students. Rigid expectations or target thresholds based on LENS data should not be established for use in personnel decisions due to the unique context of each course.

LENS results will be reported to instructors only after final grades have been submitted.

### 3. Record-Keeping

The department will retain a copy of each LENS full report per course for a period of seven years to conform to UW System Data Retention Policy. These full reports are provided automatically each term to each instructor and their department. Data retention is the responsibility of the department chair and/or the department administrative staff.

## IV. Merit Evaluation

***The results of merit reviews for all ranked faculty and eligible IAS who have completed at least one academic year at UW-L are due to the Dean's Office on December 15 annually. Merit reviews reflect activities during the prior academic year ending May 31.***

***All faculty and IAS have a June 1<sup>st</sup> deadline for entering teaching, scholarship and service activities into the electronic portfolio system (Digital Measure) on activities from the prior year June 1<sup>st</sup> – May 31<sup>st</sup>.***

The purpose/rationale for annual review/merit report is to 1) evaluate all ranked faculty and eligible IAS; 2) encourage excellence in teaching; 3) encourage innovation and experimentation in teaching; 4) provide direction to the department and department members; 5) provide formative feedback to faculty members; 6) inform members of the department of other members scholarly activity; 7) encourage activities that will benefit the department; and 8) provide face-to-face feedback.

### A. Evaluation Processes and Criteria

#### 1. Faculty

##### a. Evaluation Process

Consistent with Faculty Personnel Rules UWS 3.05 and UWL 3.05, the performance of all faculty (as well as continuing academic staff) in the Department of Theatre and Dance will be reviewed annually. The areas of review shall include teaching, scholarship, and service.

Faculty shall submit their completed Digital Measures, containing a description of activities for the previous summer and previous academic year.

During the fall semester, the Department Chair working, with the Personnel Committee, will use the completed Digital Measures information from the previous year, to evaluate Department member's performance in each of the areas of faculty responsibility (teaching, scholarship, and service) based on the criteria specified below and on the Personnel Evaluation Form (See Appendix E). The Personnel Committee is responsible for all of the other Department members' merit ratings. Married or partnered couples within the department shall not review one another for Merit purposes. Within seven days of the review, the Chair shall notify each member in writing of her/his merit rating including an assessment of performance in each of the areas of faculty responsibility. This assessment shall offer an opportunity for future goal setting and improvement as necessary.

New faculty, who begin in the fall semester do not undergo Annual (Merit) review in that first semester. They are reviewed for retention early in the spring semester. If retained the salary adjustment for those new faculty will be (by contract) the average increment generated by the pay plan.

Faculty who do not complete annual evaluation forms will not be considered meritorious.

#### b. Criteria

The criteria used in the Department of Theatre and Dance to evaluate a faculty member's annual performance are designed to promote effective teaching and quality scholarship and service. The importance of the areas of faculty responsibility are ranked with teaching given the greatest importance. [Example: teaching - 50%; scholarship - 40%; and service - 10%] (See Appendix E: Faculty Responsibilities)

##### 1. Teaching

In the area of teaching, faculty are expected to motivate and challenge students to learn using various pedagogical devices or techniques and by setting well-defined expectations. It is assumed that student assignments and examinations will be reviewed and graded in a timely manner and that student achievement will be appropriately assessed. Faculty are expected to keep current in their subject matter areas, to update curriculum, to assess the effects of their teaching techniques and to work continually to improve their knowledge of the subject matter and their teaching effectiveness. Efforts and accomplishments to these ends are to be reported Digital Measures. Teaching effectiveness will also be judged by peer evaluations based on classroom observation and by using student LENS surveys given in each of the courses taught. In the case of probationary faculty, peer evaluations based on classroom visitations will be filed by members of the Personnel Committee for the Chair's review.

##### 2. Scholarship

Faculty are expected to participate in and maintain an active program of scholarship. Scholarship in the Department of Theatre and Dance includes, but is not limited to, peer reviews of creative activity in the areas of production direction, scenic design, stage management, lighting design, costume design, playwriting, sound design, or technical direction for a university theatrical production and/or outside professional work. The Department's definition of scholarly activities also includes designing production/season publicity, publishing papers or books in the discipline, in application of the discipline, or in education for the discipline. Presentations in these areas at professional meetings, panel presentations, workshop performances, lecture demonstrations and in other appropriate forums, also constitute scholarship. Writing successful grant proposals to support any of these activities is an important area of scholarship. In addition, faculty mentoring of student research also constitutes scholarship. (See Appendix C: Faculty Responsibilities) Faculty members are expected to report their scholarly activities and accomplishments in Digital Measures.

### 3. Service

The service component of a faculty member's responsibility may take many forms: Service to the program or major, the Department, the university, the profession, or the general public. Examples of appropriate service activities include drafting a program of policy documents, serving on committees, serving as an officer in a professional society, or consulting with external agencies. Faculty members are expected to report their service activities in Digital Measures.

### c. Criteria Rankings

Based on the information in the areas of teaching, scholarship, and service reported by the candidate and evaluated by the Department Personnel Committee, the committee will assign a numerical rating of "Meritorious" or "Not Meritorious."

#### 1. Meritorious

A candidate must be considered outstanding in at least two areas to receive a "Meritorious" ranking. However, a candidate must be proficient in all three areas.

- a. Outstanding teaching (e.g. evidence of trying to improve methods, development of effective instructional activities, teaching development activities, peer review/observations of classroom teaching, outstanding LENS results, etc.)
- b. Outstanding scholarship (e.g. maintained an active creative/research program within the department, professionally designed, stage managed or directed, wrote grant proposals (funded and not funded), published articles, published book, published book chapter, organized conference or presentation, submitted manuscript, presented at professional meeting)

- c. Outstanding Service (e.g. chaired committee(s) with evidence of a job well done, or took on special projects of value to the department or university).

2. Highly Meritorious

A candidate showing excellence in all three categories listed above (outstanding teaching, scholarship and service) shall be considered “highly meritorious.”

3. Not Meritorious

A candidate may be considered “Not Meritorious” if he/she meet either of the criteria below:

- a. Inappropriate treatment of students (as outlined in university guidelines).
- b. Evidence of abuse of power

A candidate may also be considered “Not Meritorious” if he/she holds deficiencies in 50% of the following:

- a. Meeting with classes less than 75% of required time.
- b. Rarely available for students outside of class or failure to hold office hours.
- c. No syllabus or inadequate syllabus.
- d. Class content and material clearly out-of-date.
- e. Class content and/or examinations not consistent with syllabus or course outlines.
- f. Failure to meet with advisees.
- g. Deficient university service (e.g. no committee work or poor committee service such as not attending meetings).
- h. Deficient department service (e.g. failure to attend departmental functions or meetings).
- i. Deficient scholarship (e.g. no signs of professional service or creative/research activity).
- j. No evidence of trying to attain goals stated by the candidate him/herself.

2. Instructional Academic Staff

Instructional Academic Staff (IAS) who are in permanent budget lines are automatically eligible for state pay plan increases. However, to receive pay plan increases, they must have been deemed meritorious (or higher) by the department. IAS merit evaluation will follow the same evaluation process and criteria as listed above.

3. Non-Instructional Academic Staff

Non-instructional Academic Staff are not included in merit consideration.

4. Chair

The Dean, working with the Personnel Committee, will review the Department Chair using the same criteria as faculty and criteria established to judge a Chair’s administrative performance. The Dean is responsible for the Chair’s merit rating.

B. Distribution of Merit Funds

The department will follow the pay plan for merit funds set forth by the university.

### C. Appeals Process

A faculty member deemed not meritorious may request a reconsideration of his/her merit evaluation. This request must be made in writing to the Chair within one week of the Chair's distribution of departmental merit evaluation. The appellant will meet with the Chair to discuss the evaluation. Within one week of this meeting, the Chair's final evaluation decision will be communicated, in writing, to the faculty member. Chairs may similarly appeal their merit evaluation with the Dean. Appeals beyond the Departmental level may be presented to the Complaints, Grievances, Appeals, and Academic Freedom Committee. (See Faculty Senate Bylaws)

## V. Faculty Personnel Review

***The department will follow the policies regarding retention and tenure described in the Faculty Personnel Rules (UWS 3.06 - 3.11 and UWL 3.06 -3.08) <http://www.uwlax.edu/Human-Resources/Unclassified-Personnel-Rules/>***

Tenure/retention decisions will be guided by the criteria established in the bylaws at the time of hire unless a candidate elects to be considered under newer guidelines. The criteria outlined in Section V (A & B) "Faculty Personnel Review" in these bylaws should be applied to faculty with a contract date after May 15, 2023.

***The department will follow policies guiding part-time appointments for faculty and tenure clock stoppage available on the Human Resources website.*** UW-System and UW-L faculty personnel rules allow probationary faculty to "stop" the tenure clock for several reasons. A faculty member may request a delay of up to one year. This tenure clock stoppage results in extending the probationary period. Personnel rules UWS 3.04 and UW-L 3.04 apply. Tenure clock stoppage policies and procedures are different from those regarding leaves.

### A. Retention

1. ***Faculty under review provide an electronic Digital Measures portfolio related to their teaching, scholarship, and service activities extracted from their date of hire to date of review. Hyperlinked syllabi are required, and the candidate must provide additional evidence.*** Faculty under review will also provide a narrative statement as part of the Digital Measures portfolio. A narrative statement describes the candidate's accomplishments in teaching, scholarship and service and should be presented in the context of the candidate's goals and teaching standards. ***Additional materials may be required for departmental review and will be indicated in these bylaws.*** (See pages 14-15 for a definition of teaching, scholarship and service.)
2. ***Departments will provide the following materials to the Dean***
  - a. ***Department letter of recommendation with vote***
  - b. ***Teaching assignment information (TAI) datasheet that summarizes the courses taught, workload date, grade distribution and LENS summary report.***
  - c. ***Merit evaluation data (if available)***



3. *The initial review of probationary faculty shall be conducted by the tenured faculty of the department in the manner outlined below.*
4. *Starting with tenured-track faculty hired effective Fall 2008, all first-year tenure-track faculty will be formally reviewed in the spring of their first year. A departmental letter will be filed with the Dean and Human Resources. Formal reviews resulting in contract decisions will minimally occur for tenure-track faculty in their 2<sup>nd</sup>, 4<sup>th</sup> and 6<sup>th</sup> years.*
5. Procedure
  - a. Committee Membership

Personnel Committee shall consist of all tenured members of the Department of Theatre and Dance. In cases where a committee consists of fewer than three faculty members, the Department Chair shall work with the Dean to establish an appropriate committee using these guidelines. Early each fall semester, the Department Chair convenes the Personnel Committee and may serve as the committee chair or one may be elected by the committee by a simple majority of the committee members. Each probationary faculty member will request a classroom evaluator/observer.
  - b. Timeline

Retention reviews are usually conducted in the fall semester. Exceptions: first year faculty who begin in the fall are reviewed in the spring. At least 20 days prior to the annual retention review, the Department Chair will notify each probationary faculty member in writing of the time and date of the review meeting.
  - c. Submission Materials

The Chair will also remind candidates to update their electronic Digital Measures portfolio including teaching, scholarship, and service materials from the previous review to the present at least seven days prior to the date of the review. The Department Chair will supply the LENS summary report for each probationary faculty member to the Review Committee via Digital Measures.

    1. Digital Measures

Faculty are encouraged to regularly enter and update information on Digital Measures. Faculty should maintain a file of supporting documents that can be uploaded as evidence of achievement in teaching, scholarship and service as well as maintaining a current curriculum vita. See Guide to Faculty Promotion by Human Resources at <https://www.uwlax.edu/Human-Resources/Faculty-Promotion-Resources/>).
    2. Retention Narrative

The candidate for retention will prepare a three-part Retention Narrative consisting of no more than seven single-spaced pages focusing on teaching, scholarship, and service. A brief (one page or less) cover page may be included. Candidates with reassigned time and/or administrative duties may additionally complete a one-page narrative assessing their work in this area. See Guide to Faculty Promotion by Human Resources at <https://www.uwlax.edu/Human-Resources/Faculty-Promotion-Resources/>.

d. Meeting and Voting

Probationary faculty members may make oral or written presentations at the review meeting. The requirements of the Wisconsin Open Meeting law shall apply to the review meeting. Using the criteria in Section 6—Criteria, the Retention/Tenure Review Committee will evaluate each probationary faculty member's performance based on the completed Digital Measures electronic portfolio.

Votes shall be cast by a show of hands on a motion to retain. At least two-thirds majority is necessary for a positive retention recommendation. The committee Chair shall record the results of the vote. Tenure personnel only: Candidates should be given the option of requesting an open meeting for the deliberative part of the meeting. The committee can still vote to close and close for the actual voting. Voting in closed session cannot be anonymous or secret and will be made available for anyone within or outside the department or university who requests voting information per public record laws.

In the case of non-renewal recommendation, the committee shall prepare written reasons for its decision within 10 days and will be retained in the faculty review file. These reasons shall be retained by the committee until requested by the probationary faculty member. Within seven days of the review meeting, each probationary faculty member shall be informed in writing by the committee Chair of the results of the retention review. In the case of a positive retention decision, the written notice shall include concerns or suggestions for improvement identified by the committee.

6. Criteria

The members of the Personnel Committee shall use the submitted self, peer and LENS summary report information to judge each probationary faculty member's performance in the areas of teaching, scholarship, and service. Evaluation criteria are based on the tenure review criteria at the appropriate rank level. (See Appendix D: Criteria for Tenure Review Process/Retention Review Process.) Of these areas of responsibility, teaching is most important. After establishing a record of successful teaching, a program of continued scholarship is necessary for retention and, ultimately, a positive tenure recommendation. Service is also an important faculty responsibility. For each probationary faculty a service record should be established after demonstrated success in teaching and scholarship.

The department complies with the criteria expectations and evidence as outlined by the Guide to Faculty Promotion by Human Resources. (See <https://www.uwlax.edu/Human-Resources/Faculty-Promotion-Resources/>).

7. Appeal

If a non-renewal recommendation is made by the Personnel Committee, the committee will provide reasons for non-renewal within 10 days which will then become part of their personnel file. If the probationary faculty member wishes a

reconsideration of the initial non-renewal recommendation, they shall request such a meeting in writing to the Department Chair within two weeks of the receipt of the written reasons for non-renewal. The procedure for the reconsideration meeting is dictated by *Faculty Personnel Rules* and the UW-L Employee Handbook.

## B. Tenure Review and Departmental Tenure Criteria

***Tenure/retention decisions will be guided by the criteria established in the bylaws at the time of hire unless a candidate elects to be considered under newer guidelines. The criteria outlined in section V-A & V-B. "Faculty Personnel Review" in these bylaws should be applied to faculty with a contract date after May 2023.***

(Appendix D: Criteria for Tenure/Retention Review)

### 1. Review Process.

#### a. Committee Membership

Personnel Committee shall consist of all tenured members of the Department of Theatre and Dance. In cases where a committee consists of fewer than three faculty members, the Department Chair shall work with the Dean to establish an appropriate committee using these guidelines. Early each fall semester, the Department Chair convenes the Personnel Committee and may serve as the committee chair or one may be elected by the committee by a simple majority of the committee members. Each probationary faculty member will request a classroom evaluator/observer.

#### b. Classroom Evaluations

Probationary faculty are recommended to have two classroom observations as part of their tenure review package.

#### c. Timeline

Tenure reviews are usually conducted in the fall semester. Exceptions: first year faculty who begin in the fall are reviewed in the spring. At least 20 days prior to the annual retention review, the Department Chair will notify each probationary faculty member in writing of the time and date of the review meeting.

#### d. Meeting and Voting

Probationary faculty members may make oral or written presentations at the review meeting. The requirements of the Wisconsin Open Meeting law shall apply to the review meeting. Using the criteria in Appendix D—Criteria, the Retention/Tenure Review Committee will evaluate each probationary faculty member's performance based on the completed Digital Measures electronic portfolio.

Votes shall be cast by a show of hands on a motion to retain. At least two-thirds majority is necessary for a positive tenure recommendation. The committee Chair shall record the results of the vote. Tenure personnel only: Candidates should be given the option of requesting an open meeting for the deliberative part of the meeting. The committee can still vote to close and close for the actual voting. Voting in closed session cannot be anonymous or secret and will be made available for anyone within or outside the department or university who requests voting information per public record laws.

In the case of non-tenure recommendation, the committee shall prepare written reasons for its decision within 10 days and be retained in the faculty review file. These reasons shall be retained by the committee until requested by the probationary faculty member. Within seven days of the review meeting, each probationary faculty member shall be informed in writing by the committee Chair of the results of the tenure review. In the case of a positive tenure decision, the written notice shall include concerns or suggestions for improvement identified by the committee.

2. Review Materials.

The Chair will also remind candidates to update their electronic Digital Measures portfolio including teaching, scholarship, and service materials from the previous review to the present at least seven days prior to the date of the review. The Department Chair will supply the LENS summary report for each probationary faculty member to the Review Committee via Digital Measures. Digital Measures electronic portfolio materials may consist of any materials deemed significant by the department member under review. Materials may include:

- LENS summary report
- Teaching materials
- Merit evaluations
- A statement in which the faculty member relates his/her work to the mission of the Department.
- Student input as deemed appropriate by the faculty member under review.
- Peer input will come from the Department chair and other faculty members.
- Other input may be requested by the faculty member under review.

3. Criteria.

The members of the Personnel Committee shall use the submitted self, peer and student evaluation information to judge each probationary faculty member's performance in the areas of teaching, scholarship, and service. Evaluation criteria are based on the tenure review criteria at the appropriate rank level. (See Appendix D: Criteria for Tenure Review Process/Retention Review Process.) Of these areas of responsibility, teaching is most important. After establishing a record of successful teaching, a program of continued scholarship is necessary for tenure and, ultimately, a positive tenure recommendation. Service is also an important faculty responsibility. For each probationary faculty a service record should be established after demonstrated success in teaching and scholarship.

The Department of Theatre Arts will adhere to the timeline set forth by the Provost Office.

In cases where deficiencies are identified, a list of areas of concern will be presented to the faculty member. The Chair, Personnel Committee, and the faculty member will meet to develop a written plan to correct the areas of concern over a specified period of time.

## C. Post Tenure Review

The UW System and UWL policy on Post Tenure Review can be found at <https://www.uwlax.edu/human-resources/post-tenure-review-policy/>

#### D. Faculty Promotion Procedures

***The department will follow the guidelines and schedules regarding faculty promotion available at <http://www.uwlax.edu/Human-Resources/Faculty-Promotion-Resources/>***

##### 1. Promotion Committee

The Promotion Committee(s) shall consist of all tenured faculty at the rank no lower than that rank to which the faculty member is being considered for promotion. In cases where a committee consists of fewer than three faculty members, the Department Chair shall work with the Dean to establish an appropriate committee using these guidelines. Early in the fall semester the Department Chair shall convene the Promotion Committee(s), as needed. At its first meeting, the Committee(s) shall elect a Chair (who may be the Department Chair) for a one-year term by a simple majority vote and establish the date(s) of the promotion consideration meeting(s).

##### 2. Review Process

###### a. Eligibility

Before the end of spring semester, lists of faculty who will meet the minimum University eligibility requirements for promotion in the coming academic year are distributed by the Dean to Department Chairs. The Chair will review these lists for accuracy. The names of those individuals on the list who meet the minimum Department criteria for promotion will be forwarded to the Chair(s) of the Promotion Committee(s). At this time the Department Chair will notify, in writing, faculty members who are eligible for promotion of their status, University and Departmental regulations on promotion, provisions of the Wisconsin Open Meetings Law, and the date of the promotion consideration meeting (which is at least 20 days in the future). Faculty who are eligible, and wish to be considered, for promotion must notify the Chair by the second week of classes in the fall semester of his/her intention to apply for promotion. The candidate shall submit for consideration a completed Digital Measures electronic portfolio using the guidelines set forth by Human Resources. The Department of Theatre and Dance will adhere to the timeline set forth by Human Resources.

###### b. Committee, Meeting & Voting

The Department Chair will forward these materials and LENS summary report to the members of the Promotion Recommendation Committee one week prior to the consideration meeting date. Faculty may submit other written materials or make an oral presentation at the consideration meeting. The requirements of the Wisconsin Open Meeting Law shall apply to this meeting. After discussion of a candidate's performance with respect to the criteria below, votes will be cast by a show of hands on a separate motion to promote each candidate. At least a two-thirds majority is necessary for a positive promotion recommendation. The results of the vote will be recorded by the committee Chair. The committee will prepare written

reasons for each of its recommendations, and it will rank the candidates who are recommended for promotion to a given rank.

c. Recommendation Decisions

Within 7 days of the promotion consideration meeting, the Department Chair will notify each candidate of the committee's recommendation. For positive recommendations, the committee Chair will include a letter of recommendation on behalf of the committee. With these materials, the Department Chair will also transmit, in writing, a recommendation to the Dean. A copy of this letter will be provided to the candidate at least one day prior to the submission of the promotion file to the Dean.

3. Promotion Criteria

To be considered for promotion to a higher rank, faculty must meet the minimum University criteria as stated in the Employee Handbook, as well as the minimum Departmental criteria.

For the rank of Associate Professor, a candidate must provide evidence of teaching excellence and the establishment of a program of scholarship and creative work. Evidence of teaching excellence shall include the results of self, peer and LENS summary reports. Scholarship shall be consistent with the Department's definition of scholarship and creative activity. The candidate must also be a contributing member of the department who participates in university and professional services.

To be promoted to the rank of Professor, a faculty member must show evidence of continued excellence in teaching, significant scholarly productivity, and substantial service activity. Continued teaching excellence is measured by the results of self, peer, and LENS summary reports. Significant scholarly/creative productivity is judged by the quality and quantity of presentations, creative activities, publications, and grant acquisitions. Substantial service activity will include service to the Department, the institution, and the profession.

A candidate for Full Professor must also have a leadership role in enhancing curriculum, provide strong leadership in department review and is well respected at school and college level for university and professional service. (See Appendix D: Criteria for Tenure/Retention Review and pages 14-15 for a definition of teaching, scholarship and service.)

4. Promotion Evaluations

**Part-time appointment expectations:** In reference to any period of time for which the faculty member was not a full-time employee, a part-time faculty member is responsible for uploading a document in their promotion report that describes the details of their appointment including expectations for Teaching, Scholarship, and Services as approved by their department and consistent with their department bylaws.

**Full-time faculty with reassigned time:** In reference to any period of time for which the faculty member has received reassigned time, a full-time faculty

member with reassigned time to fulfill a position outside the expectations of a standard faculty member (e.g. department chair, director of a center or program, etc.) must provide two related documents in their promotion report:

- a. One or more letters from their supervisor(s) (e.g. department chair, Dean, etc.) that outlines their job descriptions with respect to each reassigned time appointment.
- b. Documentation that illustrates their level of success in the role fulfilled by the appointment, such as performance reviews or other data that show how the aims of the appointment are being met.

The candidate is responsible for uploading these documents in their promotion report.

See Guide to Faculty Promotion by Human Resources at <https://www.uwlax.edu/Human-Resources/Faculty-Promotion-Resources/>).

## 5. Appeals Process

Candidates who are not recommended for promotion may request the reasons for the non-promotion recommendation. This request must be submitted in writing to the Department Chair within seven days of the notice of the Committee's recommendation. Within two weeks of receiving the written reasons, the candidate may request, by writing to the Department Chair, reconsideration by the Promotion Committee. The faculty member will be allowed an opportunity to respond to the written reasons using written or oral evidence and witnesses at the reconsideration meeting. Written notice of the reconsideration decision shall be forwarded to the Dean within seven days of the reconsideration meeting.

Each candidate has the right to appeal a negative appeal decision in a grievance filed with the Complaints, Grievances, Appeals, and Academic Freedom Committee. Rules and procedures for filing a grievance are specified in UWS 6.02 and UWL 6.02. The Complaints, Grievances, Appeals, and Academic Freedom Committee shall forward its recommendation to the chancellor (see UWS 6.02).

## VI. Instructional Academic Staff Review

### A. Annual Review

***In accordance with Unclassified Personnel Rules Chapter 10, academic staff (instructional and non-instructional) will be evaluated annually.***

**<https://uwlax.edu/human-resources/services/employee-relations/performance-management/>**

The areas for review shall be based upon the individual IAS contract responsibilities. Review process shall in other respects mirror that of ranked faculty.

All Instructional Academic Staff are required to administer the LENS survey every semester. IAS have the option to have classroom observations done and include it as part of the materials uploaded into Digital Measures for review. A copy of the annual

evaluation will be given to the instructor being evaluated. The expectations, areas of responsibility and their relative importance will be communicated to continuing academic staff based on the conditions of their contract.

## 1. Procedure

### a. Committee Membership

Personnel Committee shall consist of all tenured and tenured-eligible members (except those in their first year) of the Department of Theatre ~~Arts~~ and Dance. In cases where a committee consists of fewer than three faculty members, the Department Chair shall work with the Dean to establish an appropriate committee using these guidelines. Early each fall semester, the Department Chair convenes the Personnel Committee and may serve as the committee chair or one may be elected by the committee by a simple majority of the committee members. Each IAS under review will request a classroom evaluator/observer.

### b. Timeline

The annual review of IAS should be completed by June 30. The review should be signed by the IAS member and the department chair and copies sent to the Dean's Office and Human Resources. A spring recommendation for a reappointment indicates that the individual is eligible for any pay-plan adjustments.

### d. Submission Materials

The Chair will also remind candidates to update their electronic Digital Measures portfolio including teaching, scholarship, and service materials from the previous review to the present at least seven days prior to the date of the review. The Department Chair will supply the LENS summary report for each IAS member to the Review Committee via Digital Measures. IAS are encouraged to regularly enter and update information on Digital Measures. IAS should maintain a file of supporting documents that can be uploaded as evidence of achievement in teaching, scholarship and service as well as maintaining a current curriculum vita.

## 2. Criteria

The members of the Personnel Committee shall use the submitted self, peer and LENS summary report information to judge each IAS member's performance in the areas of teaching, scholarship, and service. Of these areas of responsibility, teaching is most important. IAS members receiving release time for service and/or scholarship should have those activities considered as part of the annual review.

## B. IAS Promotion Procedures

***Policies and procedures guiding career promotion for IAS are available at <https://www.uwlax.edu/human-resources/ias-promotion-resources/>.*** The Department of Theatre and Dance shall follow IAS guidelines for IAS promotion. The Department's Personnel committee shall carry out responsibility for promotion review and decisions.



Only Redbooked IAS can be considered for promotion through the committee promotion process.

C. Appeal Procedures Regarding Annual Review/Promotion

Appeals are handled in accordance with the ~~career progression~~ promotion guidelines.

**VII. Non-Instructional Academic Staff Review**

*In accordance with Unclassified Personnel Rules Chapter 10, academic staff (instructional and noninstructional) will be evaluated annually. (<http://uwlax.edu/human-resources/services/employee-relations/performance-management/>) Performance reviews of non-instructional academic staff (NIAS) are due to Human Resources from the Dean's office no later than July 31.*

**VIII. University Personnel Review**

A. Performance Evaluation

The Wisconsin Statutes call for “a uniform classified employee performance evaluation program to provide a continuing record of employee development and, when applicable, to serve as a basis for decision-making on employee any increases and decreases, potential for promotion, order of layoff and for other pertinent personnel actions.”

1. Goals

University staff and their supervisors will meet annually to set performance goals and objectives for the upcoming year.

2. Reviews

The Department of Theatre and Dance will follow the timeline and procedures for University Staff annual reviews as set forth by Human Resources.

B. Academic Department Associate Policy

The Department of Theatre Arts employs one Academic Department Associate (ADA) at 100% per year who also serves as Box Office Manager. The ADA is responsible for the department's at-large business including travel requests, budgeting, class scheduling, textbook ordering, student worker management, and supply management. This position involves receptionist/clerical duties and activities associated with the information flow to students and the public. Appropriate duties for individual faculty include exam preparation, course handout duplication, typing associated with courses and scholarship, etc. Materials should be given to the ADA in advance to allow for ample preparation time. It is the prerogative of the ADA in consultation with the Chairperson, to determine the priority of tasks. ADAs should not be asked to complete personal tasks for faculty. Concerns regarding appropriate ADA duties or work assignments should be directed to the Chairperson. (See Appendix B: Position Descriptions)

**IX. Governance**

A. Department Chair

1. Election of the Department Chair

The Chairperson is elected by the Department for a rotating, three-year assignment. Eligible chairs must be at the level of Associate Professor or Full Professor. Any faculty member, as defined by the Faculty Senate Bylaws (Section VII. The Selection of Department Chair) is eligible to vote. Ballots will be distributed, in February by the Dean, to all those eligible to vote.

2. Responsibilities and Rights of the Department Chair

*The department will adhere to the selection and duties of the Chair that are delineated in the Faculty Senate Bylaws (revised 2008) (<http://www.uwlax.edu/faculty-senate/articles-bylaws-and-policies/>) under the heading “IV. Responsibilities of Departments, Department Members and Department Chairpersons”, “V. The Selection of Department Chairpersons” and “VI. Remuneration of Department Chairpersons.” In addition, references to chair-related duties are stated throughout the Employee Handbook at <http://www.uwlax.edu/Human-Resources/Employee-handbook/>*

The Department Chair supervises or performs the following duties: Preparing class schedules and teaching assignments, developing curriculum revisions, preparing and monitoring the Department’s operating budget, arranging Department meetings and appointing faculty to Departmental committees, appointing and monitoring search and screen activities for Departmental vacancies, evaluating the performance of faculty, academic staff and university staff within the Department, preparing the Department’s annual report; and representing the Department in various university matters. (See Appendix B: Position Descriptions)

### 3. Chair Evaluation

The department complies with the chair evaluation process and timeline set forth by the CASSH Dean’s Office.

## B. Standing Departmental Committees

### 1. University Theatre Committee

Every Department member serves on this committee. The committee works on departmental functions including, but not limited to, budgeting, scheduling, and production requirements. One theatre student, elected by student theatre majors/minors at the start of each academic year, will also serve on this committee.

### 2. Season Selection Committee

The Season Selection Committee is comprised of the faculty/staff of the University Theatre Committee and its student representative. The department, as well as the student representative, will seek script suggestions from the theatre student body via in-person requests or emailed surveys. The committee shall explore production possibilities for the coming production season and shall select a performance season as early as possible in the spring semester.

### 3. Personnel Committee

The Personnel Committee shall consist of all ranked faculty members of the department. Probationary faculty in their first year of service may attend meetings but shall not be eligible to vote. The duties of the committee are to:

- a. Retention/non-retention of academic staff personnel.
- a. Retention/non-retention or tenure of probationary faculty.
- b. Promotion of faculty.
- c. Granting of faculty status to academic staff.
- d. Deliberating on personnel problems with faculty or staff as they arise.

The committee shall be convened by the chairperson or the Personnel Committee chair (if one is designated) as the need arises. Procedures must be in accordance with Wisconsin Open Meeting Laws.

4. Recruitment Committee

The Department may appoint faculty and/or IAS to serve on the Recruitment Committee, whose purpose is to develop and carry out the means to encourage students to major/minor in the Department of Theatre and Dance at UW-L.

5 Diversity, Equity and Inclusion (DEI) Advisory Committee

The DEI Advisory Committee is comprised of faculty, IAS, and theatre students. Voting takes place in the fall semester, with each faculty/IAS member serving a 2-year term. Student representatives are voted on by theatre students, serving a 1-year term. Members may be elected for consecutive terms. The committee consists of up to 4 faculty/IAS and up to 4 student representatives.

The purpose of the DEI Advisory Committee is to investigate and improve department efforts to advocate for access, equity and inclusion for historically marginalized and systematically underserved populations and to look at areas of the program where the department can identify and address these issues.

6. Individual Representation

In addition to the above departmental committees, the department may appoint individual representatives to serve in the following capacities:

- a. Murphy Library Liaison
- b. CASSH Core Curriculum Committee
- c. ArtsFest Planning Committee
- d. Assessment Committee
- e. Equity Liaison
- f. Other service as needed

C. Departmental Programmatic Assessment Plan

1. Direct Measures of Assessment

- a. Individual student performances in THA 260—Participation in Theatre Arts Activities (1 cr.) and THA 360—Theatre Arts Practicum

Theatre Arts majors are required to take either THA 260 or THA 360 every semester after the first semester of his/her freshman year and minors are required to take two THA 260 courses and one THA 360 course. Each semester, a review by all Theatre and Dance faculty is conducted of students' work to assess the strengths and weaknesses of the curriculum as put in practice by participation and practicum work. Evaluation forms are completed for each assignment and kept in each individual student's file. (See Appendix F: THA 260/360 Production Evaluation/Assessment)

- b. Individual student performances in THA 490—Capstone Project

This Theatre capstone course is required of all Theatre majors during his/her senior year. Students, in consultation with supervising faculty, create major projects in directing; costume, scenery/properties, sound or

light design; technical directing; acting; playwriting, production management, research or dramaturgy for production in Toland Theatre or Frederick Theatre. Fulfillment of this requirement involves significant practical application of the content of the curriculum and the ability of the student to apply the curriculum in practice. By identifying the strengths and weaknesses of the student's ability to integrate theatrical learning into the performances of his/her work, the theatre faculty is better able to assess the strengths and weaknesses of the curriculum itself. At the conclusion of the project, students make presentations regarding their work to the Theatre faculty with an oral critique provided by the faculty. (See Appendix H: Senior Project Guidelines)

c. Annual Performance/Portfolio Reviews

At the end of each academic year, Performance/Portfolio Reviews are scheduled with each Theatre major and the Theatre faculty to review the student's performance and portfolio for that academic year. During this review the student presents highlights from his/her work during the year including classroom, production, and any outside performance or production work. They discuss the progress of their work in terms of particular challenges, areas of strength and weakness, and future goals in their academic and post-graduation work. Presentations may include showing special projects, design work, excerpts from performances, or other materials. Discussion with the faculty follows the presentation. Fulfillment of this requirement involves significant practical application of the content of the curriculum and the ability of the student to apply the curriculum in practice. By identifying the strengths and weaknesses of the student's ability to integrate theatrical learning into the performance of his/her work, the theatre faculty is better able to assess the strengths and weaknesses of the curriculum itself.

d. Graduating Senior Exit Reviews/Interviews

At the end of each semester reviews are scheduled with individual graduating senior Theatre majors and the Theatre faculty to review the student's performance. The exit interview is a brief meeting with the student and all faculty/staff members of the department to discuss their college experience, plans for the future, etc.

e. Adjudication of Theatre Productions

Outside adjudicators from the Kennedy Center/American College Theatre Festival provide a verbal assessment to faculty and students of selected UW-La Crosse Theatre and Dance productions each year. The adjudication includes:

1. A statement regarding the appropriateness of the script for a college/university production and for the particular producing unit,
2. A description of the adjudicator's observations and feelings,
3. A description of how production elements (design and technical execution, acting, and directing) created the adjudicator's impressions,

4. Aspects of the production that the adjudicator found clear, believable, consistent and/or vague, confusing and inconsistent. If the shows are entered in the Festival as Associate Productions, the adjudicator may then nominate up to two student candidates to compete in the Irene Ryan Acting Competition. The adjudicator may also recommend student design be displayed for the Design Excellence Awards competition and adjudication. The adjudicator can also recommend student stage managers, designers, and dramaturgs for certificates of merit.

If a show is entered as a Participating Production, two adjudicators will assess the production and make a recommendation as to whether the production should compete at the Regional Festival for the opportunity to compete at the National Festival at the Kennedy Center. Evaluation of production work by outside adjudicators enables the Theatre faculty to better assess the strengths and weaknesses of the curriculum itself.

- f. Graduating Senior Theatre Arts Majors Exit Surveys

Exit surveys are distributed to graduating seniors two weeks before the end of the semester they are to graduate. The survey is designed for the students to assess the success of the Theatre and Dance Program in meeting its stated objectives, as defined in the Theatre and Dance Mission Statement. The Qualtrix survey is distributed via email by the Academic Department Associate up to two weeks prior to the graduating senior interviews. Results are not made available to faculty until after graduation for that year. Review of this survey allows the Theatre and Dance faculty to better assess the strengths and weaknesses of the Theatre and Dance program. (See Appendix G: Graduating Senior Exit Survey)

- g. Academic Program Review

The Department of Theatre and Dance will adhere to the procedures and schedules for program review as set forth by the UW-La Crosse Academic Program Review Committee.

- h. Department Biennial Assessment of Student Learning Outcomes

The Department of Theatre and Dance will adhere to the procedures and schedules for the biennial assessment of student learning outcomes as set forth by the College of Arts, Social Sciences, and Humanities (CASSH) Dean's Office.

- i. General Education Assessment

The Department of Theatre and Dance will adhere to the procedures and schedules for the assessment of all theatre general education courses as set forth by the UW-La Crosse General Education Committee.

- j. Writing in the Major Assessment

The Department of Theatre Arts will adhere to the procedures and expectations set forth by the Writing in the Major program.

#### D. Intersession/Summer Teaching Assignments

In accordance with all University and CASSH policies regarding intersession classes.

- The Department Chair will seek out eligible faculty/IAS (see below) during the fall semester to determine their interest and availability to teach during winter or summer sessions.
- A rotation of faculty/IAS will be created based on when that instructor completed the mandatory online teaching course offered through CATL.
- Starting at the top of the list, each faculty member will have the opportunity to choose the class and time that is their preference.
- Once a faculty member has taught during any of the intersessions (online or face to face) – winter intersession or summer session, they will move to the bottom of the rotation.
- If a faculty is at the top of the rotation but elects not to teach during the intersession, the opportunity will move to the next person in the rotation and so on down the list. Each class will be offered to the entire rotation in turn.
- The faculty who was given the opportunity but elected not to teach will remain at the top of the rotation for two consecutive opportunities and then move to the bottom of the list whether they elect to teach or not.
- After each faculty member has been given a chance to claim a winter intersession or summer intersession teaching opportunity (online or face to face), faculty will be offered a chance to teach a second class (online or face to face). However, no faculty will teach more than two courses.
- Faculty who have officially declared their retirement will be given an opportunity to teach in their final summer regardless of where they fall in the rotation, if a summer session exists prior to their retirement date.
- Course offerings will be based largely on demand.
- Instructors may request an enrollment cap on a course; however, the financial implications are born by the instructor.
- If a section fails to fill and needs to be cancelled, that instructor is put back on the top of the rotation list for two consecutive opportunities and then move to the bottom of the list.

## E. Additional Department Policies

### 1. Salary Equity Policy

***UWL utilizes CUPA peer data to benchmark faculty and staff salaries (or UW System matches if CUPA data does not exist). Faculty and IAS salaries are benchmarked by rank and discipline whenever possible. The Faculty Senate Promotion, Tenure and Salary (PTS) committee reviews trends in data regarding equity, inversion and compression, and makes recommendations for the disbursement of salary equity funds and/or pay plan (if available). Departments do not have the ability to make equity adjustments and Deans only have a limited ability when guided by PTS/Faculty Senate procedures. Individuals with job offers from another institution should provide the written offer to their chair and Dean for potential consideration of a salary adjustment if approved by the Provost and Vice Chancellor of Administration and Finance.***

The Salary Equity Policy of the Department of Theatre and Dance is intended to be consistent with and implement the salary equity policy of the university, which states that:

- 1) Consideration of individual equity requests will depend upon the availability of funding. Equity requests will be based upon instances of inversion (substantially dissimilar salaries for individuals with substantially similar qualifications and records), compression (reduction in the spread of salaries within and between ranks over time, often the result of hiring salaries increasing faster than pay plan increases) and retention (individuals who are offered higher salaries for comparable positions at other institutions).
- 2) Requests for equity adjustments may be initiated by individuals or as a result of departmental review. If the Department does not support an individual request, the individual may appeal directly to their Dean. Departments will be provided with salary data for their units, which allows them to make comparisons and judgments about equity adjustments.

## **2. Sick Leave**

*Department members will account for sick leave in adherence to the most current UW System guidelines (<http://www.uwsa.edu/hr/benefits/leave/sick.htm>).*

## **3. Vacation**

*For unclassified staff, 12-month employees garner vacation time; 9-month employees do not.*

## **4. Low Course Enrollment**

Courses with low enrollment (as defined by the CASSH Dean) may be taught as scheduled with the faculty member potential taking additional students in Theatre Appreciation (THA 110) to fulfill student contact hours or be assigned additional duties within the department for that semester in consultation with the Dean and Department Chair.

## **X. Search and Screen Procedures**

*The department will follow hiring procedures prescribed by the University's Office of Human Resources in conjunction with AAO, UW System and Wisconsin state regulations. The UWL Search and Screen Policy and Procedures are to be followed for all faculty and staff recruitments at UWL.*

### **A. Tenure-track Faculty**

*The approved UW-L tenure-track faculty recruitment and hiring policy and procedures are found at <https://www.uwlax.edu/human-resources/services/talent-acquisition-and-employment/recruitment/>*

*Additionally, UW-L's spousal/partner hiring policy can be found at <http://www.uwlax.edu/human-resources/Spousal-and-partner-hiring/>*

### **B. Instructional Academic Staff**

*Hiring policy and procedures are found at <https://www.uwlax.edu/human-resources/services/talent-acquisition-and-employment/recruitment/#expalnd-176682> (same for IAS & NAIS).*

**C. Academic Staff**

*Hiring policy and procedures are found at <https://www.uwlax.edu/human-resources/services/talent-acquisition-and-employment/recruitment/#expalnd-176682> (same for instructional and non-instructional).*

**XI. Student Rights and Obligations**

**A. Student Course- and Faculty-Related Concerns, Complaints, and Grievances**

**1. Informal Complaints**

If a student has a concern or a complaint about a faculty member or course, the general process for making informal complaints is outlined below. Students are welcome to bring a friend or a UWL staff member with them during the following steps. Students who report concerns/complaints/grievances, whether informally or formally, will be protected from retaliation and have the right to expect an investigation and the option to have regular updates on the investigation:

- a. The student should speak directly to the instructor.
- b. If the student is uncomfortable speaking with the instructor, or they are unsatisfied with the solution, they should go to the chair of the faculty member's home department.
- c. If the student is uncomfortable speaking with the department chair, or the chair is the faculty member in question, the student should speak to their college dean.

Depending on the specifics of the student's concern, it may be helpful for them to reach out to additional offices:

- Complaints/concerns/grievances about grades, teaching performance, course requirements, course content, incivility, or professional ethics should follow the process outlined above. Students may also wish to seek support from the Student Life Office.
- Complaints/concerns/grievances related to hate/bias and discrimination may follow the process outlined above, and in addition or instead students may contact the Center for Transformative Justice and/or submit a hate/bias incident report.
- Complaints/concerns/grievances related to sexual misconduct may begin with the process outlined above, but will need to also involve the Office of Title IX and Violence Prevention, and/or the Title IX Team. Students should know that faculty members are mandatory reporters of sexual misconduct, but that confidential resources are available to them.

**2. Formal Complaints**

If the student is unsatisfied with the solution of their informal complaint, they have the right to file a formal institutional complaint with the Student Life Office, as described in the Student Handbook.

**3. Grade Appeals**

Students who believe that the grade they received for a course does not reflect their performance in that course may appeal the disputed grade. This appeal must



take place before the end of the semester immediately following the semester in which the grade was recorded. The student should first discuss this difference with the instructor. If a student-instructor meeting is not possible, or if such a meeting does not result in a resolution of the difference, the student should contact the Department Chair. After meeting with the student, the Chair will discuss the student concern with the instructor, if possible. Following these meetings, the Chair will make a recommendation to the instructor regarding the grade change. After the Chair's recommendation and the instructor's response, a student may file a written appeal for a grade change, with the Department Chair. Upon receipt of the written request, the Chair will form an ad hoc committee consisting of three Department members not including the Chair or the instructor, to review the appeal. This committee may request additional information from the student and the instructor before forming and forwarding its recommendation to the instructor. Any decision to change a grade remains that of the instructor, unless the instructor is no longer available, in which case the decision to change a grade becomes that of the Department Chair. (cf. *UW-L Undergraduate Catalogue* and *Eagle Eye*)

## B. Expectations, Responsibilities, and Academic Misconduct

***Faculty and staff are expected to report academic misconduct per Chapter 14 of the UW System code. The Office of Student Life provides guidance and assistance. Academic and non-academic misconduct policies are referenced in the student handbook. <https://www.uwlax.edu/student-life/student-resources/student-handbook/>***

### 1. Classroom and Production Expectations

Students who enroll in courses offered by the Department of Theatre and Dance are expected to attend and participate in these classes. Attendance in Department of Theatre and Dance courses is mandatory. Students are expected to devote non-class time to the study of course material and to complete all class assignments in a timely manner. Course work, rehearsals, and shop work are considered equal in importance and require the same dedication. Casting and production assignments are contingent upon the success of all departmental responsibilities.

The department monitors the academic performance of all theatre majors/minors in order to offer support and services to those students who are not making satisfactory academic progress. Participation in a university theatre production as an actor, designer or stage manager is a privilege and is dependent on a student's academic standing and classroom attendance/participation.

### **Academic Standing Requirement**

You are first and foremost a student and academic achievement and success is essential and required of all theatre majors/minors. Students earning a 2.0 or less cumulative GPA will be required to have scheduled regular meetings with their theatre faculty advisor to discuss resources for time management, health and well-being, etc. and develop a plan for grade improvement through course advisement, production involvement, etc.

## **Classroom Participation Requirement**

The Department of Theatre and Dance bases its success on discipline, dedication and involvement. No unexcused absences from class are permitted. Being involved with a production is a privilege. It is contrary to this department's philosophy to attend evening rehearsal after missing scheduled classes. Consistent classroom absences will affect your casting/design opportunities. If you cannot uphold your classroom responsibilities, you may not be allowed to continue in your production opportunities.

### 2. Academic Misconduct

Academic dishonesty is subject to appropriate punishment as a matter of UW System policy. This is not to be taken lightly or ignored as such action works to demean the integrity of the grades earned by the vast majority of students. To ignore "cheating" is to foster it and thereby constitutes a dereliction of professional obligations. The Department of Theatre and Dance will adhere to the guidelines for academic misconduct which can be found at <https://www.uwlax.edu/student-life/our-services/student-conduct/academic-misconduct/>

### C. Advising Policy

Each student who majors in an emphasis offered by the Department of Theatre and Dance will be assigned a faculty advisor in the Department. An advising hold will be placed on all theatre majors and minors. Therefore, students are required to meet with their faculty advisor at least once a semester to discuss their academic progress, career interests, and course schedules prior to registering for the next semester's courses.

### D. Other Student Policies

#### 1. Student Advanced Placement

The Executive Committee will evaluate all advanced placement requests and determine the outcome of each request as they are made. (cf. *UW-L Undergraduate Catalogue*)

#### 2. Student Incompletes

A faculty member at his/her discretion may assign a student an Incomplete. The instructor and student must both sign the Incomplete Form created by the Office of Records and Registration. The form must then be submitted to Records and Registration before the end of the grading period for the semester in question. Incompletes must be completed by the end of the following semester, not including summer session. Any incomplete remaining at the end of the following semester automatically becomes an "F". (cf. *UW-L Undergraduate Catalogue*) <http://catalog.uwlax.edu/undergraduate/academicpolicies/gradesgradingtesting/#incomplete-grade>

## **XII. Other**

### A. Summer Session

#### 1. Teaching Assignments and Priority

(See IX: D: Intersession/Summer Teaching Assignments)

#### 2. SummerStage

##### a. Mission

Established in 1980, the UW-L SummerStage program strives to create quality entertainment by and for the community of La Crosse and the surrounding region. SummerStage is a natural extension of the academic year as a semi-professional outlet for theatre students and community members.

b. SummerStage Organization

(Position Descriptions consistent with academic year responsibilities) (See Appendix B: Position Descriptions)

The Department Chair and Production Manager shall be responsible for assisting with SummerStage publicity and seasonal budgeting, performance rights, staffing and other duties consistent with department chair responsibilities.

Department faculty are encouraged, but not required, to work on SummerStage productions. UWL Technical Director, Stage Manager, Scenic & Lighting Designer, Sound Designer, and Costume and Makeup Designer each hold the “right of first refusal” for SummerStage assignments. If the Designers elect not to design SummerStage, the option is then offered to the Lighting/Sound Supervisor, Assistant Technical Director/Scene Shop Supervisor, and Costume Shop Supervisor. If all UWL Theatre personnel in a specific design area opt not to design SummerStage, the Production Manager/Department Chair will seek outside personnel.

Production Director assignments will rotate between faculty directing positions, beginning with the most senior directing faculty member having “right of first refusal”.

- Once a faculty member has directed SummerStage, they will move to the bottom of the rotation.
- If a faculty is at the top of the rotation but elects not to direct SummerStage, the opportunity will move to the next person in the rotation and so on down the list.
- If no UWL Theatre director opts to direct SummerStage, the Production Manager/Department Chair will seek outside personnel.

The Music Director and Choreographer each hold the “right of first refusal” for SummerStage assignments. If either or both opt not to work on the SummerStage production, the Production Manager/Department Chair will seek outside personnel.

Academic Program Associate responsibilities carry over from the regular academic year. Various student help positions may be available as deemed necessary.

SummerStage Positions

- SummerStage Technical Director  
Position funded by the SummerStage Production account or Theatre Foundation account (See Appendix B: Position Descriptions)
- SummerStage Production Director  
.33 FTE position funded by the College of Arts, Social Sciences, and Humanities (CASSH)  
(See Appendix B: Position Descriptions)
- SummerStage Costume & Makeup Designer  
.33 FTE position funded by the College of Arts, Social Sciences, and Humanities (CASSH)  
(See Appendix B: Position Descriptions)
- SummerStage Scenic & Lighting Designer  
Position funded by the SummerStage Production account or Theatre Foundation account (See Appendix B: Position Descriptions)
- SummerStage Stage Manager  
.33 FTE position funded by the College of Arts, Social Sciences, and Humanities (CASSH)  
(See Appendix B: Position Descriptions.)
- SummerStage Musical Director  
.33 FTE position funded by the College of Arts, Social Sciences, and Humanities (CASSH)
- SummerStage Choreographer  
Position funded by SummerStage Production account or Theatre Foundation account. (See Appendix B: Position Descriptions)

#### B. Leaves of Absence

The Department of Theatre and Dance adheres to the university policies relating to Family and Medical Leave Act (FMLA). For information on Family and Medical Leave, see <https://www.uwlax.edu/human-resources/benefits/family--medical-leave-act/>

#### C. Travel Allocation Procedures

The Department strongly encourages and supports faculty travel to conferences, seminars, and/or other venues for professional enrichment. Faculty are required to submit their initial requests for travel funds early in the fall semester to the Department Chair who then reviews these requests. The Chair then allocates whatever sum of money is deemed appropriate in support of these initial travel requests. Preference for travel allocations is given to faculty who are participating or proposing to participate versus faculty who are only attending a conference, etc. At some point later in the academic year, the Department Chair assesses how much travel money remains unallocated and awards such money to any travel requests as deemed appropriate.

#### D. Workload Policy/Reassign Time

The standard full-time teaching workload in the Department of Theatre and Dance is 12 credits in both Fall and Spring semesters. Summer and intersession teaching is optional. This workload should not involve more than three course preparations per semester, unless the faculty member agrees to exceed this number of course preparations. Reassign time is given for the following positions per semester:

Chair – 6 credits

Director/Publicity—2 credits production/1 credit publicity

Director/Recruitment—2 credits production/1 credit recruitment  
 Director/Front of House—2 credits production/1 credit front of house  
 Design Faculty—3 credits production design/supervision  
 Stage Manager—3 credits production/supervision  
 Production Manager—3 credits  
 Musical Director—3 credits (1 semester—typically 2<sup>nd</sup> semester)  
 Sound Designer—2 credits production design/supervision  
 Technical Director—3 credits production design/supervision  
 Choreographer—3 credits production/supervision  
 Scene Shop Supervisor—8 credits shop supervision  
 Costume Shop Supervisor—8 credits shop supervision  
 Assistant Technical Director—8 credits production /supervision

#### E. Final Exams

Final exams are required to take place as scheduled during the final exam week. Under any and all circumstances the student must be given the ~~latter~~ option of taking the final during finals week. More information can be found at <http://catalog.uwlax.edu/undergraduate/academicpolicies/gradesgradingtesting/#final-examinations>

#### F. Graduate Faculty Policy

The Department of Theatre Arts will adhere to the Graduate Faculty Policy as set forth by the Graduate Council.

#### G. Outside Employment Statement

Outside professional employment for faculty in the Department of Theatre and Dance is acceptable and encouraged when it does not infringe upon the faculty member's primary obligation to the Department and the University. Outside work is defined as any work outside the parameters of the faculty member's job description within the department. Outside work might include stage managing, sound design, scenic design, or costume design for another theatre organization, directing for or acting in a professional or non-professional theatre group, guest lecturing for a specific course outside UW-L, or serving as visiting guest artist at another university or theatre or other similar work.

During the academic year, outside work must be discussed with the Department Chair prior to acceptance. For the Outside Employment Request to be acceptable it may not:

- Involve such hours or such jobs that conflict with current position description.
- Involve the use of Department of Theatre and Dance personnel and/or resources unless prior arrangements have been made through the Department Chair.
- Compete directly with UWL Theatre and Dance productions

#### H. Syllabi

The Department expects all faculty to provide students with a written course syllabus within the first week of classes. At the minimum, the syllabus should outline the class requirements, due dates, instructor contact information and office hours. General education classes should include information regarding the general education category

and objectives. Syllabi may also include the following: course objectives, grading scales, teaching philosophies, detailed content and exam schedules, cheating policies, return of papers policy, etc. Syllabi are legally seen as a form of a contract with students. Each semester, a copy of all syllabi should be given to the ADA to file. Course syllabi should follow the template set forth by the Center for Teaching and Learning (CATL) and can be found at <https://www.uwlax.edu/catl/guides/syllabus-guide/>

#### I. Equipment and Facilities Use/Rental

Both the Toland Theatre and the Frederick Theatre are occasionally available (dictated by the departmental production calendar) for use by outside groups. The Department Chair in consultation with the University Theatre Committee will approve or deny all requests in a timely manner.

#### J. Office Assignment Policy

The department chair's office is designated as 153 Lowe Center for the Arts. Newly elected chairs may choose to either occupy that office or retain his/her current office.

Order of preference for all vacated faculty offices is determined by a set of criteria that is applied in the following order:

- Faculty hire date (as shown in official university records)
- Rank (used if two or more faculty have same hire date)
- Date of Rank (if two or more faculty have same hire date, same rank)
- Academic Staff Service (if two or more faculty have same faculty hire date, same rank, same date of rank, number of full-time equivalent years of service as Academic Staff is used to determine seniority)

If there are ties remaining after the above criteria have been applied, they shall be determined by some random method.

#### K. Department Technology Policy

##### 1. Definition

Technology refers to electronic equipment purchased by UWL (and department funds) and used in UWL/department offices and classrooms. It includes computer hardware and software, printers, video equipment, and other electronic equipment.

##### 2. Goals

- To obtain and maintain a level of technology which allows faculty and academic staff to continue their professional development by accessing and utilizing the latest educational, psychological, and professional information.
- To obtain and maintain a level of technology which allows faculty and academic staff to continue to improve their classroom instruction and to supervise student research projects.
- To improve and maintain classrooms to that technology which enhances student learning is available in all classrooms.
- To provide academic program associates with a level of technology which allows them to efficiently perform their responsibilities.
- The continual upgrading of technology is a high priority of the department.

##### 3. General Procedures Related to Technology Usage

- a. Department members are reminded that any and all equipment, software, etc. purchased with university funds is the property of the University of Wisconsin-La Crosse. Although technology may be purchased at the

individual request of a department member, such property is not for personal use and does not become the property of the department member to whom it is assigned.

- b. The purchase of any technology for department or individual use and the assignment of technology to department members must have the approval of the department.
- c. Once the department has approved the purchase of technology for individual or departmental use, the requesting department will submit a purchase requisition abiding by Business Services approved vendors and policies.
- d. Student access to department technology is limited to faculty related use. Student technology needs can more appropriately be met through student labs or technology intended for student use.
- e. A department member who wishes to use department technology while on sabbatical or professional leave must request permission from the department before doing so.
- f. Department members are not guaranteed long-term individual use of any technology, equipment, etc. Technology may be reassigned by the department at any time, especially if the need for which the technology was provided no longer exists or the department member is no longer using the technology for the intended purpose.
- g. The College of Arts, Social Science, and Humanities (CASSH), in conjunction with UWL Information Technologies (IT), will attempt to replace any outdated technology on a 3-year rotation basis.

#### L. Travel Authorization

For liability reasons, all faculty or staff traveling on university related business are required to complete an online Travel Authorization form (whether or not they will be missing class or work). Travel Authorization requests should be completed one week prior to the travel start date.

#### M. Tenure Clock Stoppage

UW System allows for a tenure-track faculty member to “stop” their tenure clock for the sake of dependent and/or elder care. Faculty interested in this option should contact Human Resources.

#### N. Family Friendly Policy

In an attempt to help staff and faculty balance their work and family lives, the Department will endeavor to schedule all meetings within the hours of 8:00 a.m. and 5:00 p.m. Additionally, childcare and eldercare duties will be considered when setting class schedules if requested by the instructor.

#### O. Emeritus Policy

The Department of Theatre Arts calls a committee meeting to determine whether or not a retiring faculty/staff member shall be designated as emeriti. A majority of those present is required to allow for this designation. Within the department the designation is two complimentary tickets to any UWL Theatre and Dance production. In making this determination the Department follows the University policy as outlined at <https://kb.uwlax.edu/104323>

#### P. Foundation Accounts

The Department of Theatre and Dance maintains Foundation accounts and may develop new Foundation accounts. These unrestricted accounts are used as a discretionary fund to support student/faculty projects, travel, guest artists, and other special events as approved by the Department and/or the Department Chair. In order to preserve these accounts as primarily contingency funds, financial support will first be sought from other sources: grants, college support, donors, the Provost's Office, etc. Funds from these accounts should not be depleted at a rate exceeding the department's ability to replenish them within a year's time.

Funds in unrestricted Foundation accounts should, first and foremost, be maintained at a level that would both fund travel to the annual American College Theatre Festival and assist the department in carrying out regular activities during difficult economic periods.

## **XII. Appendices**

### **A. Department Statement on Scholarship**

### **B. Position Descriptions**

1. Department Chair (pg. 43)
2. Production Director (pg. 44)
4. Technical Director (pg. 45)
4. Scene Shop Supervisor/Assistant Technical Director (pg. 47)
5. Scenic/Props/Lighting Designer (pg. 49)
6. Sound and Lighting Supervisor (pg. 51)
7. Sound Designer (pg. 53)
8. Costume and Make-Up Designer (pg. 55)
9. Costume Shop Supervisor (pg. 57)
10. Production Manager (pg. 59)
11. Stage Manager (pg. 60)
12. Publicity Coordinator (pg. 61)
13. Front of House Supervisor (pg. 62)
14. Recruitment Coordinator (pg. 63)
15. Music Director (pg. 64)
16. Choreographer (pg. 65)
17. Musical Theatre Vocal Coach/Instructor (pg. 66)
18. Academic Department Associate/Box Office Manager (pg. 67)

### **C. Faculty Responsibilities**

### **D. Criteria for Tenure/Retention Review**

### **E. CASSH Post-Tenure Review Reporting Form**

### **F. THA 260/360 Production Evaluation/Assessment Form**

### **G. Graduating Senior Exit Surveys**

### **H. Senior Project Guidelines**

1. Acting Recital
2. Costume Design
3. Directing
4. Dramaturgy
5. Lighting Design



6. Playwriting
7. Research Project
8. Scenic Design
9. Sound Design
10. Stage Management
11. Technical Direction
12. Arts Administration

## **Appendix A: Department Statement on Scholarship**

Faculty are expected to participate in and maintain an active program of scholarship. Scholarship in the Department of Theatre and Dance includes, but is not limited to, peer reviews of creative activity in the areas of production direction, scenic design, stage management, lighting design, costume design, playwriting, sound design, dance, or technical direction for a university theatrical production and/or outside professional work. The Department's definition of scholarly activities also includes designing production/season publicity, publishing papers or books in the discipline, in application of the discipline, or in education for the discipline. Presentations in these areas at professional meetings, panel presentations, workshop performances, lecture demonstrations and in other appropriate forums, also constitute scholarship. Writing successful grant proposals to support any of these activities is an important area of scholarship. In addition, faculty mentoring of student research also constitute scholarship. (See Appendix C: Faculty Responsibilities) Faculty members are expected to report their scholarly activities and accomplishments on the Faculty Merit Report forms and Digital Measures.

## **Appendix B: Position Descriptions**

### **University of Wisconsin-La Crosse Department of Theatre and Dance Position Description—Department Chair**

The Chair is the chief administrative officer of the Department of Theatre and Dance. The Chair reports to the Dean of the College of Arts, Social Science, and Humanities (CASSH).

The Chair of Theatre and Dance is responsible for Chair responsibilities as outlined in the University of Wisconsin-La Crosse Faculty Handbook. These responsibilities include ensuring that the policies and procedures for the department are carried out in accordance with the departmental bylaws and that the department and its members are fulfilling the responsibilities enumerated in the University of Wisconsin-La Crosse Employee Handbook under Section XII, Faculty Organization and Policies. As specified in this section, the Chair will assume a prominent role in creating a professional environment conducive to high morale and productivity in the department.

Specific Department functions supervised or performed by the Chair include:

- Supervise or perform course schedule/rotation, curriculum matters, department budgets, textbook rental requests and purchases, scheduling and chairing department meetings, hearing and responding to student concerns, coordinating and delegating duties, etc.
- Supervise the bookkeeping and accounting activities of the Academic Department Associate/Box Office Manager.
- Provide oversight of equipment and facilities, working closely with the Production Manager
- Serve as the point of contact for requests for use of department facilities by entities outside the department.
- Provide oversight relating to all personnel matters (i.e. tenure/retention, merit reviews, grievances, etc.) as well as workload allocations, release time distribution, enrollment management requirements, etc.
- Supervise or perform all department assessment/program review
- Coordinating and delegating duties related to department participation in festivals and conferences as necessary
- Providing other duties and services as appropriate as required.
- Work closely with the Academic Department Associate in tracking student application status, requesting recruitment budget support, coordinating materials, etc.
- Plan and coordinate all meetings for Theatre and Dance including but not limited to Season Selection, Retention/Tenure Review Meetings, Budget Approval Meetings, etc.
- Review faculty travel requests and distribute funds accordingly.

The Chair is responsible for the following Theatre and Dance production operations:

- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- In consultation with other department faculty, determine directorial assignments for the upcoming season.
- Develop and maintain an effective working relationship with the production team.
- In consultation with the Production Manager, create, maintain, and audit the production budgets and communicate these budgets to all necessary production team members.
- Submit all pcard receipts and statements to Business Services for all production purchases in a timely fashion.
- Authorize all expenditures. Approve all production pcard purchases made by the production team; submit to Business Services.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Director**

- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for Theatre and Dance productions.
- Collaborate with the entire production team in creating the production concept.
- In conjunction with other Theatre and Dance faculty, make student designer/management/dramaturgy/etc. assignments for each production.
- In conjunction with other Theatre and Dance faculty, make THA 260/360 assignments.
- Attend all concept, pre-production, and production meetings.
- Attend all rehearsals and technical rehearsals.
- Provide preliminary information regarding the technical requirements and/or casting requirements for scripts under consideration for upcoming seasons.
- Complete THA 110/260/360 evaluations.
- Supervise the compliance of basic safety protocols during rehearsals and performances.
- Conduct the rehearsal process for the production within a reasonable time frame.
- Establish and maintain a sense of direction and focus in collaboration with the production team.
- Mentor, train, and supervise all student directors and/or assistant directors.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Collaborate with the musical director, choreographer, and vocal coach in auditioning and casting the production as appropriate.
- In conjunction with the stage manager, develop and implement a rehearsal schedule, blocking notes, etc.
- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. The decision to work a non-University function is left solely to the discretion of the Director.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.
- Identify and fix any problems during the rehearsal and run of the show. Contact the appropriate tech team member to repair or replace any malfunctioning equipment, prop, or costume.
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Technical Director**

- Coordinate and oversee all production strikes; designate and communicate strike assignments to students.
- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- Collaborate with the entire production team in creating the production concept.
- In conjunction with other Theatre and Dance faculty, make design and production assignments, including practicum and capstone assignments.
- Attend all concept, pre-production, and production meetings.
- Attend all technical rehearsals.
- Provide preliminary information regarding the technical requirements and/or casting requirements for scripts under consideration for upcoming seasons.
- Coordinate the hiring, training, scheduling, and supervision of all student shop staff and THA 110/260/360 students. Maintain records on student attendance and complete THA 110/260/360 evaluations.
- Maintain yearly running budgets and each individual production budget. Log expense details in shared budget management document promptly and accurately.
- Initiate purchase requisitions or equipment rental agreements based on UWL Business Services protocols.
- Submit all pcard receipts and statements to Business Services for all production purchases in a timely fashion.
- Supervise the compliance of basic safety protocols in the shops (Scene/Lighting/Sound/Paint) and equipment (i.e. safety goggles, handling of hazardous materials, etc.)
- Maintain a clean, orderly and safe work environment in the Theatre and Dance areas including the Toland Theatre, Frederick Theatre, Scene Shop, Tool Room, storage areas, etc.
- Mentor, train, and supervise all student technical directors and/or assistant technical directors.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Serve as “on call” technician during all Theatre and Dance performances. Coordinate schedule among Technical Director, Asst. TD/Scene Shop Supervisor, Lighting/Sound Supervisor, Sound Designer, Scenic/Lighting Designer, and student scene shop staff.
- In consultation with the Design/Tech faculty, provide specifications for equipment and software purchases used in the scene shop, light shop, sound lab, paint shop, etc.
- Provide construction drawings of scenic pieces for the scene shop.
- Provide or supervise all technical direction for the production.
- Acquire all materials and supplies necessary for the construction of scenery for the production.
- Oversee the Scene Shop Supervisor in the construction of all scenery for the Theatre and Dance productions.
- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. Hire, train, and supervise all technical direction crew as necessary. The decision to work a non-University function is left solely to the discretion of the Technical Director.
- Review the line set schedule with the Sound/Lighting Supervisor before load-in. Discuss the placement of any added rigging equipment, booms, and special effects.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.

- Assist in the strike of tech tables and electrical equipment after the final dress rehearsal.
- Identify and fix any problems during the rehearsal and run of the show. Contact the appropriate tech team member to repair or replace any malfunctioning equipment, prop, or costume.
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Assistant Technical Director/Scene Shop Supervisor**

- Supervise all strikes in conjunction with the Technical Director.
- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- In conjunction with other Theatre and Dance faculty, make design and production assignments, including practicum and capstone assignments.
- Attend all concept, pre-production, and production meetings.
- Attend all technical rehearsals as needed.
- Provide preliminary information regarding the technical requirements and/or casting requirements for scripts under consideration for upcoming seasons.
- Coordinate the hiring, training, scheduling, and supervision of all student shop staff and THA 110/260/360 student. Maintain records on student attendance and complete THA 110/260/360 evaluations.
- Maintain yearly running budgets and each individual production budget. Log expense details in shared budget management document promptly and accurately.
- Initiate purchase requisitions or equipment rental agreements based on UWL Business Services protocols.
- Submit all pcard receipts and statements to Business Services for all production purchases in a timely fashion.
- Supervise the compliance of basic safety protocols in the shops (Scene/Lighting/Sound/Paint) and equipment (i.e. safety goggles, handling of hazardous materials, etc.)
- Maintain a clean, orderly and safe work environment in the Theatre and Dance areas including the Toland Theatre, Frederick Theatre, Scene Shop, Tool Room, storage areas, etc.
- Mentor, train, and supervise all student technical directors, assistant technical directors, scene shop student personnel, THA 110 scene shop staff, etc.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Serve as "on call" technician during all Theatre and Dance performances. Coordinate schedule among Technical Director, Asst. TD/Scene Shop Supervisor, Lighting/Sound Supervisor, Sound Designer, Scenic/Lighting Designer, and student scene shop staff.
- In consultation with the Design/Tech faculty, provide specifications for equipment and software purchases used in the scene shop, light shop, sound lab, paint shop, etc.
- Acquire all materials and supplies necessary for the construction of scenery for the production.
- Coordinate and oversee the construction of scenery and properties (as needed). Maintain the scene shop and its equipment.
- Maintain inventory of scenery, properties, platforms, flats, and other items as necessary.
- Provide specialist/technical support for classes in Stagecraft as needed.
- Oversee the lending of all scenic items, props, furniture, etc.
- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. Hire, train, and supervise all scene shop crew as necessary. The decision to work a non-University function is left solely to the discretion of the Asst. TD/Scene Shop Supervisor.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.
- Assist in the strike of tech tables and electrical equipment after the final dress rehearsal.

- Identify and fix any problems during the rehearsal and run of the show. Contact the appropriate tech team member to repair or replace any malfunctioning equipment, prop, or costume.
- Providing other duties and services as appropriate or required.



**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Scenic/Properties/Lighting Designer**

- Supervise all strikes in conjunction with the Technical Director.
- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- Collaborate with the entire production team in creating the production concept.
- In conjunction with other Theatre and Dance faculty, make design and production assignments, including practicum and capstone assignments.
- Attend all concept, pre-production, and production meetings.
- Attend all technical rehearsals.
- Provide preliminary information regarding the technical requirements and/or casting requirements for scripts under consideration for upcoming seasons.
- Coordinate the hiring, training, scheduling, and supervision of all student shop staff and THA 110/260/360 students. Maintain records on student attendance and complete THA 110/260/360 evaluations.
- Maintain yearly running budgets and each individual production budget. Log expense details in shared budget management document promptly and accurately.
- Initiate purchase requisitions or equipment rental agreements based on UWL Business Services protocols.
- Submit all pcard receipts and statements to Business Services for all production purchases in a timely fashion.
- Supervise the compliance of basic safety protocols in the shops (Scene/Lighting/Sound/Paint) and equipment (i.e. safety goggles, handling of hazardous materials, etc.).
- Maintain a clean, orderly and safe work environment in the Theatre and Dance areas including the Toland Theatre, Frederick Theatre, Scene Shop, Paint Shop, Props Storage, Tool Room, storage areas, etc.
- Mentor, train, and supervisor all student scenic/lighting/props designers and/or assistant scenic/lighting/props designers and THA 110 crew.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Serve as "on call" technician during all Theatre and Dance performances. Coordinate schedule among Technical Director, Asst. TD/Scene Shop Supervisor, Lighting/Sound Supervisor, Sound Designer, Scenic/Lighting Designer, and student scene shop staff.
- In consultation with the Design/Tech faculty, provide specifications for equipment and software purchases used in the scene shop, light shop, sound lab, paint shop, etc.
- Provide renderings, sketches, models source montages, or painters elevations for the production. Provide a light plot and all necessary paperwork to execute scenic and/or lighting designs.
- Design or supervise all scenery/properties, painting, and/or lighting as necessary for the production.
- Acquire all materials, paint, props, and supplies necessary for the scenic/lighting/props design of the production.
- Coordinate and oversee the construction and painting of scenery and properties. Maintain the paint shop and its equipment.

- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. Hire, train, and supervise all scenic/lighting/props/paint crew as necessary. The decision to work a non-University function is left solely to the discretion of the Scenic/Lighting/Props Designer.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.
- Assist in the strike of tech tables and electrical equipment after the final dress rehearsal.
- Identify and fix any problems during the rehearsal and run of the show. Contact the appropriate tech team member to repair or replace any malfunctioning equipment, prop, or costume.
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Sound/Lighting Supervisor**

- Supervise all strikes in conjunction with the Technical Director.
- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- Collaborate with the entire production team in creating the production concept.
- In conjunction with other Theatre and Dance faculty, make design and production assignments, including practicum and capstone assignments.
- Attend all concept, pre-production, and production meetings.
- Attend all technical rehearsals.
- Provide preliminary information regarding the technical requirements and/or casting requirements for scripts under consideration for upcoming seasons.
- Coordinate the hiring, training, scheduling, and supervision of all student shop staff and THA 110/260/360 students. Maintain records on student attendance and complete THA 110/260/360 evaluations.
- Prepare checklists and train run crew in the operation and maintenance of show components, equipment, and effects.
- Maintain yearly running budgets and each individual production budget. Prepare budget estimates for the execution of lighting and/or sound designs including but not limited to the cost of color filter media, patterns, specialty lighting fixtures, fees for music, specialty speakers or effects units, etc. Prepare time/labor estimates for load-in, run, and strike. Log expense details in shared budget management document promptly and accurately.
- Initiate purchase requisitions or equipment rental agreements based on UWL Business Services protocols.
- Submit all peard receipts and statements to Business Services for all production purchases in a timely fashion.
- Supervise the compliance of basic safety protocols in the shops (Scene/Lighting/Sound/Paint) and equipment (i.e. safety goggles, handling of hazardous materials, etc.)
- Maintain a clean, orderly and safe work environment in the Theatre and Dance areas including the Toland Theatre, Frederick Theatre, Scene Shop, Light Shop, Tool Room, Sound Lab, storage areas, etc.
- Mentor, train, and supervise all student sound/light designers, assistant light/sound designers, and master electricians.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Serve as "on call" technician during all Theatre and Dance performances. Coordinate schedule among Technical Director, Asst. TD/Scene Shop Supervisor, Lighting/Sound Supervisor, Sound Designer, Scenic/Lighting Designer, and student scene shop staff.
- In consultation with the Design/Tech faculty, provide specifications for equipment and software purchases used in the scene shop, light shop, sound lab, paint shop, etc.
- Provide research images, effect or cue sample, etc. for the production. Provide a light plot and/or sound plot and all necessary paperwork to execute a sound and/or lighting design.
- Design or supervise all sound and/or lighting necessary for the production.
- Coordinate and oversee the set up and maintenance of all sound and lighting equipment including conventional and intelligent lighting fixtures and control consoles, work lights, cue lights, etc.
- Maintain inventory control of stock supplies, hardware, materials, and consumables.

- Oversee the lending of any sound or lighting equipment.
- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. Hire, train, and supervise all sound and lighting crew as necessary. The decision to work a non-University function is left solely to the discretion of the Sound/Lighting Supervisor.
- Coordinate and oversee the placement and setup of all speakers and other show-specific sound equipment.
- Coordinate and oversee the installation and wiring of any practical lighting unites, show-specific cue lights, or effects equipment.
- Coordinate and oversee the hang and focus of all lighting instruments.
- Review the line set schedule with the Technical Director before load-in. Discuss the placement of any added rigging equipment, booms, and special effects.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.
- Assist in the strike of tech tables and electrical equipment after the final dress rehearsal.
- Identify and fix any problems during the rehearsal and run of the show. Contact the appropriate tech team member to repair or replace any malfunctioning equipment, prop, or costume.
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Sound Designer**

- Supervise all strikes in conjunction with the Technical Director.
- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- Collaborate with the entire production team in creating the production concept.
- In conjunction with other Theatre and Dance faculty, make design and production assignments, including practicum and capstone assignments.
- Attend all concept, pre-production, and production meetings.
- Attend all technical rehearsals.
- Provide preliminary information regarding the technical requirements and/or casting requirements for scripts under consideration for upcoming seasons.
- Coordinate the hiring, training, scheduling, and supervision of all student shop staff and THA 110/260/360 students. Maintain records on student attendance and complete THA 110/260/360 evaluations.
- Prepare checklists and train run crew in the operation of control consoles, spotlights, and any special effects.
- Maintain yearly running budgets and each individual production budget. Prepare budget estimates for the execution of lighting and/or sound designs including but not limited to the cost of color filter media, patterns, specialty lighting fixtures, fees for music, specialty speakers or effects units, etc. Prepare time/labor estimates for load-in, run, and strike. Log expense details in shared budget management document promptly and accurately.
- Initiate purchase requisitions or equipment rental agreements based on UWL Business Services protocols.
- Submit all peard receipts and statements to Business Services for all production purchases in a timely fashion.
- Supervise the compliance of basic safety protocols in the shops (Scene/Lighting/Sound/Paint) and equipment (i.e. safety goggles, handling of hazardous materials, etc.)
- Maintain a clean, orderly and safe work environment in the Theatre and Dance areas including the Toland Theatre, Frederick Theatre, Scene Shop, Light Shop, Tool Room, Sound Lab, storage areas, etc.
- Mentor, train, and supervise all student sound designers and/or assistant sound designers.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Serve as "on call" technician during all Theatre and Dance performances. Coordinate schedule among Technical Director, Asst. TD/Scene Shop Supervisor, Lighting/Sound Supervisor, Sound Designer, Scenic/Lighting Designer, and student scene shop staff.
- In consultation with the Design/Tech faculty, provide specifications for equipment and software purchases used in the scene shop, light shop, sound lab, paint shop, etc.
- Provide a Soundscape, effect and cue samples, and all necessary paperwork to execute a sound design. Provide a speaker plot, and create all cues and necessary cue sheets for the stage managers and operators.
- Design or supervise all sound necessary for the production.
- Acquire all materials and supplies necessary for the sound design for the production.
- Coordinate and oversee the set up and maintenance of all sound equipment. Maintain the sound lab.
- Oversee the lending of any sound equipment.

- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. Hire, train, and supervise all sound crew as necessary. The decision to work a non-University function is left solely to the discretion of the Sound Designer.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.
- Identify and fix any problems during the rehearsal and run of the show. Contact the appropriate tech team member to repair or replace any malfunctioning equipment, prop, or costume.
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Costume Designer**

- Supervise all strikes in conjunction with the Technical Director/Costume Shop Supervisor.
- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- Collaborate with the entire production team in creating the production concept.
- In conjunction with other Theatre and Dance faculty, make design and production assignments, including practicum and capstone assignments.
- Attend all concept, pre-production, and production meetings.
- Attend all technical rehearsals.
- Provide preliminary information regarding the costume requirements and/or casting requirements for scripts under consideration for upcoming seasons.
- Coordinate the hiring, training, scheduling, and supervision of all student shop staff and THA 110/260/360 students. Maintain records on student attendance and complete THA 110/260/360 evaluations.
- Maintain yearly running budgets and each individual production budget. Log expense details in shared budget management document promptly and accurately.
- Initiate purchase requisitions or equipment rental agreements based on UWL Business Services protocols.
- Submit all peard receipts and statements to Business Services for all production purchases in a timely fashion.
- Supervise the compliance of basic safety protocols in the Costume Shop and equipment.
- Maintain a clean, orderly and safe work environment in the Costume Shop, Dressing Rooms, and Makeup Rooms.
- Mentor, train, and supervise all student costume and makeup designers and/or assistant costume and makeup designers.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Serve as “on call” costume technician during all Theatre and Dance performances. Coordinate schedule among the Costume Designer, Costume Shop Supervisor, and student costume shop staff.
- In consultation with the Costume faculty, provide specifications for costume supplies, equipment and software purchases used in the costume shop.
- Provide costume renderings, sketches, source montages, and all necessary paperwork to execute a costume and/or makeup design.
- Design or supervise all costume and makeup necessary for the production. Oversee the construction of all costumes according to the designer’s design. Purchase or pull stock for all non-constructed costume pieces.
- Acquire all materials and supplies necessary for the construction of costumes for the production.
- Oversee the Costume Shop Supervisor in the construction of all scenery for the Theatre and Dance productions.
- Maintain inventory of costume pieces, jewelry, makeup, and other items as necessary. Organize, maintain, and secure all costume and makeup storage areas and inventories.
- Oversee the lending of all costume pieces, jewelry, etc.

- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. Hire, train, and supervise all costume crew as necessary. The decision to work a non-University function is left solely to the Costume Designer.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.
- Identify and fix any problems during the rehearsal and run of the show. Contact the appropriate tech team member to repair or replace any malfunctioning equipment, prop, or costume.
- Providing other duties and services as appropriate or required.



**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Costume Shop Supervisor**

- Supervise all strikes in conjunction with the Technical Director/Costume Designer.
- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- In conjunction with other Theatre and Dance faculty, make design and production assignments, including practicum and capstone assignments.
- Attend all concept, pre-production, and production meetings.
- Attend technical rehearsals as needed.
- Provide preliminary information regarding the costuming requirements and/or casting requirements for scripts under consideration for upcoming seasons.
- Coordinate the hiring, training, scheduling, and supervision of all student shop staff and THA 110/260/360 students. Maintain records on student attendance and complete THA 110/260/360 evaluations.
- Maintain yearly running budgets and each individual production budget. Log expense details in shared budget management document promptly and accurately.
- Initiate purchase requisitions or equipment rental agreements based on UWL Business Services protocols.
- Submit all pcard receipts and statements to Business Services for all production purchases in a timely fashion.
- Supervise the compliance of basic safety protocols in the Costume Shop and equipment.
- Maintain a clean, orderly and safe work environment in the Costume Shop, Dressing Rooms, and Makeup Rooms.
- Mentor, train, and supervise all student costume and makeup designers and/or assistant costume and makeup designers.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Serve as "on call" costume technician during all Theatre and Dance performances. Coordinate schedule among the Costume Designer, Costume Shop Supervisor, and student costume shop staff.
- In consultation with the Costume faculty, provide specifications for costume supplies, equipment and software purchases used in the costume shop.
- Provide costume renderings, sketches, source montages, and all necessary paperwork to execute a costume and/or makeup design.
- Design or supervise all costume and makeup necessary for the production. Oversee the construction of all costumes according to the designer's design. Purchase or pull stock for all non-constructed costume pieces.
- Acquire all materials and supplies necessary for the construction of costumes for the production.
- Coordinate and oversee the construction of costumes. Maintain the costume shop and its equipment.
- Maintain inventory of costume pieces, jewelry, makeup, and other items as necessary. Organize, maintain, and secure all costume and makeup storage areas and inventories.
- Oversee the lending of all costume pieces, jewelry, etc.
- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. Hire, train, and supervise all costume crew as necessary. The decision to work a non-University function is left solely to the Costume Shop Supervisor.

- Assist with the drafting, draping, cutting, and construction of costumes and costume props for the production. Assist with costume fittings.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.
- Identify and fix any problems during the rehearsal and run of the show. Contact the appropriate tech team member to repair or replace any malfunctioning equipment, prop, or costume.
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Production Manager**

- Supervise all strikes in conjunction with the Technical Director/Costume Designer.
- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Collaborate with the entire production team in creating the production concept.
- In conjunction with other Theatre and Dance faculty, make design and production assignments, including practicum and capstone assignments.
- Attend all concept, pre-production, and production meetings.
- Work with the Stage Manager and Technical Director on running of all technical rehearsals.
- Provide preliminary information regarding the costuming requirements and/or casting requirements for scripts under consideration for upcoming seasons.
- Coordinate the training, scheduling, and supervision of all student arts administrators and production run crew. Maintain records on student attendance and report to department faculty as necessary.
- In consultation with the Department Chair, create, maintain, and audit the production budgets and communicate these budgets to all necessary production team members. Create a budget management document and share with faculty who purchase items for productions. Reconcile expense details in shared budget management document promptly and accurately.
- Initiate purchase requisitions or equipment rental agreements based on UWL Business Services protocols.
- Submit all pcard receipts and statements to Business Services for all production purchases in a timely fashion.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. Hire, train, and supervise all production/deck/stage management crew as necessary. The decision to work a non-University function is left solely to the Production Manager.
- Develop and maintain the production calendar in collaboration with department faculty and staff.
- Administer contract negotiation/providing administrative support for guest artists.
- Prepare and submit all royalty requests to the appropriate licensing agencies for all Theatre and Dance productions.
- Create a facility schedule for Toland and Frederick Theatre and submit to University Scheduling.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.
- Identify and fix any problems during the rehearsal and run of the show. Contact the appropriate tech team member to repair or replace any malfunctioning equipment, prop, or costume.
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Stage Manager**

- Supervise all strikes in conjunction with the Technical Director/Costume Designer.
- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- Collaborate with the entire production team in creating the production concept.
- In conjunction with other Theatre and Dance faculty, make design and production assignments, including practicum and capstone assignments.
- Attend all concept, pre-production, and production meetings.
- Attend all rehearsals and technical rehearsals.
- Provide preliminary information regarding the technical requirements and/or casting requirements for scripts under consideration for upcoming seasons.
- Coordinate the hiring, training, scheduling, and supervision of all student shop staff and THA 110/260/360 students. Maintain records on student attendance and complete THA 110/260/360 evaluations.
- Supervise the compliance of basic safety protocols during rehearsals and performances.
- Conduct the rehearsal process for the production within a reasonable time frame.
- Mentor, train, and supervise all student stage managers and/or assistant stage managers (including first aid, safety protocols, etc.)
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- In conjunction with the Director, develop and implement a rehearsal schedule, blocking notes, etc.
- Provide specifications and make recommendations for stage management supplies, equipment and software purchases and upgrades.
- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. Hire, train, and supervise all stage management crew as necessary. The decision to work a non-University function is left solely to the Stage Manager.
- In conjunction with the Costume Designer and Costume Shop Supervisor, schedule all costume fittings.
- Maintain the Stage Manager's Handbook and provide information to department personnel as required for department handbooks, public relations materials, and other resources as necessary.
- Complete and distribute rehearsal and production reports in a timely fashion.
- Update and maintain all call boards, cast lists, rehearsal reports, etc.
- Coordinate the distribution of production materials (i.e. scripts, etc.).
- Supervise, update, and implement guidelines set forth by the emergency procedures relating to fire, inclement weather, and other emergencies.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.
- Identify and fix any problems during the rehearsal and run of the show. Contact the appropriate tech team member to repair or replace any malfunctioning equipment, prop, or costume.
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Publicity Coordinator**

- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production and publicity deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- Coordinate the training, scheduling, and supervision of all student publicity assistants. Maintain records on student attendance and report to department faculty as necessary.
- Oversee all marketing and development activities connected with all Theatre and Dance productions.
- In conjunction with the department Academic Department Associate (ADA), oversee the selection, training, and supervision of student publicity assistants.
- Schedule all television, radio, and newspaper interviews. Arrange appearances by directors, cast members and/or designers.
- Research and implement special publicity projects (i.e. Special interest mailings, informational tables, etc.)
- In conjunction with the Academic Department Associate (ADA), review the completion of programs, distribution of publicity materials (i.e.. Posters, press releases, etc.) and maintenance of publicity contact lists.
- Research other publicity opportunities (i.e.. Costs for advertising on billboards, magazines, newspaper, etc.,) and identifying new ways to promote Theatre and Dance productions (i.e.. Festivals, community events, social media, etc.).
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Front of House Supervisor**

- Supervise all strikes in conjunction with the Technical Director.
- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- In conjunction with other Theatre and Dance faculty, make THA THA/260/360 assignments. Maintain records on student attendance and complete THA 110/260/360 evaluations.
- Coordinate the training, scheduling, and supervision of all student House Managers and Front of House staff including ushers, ticket scanners, concessions personnel, and coat check personnel. Maintain records on student attendance and report to department faculty as necessary.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Manage or supervise the house management for all senior acting recitals, high school matinees, children's shows, etc.
- Coordinate the purchase of all concession items and supplies.
- Maintain the concessions cash box.
- Maintain assisted listening devices for patron check out.
- Coordinate and oversee the creation of the lobby display and timeline. Supervise all student lobby displays. Work with the production staff in gathering lobby display materials (i.e.. Headshots, printed materials, renderings, models, etc.).
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Recruitment Coordinator**

- Communicate with staff and others as necessary to conduct work smoothly and effectively.
- Encourage high quality high school students who are interested in theatre and dance to consider applying to the program.
- Create, develop, and maintain contacts with key high school students.
- In consultation with the Recruitment Committee, oversee the development of recruiting materials.
- Develop and maintain contact with prospective students.
- Encourage students already enrolled at UWL to consider declaring a major or minor in theatre or dance through on campus events, etc.
- Work closely with the Department Chair, Academic Department Associate, Admissions, and other entities as appropriate.
- Coordinate all on-campus and virtual prospective student interviews/auditions.
- Update prospective student list in a timely fashion.
- Work closely with the Academic Department Associate in tracking student application status, requesting recruitment budget support, coordinating materials, etc.
- Schedule and chair all Recruitment Meetings; create agendas.
- Coordinate faculty/student representatives for the Wisconsin High School Theatre Festival, Illinois High School Theatre Festival, Minneapolis Performing and Visual Arts Fairs, and other recruitment events.
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Musical Director**

- Supervise the striking of all musical equipment.
- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for Theatre and Dance productions as needed.
- Collaborate with the entire production team in creating the production concept.
- In conjunction with other Theatre and Dance faculty, make THA 260/360 assignments. Complete THA 110/260/360 evaluations.
- Attend all concept, pre-production, and production meetings for productions in which they are involved.
- Attend all rehearsals and technical rehearsals as needed.
- Provide preliminary information regarding the music/vocal requirements and/or casting requirements for scripts under consideration for upcoming seasons.
- Work with the producer and/or director to determine budgetary needs (i.e. payments for orchestra, rehearsal pianists, etc.) Secure all musical resources necessary for the production within the allotted budgetary constraints.
- Supervise the compliance of basic safety protocols during rehearsals and performances.
- Conduct the rehearsal process for the production within a reasonable time frame.
- Establish and maintain a sense of musical direction and focus in collaboration with the Director.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Collaborate with the director, choreographer, and vocal coach in auditioning and casting the production as appropriate.
- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. Hire, train, and supervise all musical/orchestra crew as necessary. The decision to work a non-University function is left solely to the Musical Director.
- Select, rehearse, and supervise the production orchestra or coordinate the orchestra in cases where a separate orchestra conductor is involved.
- Provide a rehearsal accompanist.
- Coordinate the physical requirements of the orchestra with the Technical Director and other production staff as necessary.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.
- Providing other duties and services as appropriate or required.



**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Choreographer**

- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- Collaborate with the entire production team in creating the production concept.
- In conjunction with other Theatre and Dance faculty, make THA 260/360 assignments. Complete THA 110/260/360 evaluations.
- Attend all concept, pre-production, and production meetings for which they are involved.
- Attend all rehearsals and technical rehearsals as needed.
- Provide preliminary information regarding the dance and/or casting requirements for scripts under consideration for upcoming seasons.
- Secure all choreographic resources necessary for the production within allotted budgetary constraint.
- Supervise the compliance of basic safety protocols during rehearsals and performances.
- Conduct the rehearsal process for the production within a reasonable time frame.
- Establish and maintain a sense of choreographic direction and focus in collaboration with the Director.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Collaborate with the director, musical director, and vocal coach in auditioning and casting the production as appropriate.
- Oversee all non-UWL Theatre and Dance events in the Toland and Frederick Theatres. Hire, train, and supervise all choreography as necessary. The decision to work a non-University function is left solely to the Choreographer.
- Report hazardous and unsafe conditions to the appropriate designer, director, or technical director.
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Vocal Coach**

- Communicate with production staff and others as necessary to conduct work smoothly and effectively.
- Develop and maintain an effective working relationship with the production team.
- Meet all applicable production deadlines for the production.
- Conduct analysis and research for all Theatre and Dance productions.
- Collaborate with the entire production team in creating the production concept.
- Attend all concept, pre-production, and production meetings for which they are involved.
- Attend all rehearsals and technical rehearsals as needed.
- Provide preliminary information regarding the vocal and/or casting requirements for scripts under consideration for upcoming seasons.
- Supervise the compliance of basic safety protocols during rehearsals and performances.
- Conduct the rehearsal process for the production within a reasonable time frame.
- Establish and maintain a sense of direction and focus in collaboration with the Director.
- Upon request, work with the publicity personnel to develop appropriate materials for each production.
- Collaborate with the director, musical director, and choreographer in auditioning and casting the production as appropriate.
- Schedule and conduct private voice lessons for musical theatre students, as well as non-musical theatre students as time allows.
- Provide musical vocal coaching on productions as necessary.
- Teach musical theatre courses as necessary.
- Providing other duties and services as appropriate or required.

**University of Wisconsin-La Crosse**  
**Department of Theatre and Dance**  
**Position Description—Academic Department Associate**

**Position Summary:** Provide para-professional support under the general supervision of the department chair. This position provides administrative assistance to the department chair and faculty as well as manages all production box office/ticket sales for the Department of Theatre and Dance. This position's primary responsibilities include the coordination of the department's academic activities, box office/ticket sales management, budget reconciliation, event planning, web page design/social media/publicity, student worker supervision, and student recruitment.

**GOAL: Coordination and management of the Department of Theatre Arts. (40%)**

- A. Provide administrative assistant/clerical duties such as photocopying, answering phones, distributing mail, processing work requests, maintaining office equipment, maintaining personnel files (retention, promotion, etc.), processing search and screens, etc.**
- B. Administer all course scheduling/registration, curriculum and textbook procedures and materials.**
1. Course Scheduling/Registration/Curriculum
    - a. Enter all class information including location, allocation, instructor, time, days, etc. for each class into the Wings System.
    - b. Work as a liaison with Records and Registration in finding classroom space, etc.
    - c. Assist Chair in scheduling all classes.
    - d. Provide class lists, student schedules, enrollment information, and other information from computer system to faculty.
    - e. Create a faculty schedule grid for easy reference.
    - f. Prepare a list of special instructions for the registrar's office relating to course fees, course notes, etc.
    - g. Assist in completing all curriculum changes to CIM.
  2. Textbooks
    - a. Enter all textbook information on Wings. Verify book listing with faculty for each class. Submit new textbook orders.
    - b. Order new texts using online course adoption procedures for student purchase at the Bookstore.
  3. Student Advisement
    - a. Provide information and guidelines to faculty and students regarding course requirements and pre-requisites.
    - b. Assist faculty in releasing registration holds on Wings prior to student registration.
    - c. Assign advisors to all incoming freshmen, transfers, and new majors.
    - d. Write and update student handbook. Prepare paper copies and maintain updates on the theatre webpage.
    - e. Update, maintain, and distribute senior project and end-of-year portfolio review guidelines.
- C. Reconcile multiple budgets as well as coordinating travel request, supply orders, etc.**
1. Budget
    - a. Maintain databases and receipts for departmental and GQA budgets, course fee accounts, undergraduate research accounts, etc. including travel, services, supplies and equipment.

- b. Maintain budget databases for various Foundation accounts including scholarship and unrestricted accounts. Submit check requests and deposits as necessary.
  - c. Reconcile budgets with WISER. Expedite correction of errors. Submit expense transfer as necessary.
  - d. Coordinate and deposit all funds for theatre rental, costume rental, makeup purchases, etc. Issue billing statements/invoices as necessary.
  - e. Project departmental and theatre shop needs relating to student payroll.
  - f. Assist Department Chair in preparing the annual budget report; analyze budget regarding ticket sales, deposits, etc.
  - g. Supervise all budgets relating to student undergraduate research grants including training students, completing e-reimbursements, collecting receipts, etc.
  - h. Complete PIR/ASSA's as necessary.
  - i. Monitor all course fee allocations. Coordinate payment to individuals and supply purchase for these fees.
2. Supply Order
- a. Evaluate, recommend and negotiate with multiple vendors. Oversee the purchase of all supply items for the department.
  - b. Process account transfers, purchase orders, procurement card purchases and honorariums for production and department expenses. Reconcile procurement card sales statements and receipts; submit to Business Services monthly.
  - c. Perform e-purchasing through the use of UW-L procurement card through various vendors.
  - d. Reconcile all invoices for supply purchases. Maintain a detailed budget summary.
  - e. Maintain and update supply usage listing or review of department's growing needs, etc. Provide data to Department Chair regarding expenditure needs, etc.
3. Travel
- a. Make travel arrangements including air, hotel, transportation, registration, etc. as needed. Work closely with the university-recommended travel agent particularly when dealing with direct billings. Verify costs of billings.
  - b. Prepare travel requests including registration request, direct bill requests, signatures, etc. Verify proposed expenses with faculty member's travel allocation.
  - c. Assist faculty in completing travel expense e-reimbursements accurately, including all receipts, etc. Review all e-reimbursements before Chair's approval.
  - d. Assist students in completing travel requests; work with the Chair on student travel budget allocations; complete e-reimbursements for student travelers.

#### **D. Supervise Student Help/Work Study.**

1. Initiate requests to Financial Aid for work-study students. Act as liaison with Financial Aid office for re-assignments, allocation distribution, etc.
2. Process all paperwork for student help and work-study students including Costume Shop, Scene Shop, and office assistants. Complete necessary paperwork for Human Resources. Verify student information input in HR payroll portal.
3. Enter student hours bi-weekly. Approve final timesheet reports.
4. Maintain budgets for all students including student help and work-study allocation.
5. Coordinate the work of student clerical staff on a daily basis. Supervise office assistants in the implementation of ongoing department activities such as assisting with publicity tasks, recruitment activities, bulk mailings, maintenance of student printers and computers, season subscription mailings and orders, etc.

6. Coordinate Student Employee Week events and acknowledgements.
7. Impose any verbal or written warnings for improper behavior, tardiness, breach of confidentiality, etc.
8. Act as liaison between faculty and student workers.
9. Act as work reference for student office employees who later apply for another job.
10. Create and implement a student worker manual with clear guidelines, expectations, and training.
11. Provide reports relating to student help/workstudy allocations to Dean's Office as request (annually).

**E. Prepare materials for assessment, student evaluations, and scholarships.**

1. Assessment/Academic Program Review/Bylaws
  - a. Create and maintain student files for all theatre majors and minors including assessment evaluations, THA 260/360 reviews, etc.
  - b. Coordinate distribution of senior exit surveys, freshman/junior assessment evaluations, etc.
  - c. Schedule year-end portfolio and acting reviews.
  - d. Collect and file THA 260/360 reviews for each theatre student.
  - e. Coordinate distribution of the theatre alumni survey. Collect data, write reports, etc.
  - f. Compile student GPA listing each semester for faculty review in accordance with the student production participation policy. Distribute for faculty review.
  - g. Prepare mid-semester academic progress report forms. Distribute to students for completion.
  - h. Assist in the creation, distribution and compilation of general education assessment and departmental student learning outcome assessment forms/results.
  - i. Write and research Academic Program Review (APR) report. Load APR report and supporting documentation (i.e. bylaws, assessment, etc.) to D2L for dean/APR committee review. Arrange all travel/hotel and on-campus schedule for outside reviewer. Arrange for outside reviewer reimbursement for travel, meals, etc.
  - j. Update bylaws yearly. Present changes to faculty for discussion/approval. Submit new bylaws to CASSH Deans for review/online posting.
2. Student Evaluation of Instruction (SEI).
  - a. Set up electronic student evaluations. Designate classes for evaluation. Print reports.
  - b. Compile faculty averages, department average, etc. for Chair and each individual instructor along with individual class comments.
  - c. Maintain confidential files for student evaluations and grade distribution reports.
3. Scholarships
  - a. Work with UW-L Foundation on the creation of and requirements for all Theatre scholarships. Review online scholarship application for accuracy.
  - b. Notify faculty when scholarships are available for review. Compile pertinent information such as student name, GPA, year in school, etc. for departmental scholarship distribution meetings.
  - c. Prepare scholarship distribution forms including student name, and award amount for each scholarship; submit to Sara Olson.
  - d. Coordinate payment of Children's Theatre Scholarship through Financial Aid (paid through Theatre's SummerStage account). Verify that these recipients get invited to the Scholarship Banquet.
  - e. Attend and participate in all scholarship assignment/distribution meetings.

- F. Manage all Theatre Department databases including but not limited to Major/minor contact list, script checkout system, video inventory, Major/minor participation requirement, mailing lists including alumni, schools, patrons, season ticket holders, etc. (6000+ contacts), etc.**
- G. Coordinate all online calendars for the theatre spaces (Toland Theatre, Frederick Theatre, Rehearsal Room, Meeting Room, etc.). Serve as reservationist for these spaces including rehearsals, classes, scene shop hours, student use, etc. Supervise key distribution and/or submit cbord electronic access, use of spaces, etc. Notify parties when there is a conflict.**
- H. Supervise and/or perform miscellaneous tasks necessary to the management of the program including but not limited to:**
1. Edit all department materials including reports, correspondence, brochures, posters, etc.
  2. Create and distribute agendas for weekly departmental meeting, Major/Minor meetings, and weekly meeting with department chair. Type, distribute and file all staff meeting minutes.
  3. Serve as network printer coordinator. Order supplies, coordinate maintenance.
  4. Serve as contact person with IT for all computer inventory/replacement and networking needs.
  5. Maintain paper and/or electronic files of all department administrative materials including, but not limited to, personnel materials, budgets, registration and course scheduling materials, textbooks, committee agendas and minutes, student advising, curriculum, scholarship, strategic planning, external relations, box office records, job opportunities, publicity, search and screen, etc.
  6. Maintain correspondence with students regarding upcoming events, internship opportunities, etc. via bulletin board postings, bi-weekly e-mail updates, outside marquee postings, etc.
  7. Update marquees for staff directory in Lowe Center for the Arts.
  8. Coordinate completion and processing of faculty sick leave/vacation/overload forms.
  9. Advise and provide new faculty with various materials such as department handbook, student handbook, office supplies, etc. Arrange for telephone hookup and equipment needs as required.
  10. Assist chair in annual department report. Create graphs relating to production ticket sales; attendance, etc. Compile information for each production including attendance, ticket sales, production crew/staff totals, scholarship recipients, student award recognitions such as ACTF nominations or undergraduate research grants, etc. Distribute final report to Deans, Chancellor, Provost, Advancement, theatre faculty, etc.
  11. Administer make-up exams in department office, cancel classes, and proctor exams in classroom settings when necessary during the absence of faculty members.
  12. Coordinate the new student mentor program; find current theatre major volunteers, provide activity suggestions, get feedback from the mentors/mentees, etc.

**GOAL: Administration of production and box office tasks. (40%)**

- A. Perform and/or supervise the performance by students of all duties necessary for managing theatre box office for each individual production, including but not limited to:**
- B. Coordinate and/or oversee all general box office management tasks including but not limited to:**
1. Serve as box office manager.
  2. Set up each production, season tickets, price listings, seating charts, etc. through AudienceView Ticketing System.
  3. Train and supervise students on a rotating basis in box office management as part of their curriculum requirements. Create and maintain student training manual. Create work schedule for students per production. Provide grades and justification for box office crew for their instructor.

4. Work and/or supervise the box office during regular box office hours including nights and weekend performances. Take reservations for each production—assigning seats, handling money, running credit cards, implementing exchanges/refunds, etc.
5. Develop and maintain computer files and/or hard copy files of all letters, memos, reports, etc. pertaining to box office management. Make special arrangements for large groups, i.e., school groups, physically disabled and hearing-impaired seating, etc.
6. Function as key University Theatre and Dance liaison with the public, maintaining good public relations for both the University Theatre and Dance and SummerStage.
7. Keep box office well supplied including purchasing ticketing cardstock, credit card receipt ribbon, etc.
8. Determine ticket coupons for local charities or organizations. Distribute as determined. Inform Chair to include in annual report.
9. Make special arrangements for large groups including group ticket pricing, special seating, payment coordination, etc.
10. Keep ongoing record of theatre attendance and revenue for all shows for comparison purposes.
11. Serve as liaison with IT for all computer/printer maintenance and purchasing upgrades.

**C. Administer all budgetary needs for the box office including, but not limited to:**

1. Reconcile all revenue/ticket sales daily. Run AudienceView reports daily; submitting credit card totals to Business Services for in-house and online ticket sales. Following each theatre production, deposit all cash/checks to the Business Office cashier. Complete deposit form, calculate total deposit, state tax, and county tax. Maintain a ticket sales database including all daily sales in-house/online, credit card transactions, donations, taxes, audience attendance, and coupon usage.
2. Verify deposit has been credited to the correct account. Process budget transfers as necessary.
3. Reconcile monthly transactions related to the department budget. Record transaction on budget.
4. Submit Financial Summary at close of each production to Department Chair and Production Manager including final ticket sale totals, coupons used, refund amounts, returned credit card amounts, tax totals, etc.
5. Prepare cash drawer with start-up money each day of performance. Maintain compliance with petty cash policies as set forth by the university.
6. Work with Business Services in transferring funds to cover the AudienceView licensing, contract renewal/negotiation, etc.

**GOAL: Coordination of all special events and publicity/social media for all theatre and dance events.**

**A. Serve as Publicity/Social Media Coordinator for all productions and special events.**

1. Work with department publicity designer to develop season brochure. Edit brochure; submit to Publications for printing. Label and distribute 5000+ brochures to various mailing lists, on-campus faculty and staff, and area business/contacts.
2. Attend and participate in all production publicity meetings; generate new ideas to increase community/university attendance; coordinate dates and material distribution, supervise publicity student workers and assign a grade for their THA 110 crew participation, etc.
3. Supervise the posting of publicity posters, table tents, audition posters, etc. on campus and within the La Crosse community.
4. Design all high school matinee/children's show school flyers and postcards. Maintain and update school mailing list as necessary. Label and distribute all flyers/postcards.
5. Design and coordinate all social media for each production and other events (i.e. graduating senior spotlight, alumni news, etc.); post on Facebook Group, Facebook Page, Instagram, and website.

6. Collect program information from faculty and staff including shop crews, house staff, director's notes, special thank-you's, band/orchestra members, cast and crew biographies, etc. for each production (4-7 per year). Design program in Canva, credit scannable QR code, upload to website, post QR codes in lobby, etc.
7. Proofread and edit all production material including posters, brochures, press releases, programs, etc. Submit any printing needs to DigiCopy; confirm cost, update Publicity budget.
8. Coordinate student and faculty volunteers for special events (i.e. gala greeters, Eaglefest, etc.)
9. Create mailing lists and invitations for special interest groups, student organizations, local high schools, community clubs, etc.
10. Act as liaison with other campus groups to provide group rates, discounts, classroom announcements, etc.
11. Train and supervise publicity assistant; delegate tasks.
12. Assist in the preparation of the yearly anticipated budget for all publicity activities. Update all expenses on in-house Google shared budget database.
13. Update theatre displays (gather photos, props, posters, costume pieces, etc.).
14. Provide grades and justification for publicity THA 110 crew members for instructor.
15. Initiate, write, or edit articles for local papers, campus publications, etc. Create online Facebook events for all Theatre and Dance productions.
16. Download all production photos to Facebook, webpage, and Flickr. Use Flickr account photos to link to Theatre's production photo archive page. Link online reviews/photos/etc. of the productions to Facebook Group and Page (i.e. La Crosse Tribune reviews, media interviews, etc.).
17. Coordinate special promotions relating to specific productions such as Toys for Tots, women's organizations, campus food drives, discussion groups, etc.
18. Research special interest groups that may be interested in a specific production (i.e. PFLAG for *The Laramie Project*, English classes for Shakespeare, etc.).
19. Serve as website coordinator for theatre upcoming events; enter season information in theatre related websites including but not limited to *portalwisconsin.com*, *wisconlin.com*, *americantheatreweb.com*, *travelwisconsin.com*, *curtainrising.com*, *explorelacrosse.com*, *couleeregion.com*, *playbill.com*, *plattevilletheatre.org*, etc.).
20. Serve as final editor for all senior acting recital programs and posters. Reserve rehearsal space for individual students working on senior recitals.
21. Create digital signage for campus-wide publicity for all theatre and dance productions, senior acting recitals, auditions, informational meetings, etc.

## **B. Coordinate all theatre special events.**

1. Act as contact person for Children's Show and High School Matinees. Initiate contact, take registration, send confirmation letters, collect and deposit money in appropriate accounts, prepare billing statements as necessary, prepare attendance and budget database, assist with tour, etc.
2. Update and maintain production files (include posters, programs, advertisements, newspaper articles and interviews, table tents, correspondence, etc.)
3. Order all catering needs for Theatre and Dance receptions and gatherings. Complete contracts and supervise set-up, costs, etc.
4. Provide front-of-house coverage as needed. Supervise box office, coat check, and concessions. Collect concessions money following each performance; verify start/end totals. Allocate money to faculty member for concession purchases; collect receipts; etc.
5. Assist in the coordination of theatre graduation ceremonies ("Final Bow") including personal invitations to parents and family, notification to graduates and classmates, photograph event, etc.



6. Assist in the coordination of the yearly theatre “Smackdown Holiday Gathering” including student notification, food assignments, set up and decoration, clean up, etc.

**C. Performs other tasks related to theatre productions.**

1. Copy and send scripts to Murphy Library Reserve Desk for each production. Complete paperwork and coordinate pickup.
2. Return rented production materials to appropriate vendor (orchestration, script chorus books, recordings, etc.).
3. Reserve rehearsal space in Annett Recital Hall when there are conflicts in Toland/Frederick Theatres. Serve as liaison for theatre stage manager and Music department assistant to use this space for musical rehearsals.
4. Email all interested students about upcoming auditions, theatre events, major/minor meetings, etc.
5. Assist with theatre production crew sign up each semester. Prepare THA 110 lab description handouts for all THA 110 students. Create Qualtric survey each semester for online THA 110 crew sign up.
6. Research, create and assemble the SummerStage lobby display and other productions as needed (production information, cast/crew photos, historical information, etc.).
7. Schedule any necessary piano tunings. Maintain records of payment.
8. Serve as publicity supervisor for student summer productions. Oversee posters/program/press release creation and distribution.

**GOAL: Recruitment of talented prospective theatre students and maintenance of alumni relations. (5%)**

**A. Coordinate student recruitment for the department.**

1. Serve as primary coordinator for Acceptd. Work with Business Services to review annual contract, submit payments, etc. Set up all user access, application requirements, interview dates, etc. within Acceptd.
2. Serve on the Theatre Recruitment Committee. Attend meetings. Create and distribute agendas for recruitment meetings.
3. Serve as a liaison with Admissions for prospective students, application questions, talent petition requests, etc.
4. Oversee the applications of theatre majors on Wings. Notify prospective students to schedule on-campus theatre interviews. Notify faculty of new prospective student applicants and their application status.
5. Maintain prospective student files/database including contact information, application process, contacts, etc.
6. Create recruitment materials, provide theatre tours for prospective students and their families, etc.
7. Create displays in Lowe Center for the Arts lobby using costumes, set pieces, production photos, etc.
8. Wisconsin High School Theatre Festival:
  - a. Research promotional materials for recruitment. Compile all recruitment packets. Get contact information on as many prospective students as possible. Following the festival, initiate follow-up contact with students and teachers in attendance.
  - b. Determine faculty and student representatives.
  - c. Arrange hotel/transportation. Submit exhibitor registration and payment. Work with department publicity designer to create festival program advertisement. Coordinate ad submission and payment.

- d. Create table display including production photos, banners, posters, etc. Compile recruitment materials (i.e. brochures, contact forms, recruitment catalogs, etc.)

**B. Serve as the Theatre alumni coordinator/ambassador.**

1. Implement the use of e-mail, Facebook, etc. as a means of maintaining contact with alumni.
2. Coordinate all alumni special events (i.e. alumni reunion, etc.).
3. Maintain alumni information on webpage.
4. Stay updated on alumni activity; submit press releases to local newspapers regarding alumni performance/design work. Share alumni professional information on Facebook group page (i.e. production information, awards, etc.)
5. Nominate alumni for UW-L Distinguished Alum awards. If chosen, assist in arranging classroom visits, community presentations, etc. Assist in the selection of qualified students to receive scholarship associated with the alumni award.

**GOAL: Serve as Building Manager for Center for the Arts. (5%)**

**A. Facilities maintenance repairs.**

1. Act as contact point for Facilities Operations, Capital Project Management or Design and Construction Services responding to maintenance requests/needs and for new construction or renovation projects.
2. Initiate work requests from building occupants by contact Facilities Customer Service Center for submitting requests online via TMA Work Management System.
3. Evaluate the urgency of the problem and determine whether it is an emergency or a routine repair.
4. Follow up and report the status back to building occupant as necessary.
5. Participate in building safety inspections if needed.

**B. Notification procedures.**

1. Distribute documentation or information from the Facilities Support Center or Project Manager on upcoming utility interruptions or planned work that affects the building occupants.
2. Keep building occupants informed of Facility issues and pass along information concerning work being performed.
3. Notify building occupants of the monthly fire alarm testing schedule provided by the Facilities Support Center.
4. Participate in the annual Customer Satisfaction Survey and provide feedback in customer service surveys.
5. Send email notification to the Facilities Support Center from department head on building manager changes.

**C. Construction/Renovation Projects**

1. Acts as College or Department liaison to Facilities Planning & Management.
2. Meet with project managers for specifics of project such as impact, schedule and coordination.
3. In buildings with multiple departments, the building manager will be required to communicate and coordinate with the other departments in the building.
4. Provide customer satisfaction survey feedback for completed projects.
5. Practice the highest level of customer service to promote positive relationships between Facilities and students, staff and visitors.

## Appendix C: Faculty Responsibilities.

### University Of Wisconsin - La Crosse Department of Theatre and Dance Faculty and IAS Position Responsibilities and Expectations

*\*\*IAS are only required to perform duties relating to advising, service, and professional development when given release/reassign time for such activities.\*\**

#### Operational Principles

The position descriptions and methods of evaluation shall be subject to modification in the first three years of implementation as the Department of Theatre and Dance and individual faculty work with them and determine their practicability. Subsequent review of these position descriptions and methods of evaluation will be conducted every three years.

The position descriptions and methods of evaluation shall be open to modifications at the request of a faculty member, as financial support or other resources change, or as the situation within the department changes.

When a position becomes vacant, the approved position description shall be the one used for advertisements for new personnel.

#### Classroom Teaching

- Teach courses in a manner consistent with the catalog course descriptions, and as assigned by the Department Chair in consultation with Theatre and Dance Faculty.
- Teach courses in a manner consistent with the academic principles, guidelines, and objectives of the department and the University.
- For each course, prepare and distribute a syllabus which includes:
  - A statement of course objectives
  - Required and optional textbooks or other course material/supplies
  - A statement of attendance policy when attendance is required
  - A statement of grading criteria
  - The instructor's office address, telephone number, e-mail address, and office hours
  - Post and maintain regular and consistent office hours.
  - Maintain syllabus guidelines as set forth by the Center for Teaching and Learning (CATL).

#### Advising

- Advise students as assigned by the Academic Department Associate in a manner consistent with the College of Arts, Social Sciences, and Humanities (CASSH) Faculty Advising Handbook and the University of Wisconsin - La Crosse Faculty Handbook.

#### Departmental, College, and University Service Activities

- Active participation in departmental activities including, but not limited to:
  - Preparation for and attendance at all department meetings
  - Participation in season planning for the Department of Theatre and Dance

- Participation in the evaluation of senior projects
- Participation in strategic planning for the department
- Participation in Theatre and Dance recruitment activities. In consultation with other Theatre and Dance faculty, assist in the recruitment and interview of prospective students; review application files.
- Review all student scholarship applications and make recommendations in consultation with other Theatre and Dance faculty.
- Participate in the development of the production schedule; review and recommend changes to the production calendar created by the Production Manager.
- Participation in Theatre and Dance Majors/Minors meetings, "Get Acquainted" meetings, and Theatre Appreciation production sign-ups, as appropriate
- In conjunction with other members of the department, create and implement necessary assessment plans, program reviews, and bylaws.
- Participation in curriculum assessment, revision, and development activities, including, but not limited to:
  - Attending Assessment meetings and complete all required assessment forms for the department, college, General Education, etc.
  - Developing and administering senior exit interviews, annual majors/minors portfolio reviews, and alumni surveys
  - Curriculum development meetings
  - Participation as a member of search and screen committees for Theatre and Dance positions
  - Participation as a member of the Department Merit Committee as required by the Department bylaws
  - For tenured faculty, participation in promotion, retention, tenure and post-tenure processes
  - Participation in peer evaluations (as needed)
  - Participate in "faculty on duty" rotation for all theatre and dance productions.
- Active participation in College or University service in some capacity beyond teaching. Active participation would include involvement in a reasonable number of activities selected from among, but not limited to, activities such as:
  - Serving as a member or as Chairperson of college committees
  - Serving as a member or as Chairperson of Faculty Senate committees or sub-committees or on administratively appointed bodies
  - Providing consultation and advice to student groups and organizations, university staff, academic staff, faculty, administrators, and other colleges
  - Coaching or directing non-assigned activities
  - Providing workshops, seminars, and other similar activities
  - Attendance at Commencement, Campus Close-up, START, etc.

### Community Services Activities

- Participate in community, national and international service activities in the theatre field.

### Professional Development Activities

- Remain current in the field, particularly in those areas for which there is classroom teaching and production assignment responsibilities.
- Engage in professional development activities. Professional development activities may include, but are not limited to, the following activities:
  - Participation in professional organizations at the state, regional, and national levels.
  - Enrollment in workshops, seminars, classes and similar activities to remain current the field or to gain new information or skills
  - Provide workshops, seminars, classes, and similar activities to share expertise
  - Engage in work with other theatre companies or arts organizations
  - Broaden knowledge and experience through seeing plays, visiting museums, and engaging in other similar activities
  - Provide adjudication for college or high school productions
  - Publications, paper presentations or guest lecture

## Appendix D: Criteria for Tenure/Retention Review

<ul style="list-style-type: none"> <li>Stays informed about disciplinary changes in content and pedagogy</li> </ul>	<p>Responsible for prior criteria plus:</p> <ul style="list-style-type: none"> <li>Development of a program of scholarly activity</li> </ul>	<p>Responsible for prior criteria plus:</p> <ul style="list-style-type: none"> <li>Has established a program of scholarly activity</li> </ul>	<p>Responsible for prior criteria plus:</p> <ul style="list-style-type: none"> <li>Active role in mentoring junior faculty</li> <li>Maintain a program of scholarly activity</li> </ul>	<p><b>Scholarship</b></p>	
<ul style="list-style-type: none"> <li>Constructive participation on departmental committees</li> <li>Available to share disciplinary expertise with community</li> </ul>	<p>Responsible for prior criteria plus:</p> <ul style="list-style-type: none"> <li>Service on University-wide committees</li> <li>Willing to share disciplinary expertise with community</li> <li>Member of professional organization</li> </ul>	<p>Responsible for prior criteria plus:</p> <ul style="list-style-type: none"> <li>Leadership on departmental committees and service on university committees</li> <li>Actively seeks out opportunities to share disciplinary experience with community</li> <li>Attendance at professional conferences</li> </ul>	<p>Responsible for prior criteria plus:</p> <ul style="list-style-type: none"> <li>Active role in mentoring junior faculty</li> <li>Service leadership on university committees</li> <li>Well respected at college level for university and professional services</li> <li>Strong leadership in department review</li> </ul>		<p><b>Service</b></p>
<ul style="list-style-type: none"> <li>Meets the objectives of course LX forms</li> <li>Is easily accessible to students</li> <li>Implements disciplinary changes in content and pedagogy</li> </ul>	<p>Responsible for prior criteria plus:</p> <ul style="list-style-type: none"> <li>Participate in course development</li> </ul>	<p>Responsible for prior criteria plus:</p> <ul style="list-style-type: none"> <li>Contributing role in program development and curriculum development</li> </ul>	<p>Responsible for prior criteria plus:</p> <ul style="list-style-type: none"> <li>Active role in mentoring junior faculty</li> <li>Leadership role in program and curriculum development</li> </ul>		
<p><b>Instructor</b></p>	<p><b>Assistant Professor</b></p>	<p><b>Associate Professor</b></p>	<p><b>Full Professor</b></p>		

## Appendix E: Personnel Evaluation Form

### College of Arts, Social Sciences, and Humanities (CASSH) Personnel Evaluation Form

Name of Faculty Member	Department	Rank	Date

#### Teaching

<b>Strengths</b>
<b>Areas of Improvement</b>
<b>Recommendations for Improvement</b>

#### Scholarship and/or Creative Endeavors

<b>Strengths</b>
<b>Areas of Improvement</b>
<b>Recommendations for Improvement</b>

#### Service

<b>Strengths</b>
<b>Areas of Improvement</b>

**Recommendations for Improvement**

**Summary of Evaluations**

	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Does Not Meet Expectations</b>
<b>Teaching</b>			
<b>Scholarship/Creative Endeavors</b>			
<b>Service</b>			



# Appendix F: THA 260/360 Production Evaluation/Assessment Form

**University of Wisconsin-La Crosse  
Department of Theatre Arts**



**THA 260/360 Practicum Evaluation**

Student	
Assignment	Course
Evaluator	Date

Please rank each student on their level of success in each of the categories below, with (1) being low/none and (5) being high. The line below each category can be used for additional narrative comments.

Attendance/Deadlines	1	2	3	4	5
<hr/>					
Attitude/Work Ethic/Responsibility	1	2	3	4	5
<hr/>					
Organization	1	2	3	4	5
<hr/>					
Collaborative Ability	1	2	3	4	5
<hr/>					
Communication	1	2	3	4	5
<hr/>					
Research	1	2	3	4	5
<hr/>					
Problem Solving	1	2	3	4	5
<hr/>					
Process	1	2	3	4	5
<hr/>					
Execution	1	2	3	4	5
<hr/>					
Completion of Assignment	1	2	3	4	5
<hr/>					
Quality of Work	1	2	3	4	5
<hr/>					

OTHER COMMENTS:

## Appendix G: Graduating Senior Exit Survey

### Department of Theatre Arts Senior Exit Survey

As a student about to graduate from the UW-La Crosse Department of Theatre Arts, the Exit Survey asks that you assess the effectiveness of the program to fulfill its stated objectives. This Exit Survey is not designed to be an assessment of individual instructors, but of curricular content both in the classroom and in production work. It is also not intended to be an assessment of your individual work as a student. Exit Surveys will be reviewed by the department after graduation/grade submission, so please feel to answer openly and honestly. Thank you.

---

Please indicate your expected graduation date (month/year)/

---

---

Please rate the following statements.

	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
The program prepares students to effectively practice the theatre arts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The program helped you develop visual and aural perceptions related to theatre production and performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The program is designed to prepare you to interpret dramatic text.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The program prepared you to understand basic production processes such as acting, directing, scenic, costume, and lighting design, management, and technical operations related to productions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The program introduced you to a variety of production techniques.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The program familiarized you with the historical and cultural dimensions of theatre, including the works of leading playwrights,	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

(continued on next page)

actors, directors, and designers.

The program helped you to understand and evaluate contemporary thinking about theatre and related arts.

The program helped you to develop inter- and multi-cultural understanding, as well as perception of the universal and timeless human conflicts presented in great works of drama.

The program prepared you for the creative thinking necessary for artistic expression.

The program prepares you to assess quality in a broad range of theatrical works.

The program encouraged you to develop the discipline, cooperation and accountability necessary for life after UW-La Crosse.

The program created appreciation for a broad-based liberal arts education.

---

Please provide any additional comments, suggestions or feedback relating to your experience in the UW-La Crosse Department of Theatre Arts program.

## Appendix H: Senior Project Guidelines

### THA 490 Senior Project Guidelines Acting Recital

The Acting Recital is a capstone project that encompasses a variety of contrasting monologues, scenes or songs from different styles or genres to be showcased in a 30-minute performance.

#### Proposal

- The performance faculty must approve all senior projects. Majors discuss the Capstone Class with your academic advisor in your advising session the *spring semester of your junior year*. You may indicate a recital date preference for either fall or spring semester of your senior year.
- The performance faculty will process all of the information; assign recital performance dates and an advisor for the project.

#### Content

- The acting recital should highlight your abilities as a performer. Close attention should be made to contrasting and appropriate material.
- Material should be selected from a variety of the following categories: classical, contemporary, dramatic, and comedic.
- No more than **two** scene partners should be in your show.
- The advisor must approve all material.
- Your recital must keep to minimal technical requirements (tables, chairs, blocks, hand props). A preliminary prop/furniture/costume list must be discussed with and approved by your advisor during the early stages of your planning process. All props and set pieces must be returned on the Monday following your performance during shop hours.
- If your show requires use of the piano, you are responsible for securing an accompanist. You must agree on a payment. The accompanist is to be paid by you promptly on the evening of your performance.
- You are responsible for creating a poster and program for your recital. You must see Krista for the guidelines for this process.
- You are responsible for securing a light board/soundboard operator for the performance. You need to plan on a standard light plot. You will conduct a run-through of your show for your technical helper(s).

#### Meetings and Rehearsals

- Scheduling rehearsal time in Frederick Theatre is challenging. You can sign out blocks of time through your advisor or Krista. Please be considerate of your fellow seniors who will also need time in the space.

- Your advisor on this project is serving as your coach. You are required to schedule timely meetings to discuss the process. Your advisor will attend rehearsals as needed.

### **Written Requirements**

- You are required to submit written documentation to the project advisor within one week of completion of your performance. This will be in the form of a 3-ring binder with “script” and notes. This will include the following:
  - Production script
  - Weekly schedule of rehearsals
  - Prop and costume list
  - Blocking/Staging plot
  - Pre production research and analysis for characters
  - Rehearsal notes – thoughts, ideas, notes from advisor, insights or problem areas, approaches to characterization.
  - Post production analysis – 1-2 page assessment and evaluation of your process and final performance.

### **Important Notes:**

This project will become very important to you. It can be very challenging to organize rehearsals. The more organized you are to begin with, the smoother your process will be! Communication is the key. You need to keep in constant communication with your advisor and your production team.

## THA 490 Senior Project Guidelines Costume Design

### Requirements for completing a senior project in Costume Design.

- A. Create a proposal in conjunction with your faculty advisor for submission to the department committee by mid-semester the semester before you plan to execute your Senior Project. Your proposal must include:
1. Title of work and author.
  2. A brief statement on why this project should be your capstone project.
  3. Project deadlines. (Consult the Department Production Calendar)
  4. An up-to-date resume.
  5. Current GPA.
- B. Upon approval of the Senior Project, the student is expected to fulfill all standard production requirements as expected of any designer, including but not limited to:
1. Work with faculty advisor on regularly scheduled basis.
  2. Participate in all production meetings.
  3. Coordinate costume fittings with cast, director and stage manager.
  4. Participate in strike.
- C. Following completion of the design assignment, submit a completed designer portfolio package. This package will include:
1. Statement of Purpose / Production Analysis
  2. Collection of Research Material (Photo montage, books, magazines, etc.)
  3. Preliminary Sketches, Rough Sketch, Thumbnail Sketch
  4. Color Rendering, including Swatches (Medium of choice)
  5. Final Budget Figures
  6. Representative photos of the production. (Consult with faculty Costume Designer)

*All materials will be portfolio quality.*

- D. After the advisor has approved the designer portfolio, the student costume designer will formally present his/her portfolio to the department committee. The committee will confer with the advisor and a grade will be assigned. Your advisor will communicate the grade as soon as possible.

## **THA 490 Senior Project Guidelines Directing**

### **Requirements for completing a senior project in Directing.**

- A. Create a proposal in conjunction with your faculty advisor for submission to the department committee by mid-semester the semester before you plan to execute your Senior Project.

Your proposal must include:

1. Title of work and author.
2. A brief statement on why this project should be your capstone project, including a brief synopsis of the play.
3. A preliminary director's concept for the production which includes:
  - a) Why have I chosen this play?
  - b) What do I hope to communicate through this production?
4. Casting & technical requirements.
5. Project deadlines. (Consult the Department Production Calendar)
6. An up-to-date resume.
7. Current GPA.

The proposal should be 1-2 pages, plus resume. Students are encouraged to propose directing on campus. Other venues will be considered, but as in all senior projects are subject to faculty approval.

- B. Upon approval of the Senior Project, the student is expected to fulfill all standard production requirements as expected of any director including:

1. Work with the faculty advisor on a regularly scheduled basis.
2. Conduct open auditions.
3. Cast the production.
4. Participate in all production meetings with technical team.
5. Assist with all publicity for the production.
6. Rehearse the production.
7. Supervise all performances.
8. Participate in strike.

- C. Following completion of the production, submit a completed portfolio package to the faculty advisor. This package will include:

Original proposal.

Closing statement of process, including revisions to concept, self-assessment and other materials required by the advisor.

Professional quality prompt book.

Supporting Materials. This will include at a minimum:

1. Play analysis.
2. A section on research.
3. A section on characters
4. Section on the production, including:
  - a. groundplan for each setting
  - b. rehearsal schedule

- c. other, as required by the advisor
- 5. Your directing journal.
- 6. Production photos.

*All materials will be portfolio quality.*

D. After the advisor has approved the director's portfolio, the student director will formally present his/her portfolio to the department committee. The committee will confer with the advisor and a grade will be assigned. Your advisor will communicate the grade as soon as possible.

### **Directing Project Supporting Materials List**

Your advisor may require any or all of the following, or other items, as needed:

Section on the playwright.

Biographical information, annotated list of other plays written by the playwright, statements made by the playwright about his or her work, critical reviews of the playwright's work, influences on the playwright and his or her work, analysis of the project play in comparison to other plays by this playwright.

Section for Play Analysis

Define the genre, using examples from the play to support your statement;

Supply a statement of concept for this production;

Describe the structure of the play (crisis plot, episodic structure, postmodern structure, etc.)

Discuss the play's strengths and weaknesses;

Chart the scene by scene forward movement of the play

Define and describe the rhythm, tone, pace of the play

Section for Characters

Discuss each character in terms of psychology, using acting terminology (super-objective, spine, etc), if appropriate.

Discuss the function of each character, in terms of dramaturgy, including what the audience's response to the character should be.

Discuss the scene by scene actions of the characters as they relate to moving the plot forward, or to expanding on themes.

Section called "Production"

Ground plan for each setting.

Rehearsal schedule

Production meeting notes

Annotated script copy

Lists and descriptions of properties, sound, light and scenery needs, costume and makeup plans, with a brief narration describing what your goals as director are for each production element.

Copies of correspondence regarding copyright and production permission, records of expenses.

Journal

Your personal record of each meeting, rehearsal, and study session for this production.

Copies of reviews, responses

Other items might be included according to requirements of the advisor or needs of the production.



## THA 490 Senior Project Guidelines Dramaturgy

### Requirements for completing a senior project in Dramaturgy.

- A. Create a proposal in conjunction with your faculty advisor for submission to the department committee by mid-semester the semester before you plan to execute your Senior Project. Your proposal must include:
1. Title of work and author.
  2. A brief statement on why this project should be your capstone project.
  3. Project deadlines. (Consult the Department Production Calendar)
  4. An up-to-date resume.
  5. Current GPA.
- B. Upon approval of the Senior Project, the student is expected to complete the following:
1. Thorough research regarding the history of the play and playwright.
  2. The production history of the play.
  3. An extensive bibliography.
  2. History of play and production from a socio-political standpoint.
  3. In the case of a play in translation, a compilation of a list of English translations of the play. Include a brief description and analysis of different translations and justification for final choice of script.  
\*In the event that the student has exceptional skills in the appropriate language, the student dramaturg may assist in the development of an original translation of a play.
  4. Meet regularly with the director:
    - a) In pre-audition consultations to discuss, analyze, and assist with development of production concept.
    - b) In auditions and provide feedback when appropriate.
    - c) Attend at least one rehearsal per week; meet regularly with the director to give feedback on the production's development.
    - d) Attend all production meetings.
  5. Develop an educational outreach package for area schools (when appropriate).
  6. Provide publicity staff with material for lobby display and promotional use.
  7. Assist the director in the development of program information.
- C. Following completion of dramaturgy assignment, submit a completed dramaturgy portfolio package. This package will include:
1. Statement of Purpose.
  2. Production Analysis.
  3. Detailed Bibliography.
  4. Copies of all materials created during this process.
  5. Representative photos of the production.
- All materials will be portfolio quality.*
- D. After the advisor has approved the portfolio, the student dramaturg will formally present his/her portfolio to the department committee. The committee will confer with the advisor and a grade will be assigned. Your advisor will communicate the grade as soon as possible.

## **THA 490 Senior Project Guidelines Lighting Design**

### **Requirements for completing a senior project in Lighting Design.**

- A. Create a proposal in conjunction with your faculty advisor for submission to the department committee by mid-semester the semester before you plan to execute your Senior Project. Your proposal must include:
1. Title of work and author.
  2. A brief statement on why this project should be your capstone project.
  3. Project deadlines. (Consult the Department Production Calendar)
  4. An up-to-date resume.
  5. Current GPA.
- B. Upon approval of the Senior Project, the student is expected to fulfill all standard production requirements as expected of any designer, including but not limited to:
1. Work with faculty advisor on regularly scheduled basis.
  2. Participate in all production meetings.
  3. Participate in strike.
- C. Following completion of the design assignment, submit a completed designer portfolio package. This package will include:
1. Statement of Purpose.
  2. Design Analysis.
  3. Story Boards.
  4. Light Plots.
  5. Hanging Schedule.
  6. Instrument Schedule.
  7. Channel Hook Up.
  8. Production Cue Sheet.
  9. Shop Order.
  10. Representative photos of the production.
- All materials will be portfolio quality.*
- D. After the advisor has approved the designer portfolio, the student lighting designer will formally present his/her portfolio to the department committee. The committee will confer with the advisor and a grade will be assigned. Your advisor will communicate the grade as soon as possible.

## **THA 490 Senior Project Guidelines**

### **Playwriting**

#### **Requirements for completing a senior project in Playwriting.**

- A. Create a proposal in conjunction with your faculty advisor for submission to the department committee by mid-semester the semester before you plan to execute your Senior Project. The goal of a Theatre Arts Senior Project in Playwriting is the writing of a full-length play that is stage worthy. Your proposal must include:
1. A description of the project to be undertaken and a statement as to how the project will build on the educational training and experiences of the student.
  2. A brief statement on why this project should be your capstone project.
  3. An outline or the time frame for completion of the project.
  4. An up-to-date resume.
  5. Current GPA.
- B. Upon approval of the Senior Project, the student will be responsible for:
1. Regular meetings with the faculty advisor for discussion, feedback, and progress reports.
  2. Compiling a Playwright's Journal (a large, three-ring notebook with tab dividers) including the following divisions:
    - a) Calendar and writing schedule.
    - b) Research on historical, philosophical, psychological, and/or cultural background and details for the play.
    - c) Preliminary writing.
    - d) A personal credo, a statement of the playwright's deepest convictions, beliefs, and standards.
    - e) A brief outline of the play.
    - f) A brief synopsis that details the play's conflict.
    - g) A brief summation of the action and contents of the beginning, middle, and end of the play.
    - h) Detailed biographies of the protagonist and antagonist.
    - i) Descriptions of the protagonist's and antagonist's goals and tactics, their basic characteristics and secondary qualities, and their emotional ranges.
    - j) A narrative that describes the exposition the audience must know.
    - k) Descriptions of the inciting incident, the point of attack, and the climax.
    - l) A description of the interrelationship of the play's inciting incident, point of attack, protagonist's goal, major dramatic question, and climax.
    - m) A description of the setting, properties, costumes, lights, and sound.
    - n) A record of any work with actors in improvisations on your work or rough draft readings.
    - o) A statement of desired audience response.
  3. First draft of the play and subsequent preliminary drafts.
  4. The student will arrange with the faculty advisor for a public reading of the play at the end of the semester by actors of the playwright's choice.
- C. At the conclusion of the project the student will submit a copy of the finished play and Playwright's Journal to his/her advisor. After the advisor has approved the final copy, the playwright will present their play to the theatre faculty for a final evaluation of the senior project. The committee will confer with the advisor and a grade will be assigned. Your advisor will communicate the grade as soon as possible.

## **THA 490 Senior Project Guidelines Research Project**

### **Requirements for completing a senior research project.**

- A. Create a proposal in conjunction with your faculty advisor for submission to the department committee the semester before you plan to execute your Senior Project. Senior Project in Research may consist of research in any area of theatre and will be presented in a formal paper. The project may be the culmination of work on a production, such as dramaturgy, or may be an expansion on classroom work, or may be independent of either production or course work. The paper should be substantial in depth of research, thoroughness, and quality of thought. Your proposal must include:
1. Statement of a specific topic that will be researched and the scope of the planned research.
  2. A thesis statement that outlines the focus of the paper.
  3. A preliminary annotated bibliography.
  4. A resume that includes a list of coursework completed.
  5. Current GPA.
- B. Upon approval of the project proposal, meet regularly with the faculty advisor to:
1. Determine a schedule, including due dates for drafts;
  2. Discuss the progress and any difficulties impeding progress of the project;
  3. Present and discuss drafts of the paper.
- C. Upon completion and the faculty advisor's approval of the final written paper:
1. Schedule a formal presentation of the paper to the faculty committee
  2. Submit to each faculty member a copy of the paper at least two weeks before the formal presentation.
  3. Prepare and present a ten-minute synopsis of the research paper and be prepared to answer questions about both the paper's content and the process of research and writing.
- D. Upon completion of the research project the committee will confer with the advisor and a grade will be assigned. Your advisor will communicate the grade as soon as possible.

## THA 490 Senior Project Guidelines Scenic Design

### Requirements for completing a senior project in Scenic Design.

- A. Create a proposal in conjunction with your faculty advisor for submission to the department committee by mid-semester the semester before you plan to execute your Senior Project.

Your proposal must include:

1. Title of work and author.
2. A brief statement on why this project should be your capstone project.
3. Project deadlines. (Consult the Department Production Calendar)
4. An up-to-date resume.
5. Current GPA.

- B. Upon approval of the Senior Project, the student is expected to fulfill all standard production requirements as expected of any designer, including but not limited to:

1. Work with faculty advisor on a regularly scheduled basis.
2. Participate in all production meetings.
3. Participate in strike.

- C. Following completion of the design assignment, submit a completed designer portfolio package. This package will include:

1. Statement of Purpose.
2. Design Analysis.
3. Preliminary Sketches.
4. Scale Model or Rendering and any Painters Elevations.
5. Research Package.
6. Ground Plan.
7. Section.
8. Hanging Schedule.
9. Elevations & Working Drawings created by the designer.
10. Properties List.
11. Shop Budget. (Consult Technical Director for final budgets)
12. Representative photos of the production.

*All materials will be portfolio quality.*

- D. After the advisor has approved the designer portfolio, the student scenic designer will formally present his/her portfolio to the department committee. The committee will confer with the advisor and a grade will be assigned. Your advisor will communicate the grade as soon as possible.

## THA 490 Senior Project Guidelines Sound Design

### Requirements for completing a senior project in Sound Design.

- A. Create a proposal in conjunction with your faculty advisor for submission to the department committee by mid-semester the semester before you plan to execute your Senior Project. Your proposal must include:
1. Title of work and author.
  2. A brief statement on why this project should be your capstone project.
  3. Project deadlines (Consult the Department Production Calendar)
  4. An up-to-date resume.
  5. Current GPA.
- B. Upon approval of the Senior Project, the student is expected to fulfill all standard production requirements as expected of any designer, including but not limited to:
1. Work with faculty advisor on regularly scheduled basis.
  2. Participate in all production meetings.
  3. Participate in strike.
- C. Following completion of the design assignment, submit a completed designer portfolio package. This package will include:
1. Statement of Purpose.
  2. Design Analysis.
  3. Sound Cue Synopsis.
  4. Sound Plot.
  5. Production Cue Sheets.
  6. Shop Order.
  7. Representative cues from the production.
- All materials will be portfolio quality.*
- D. After the advisor has approved the designer portfolio, the student designer will formally present his/her portfolio to the department committee. The committee will confer with the advisor and a grade will be assigned. Your advisor will communicate the grade as soon as possible.

## **THA 490 Senior Project Guidelines Stage Management Capstone Guidelines**

Create a proposal in conjunction with your faculty advisor for submission to the department committee by mid-semester the semester before you plan to execute your Senior Project. Your proposal must include:

- Title of work and author
- Production Director & Design Team
- A brief statement on why this project should be your capstone project
- Production Analysis of your script
- Project deadlines (Consult the Department Production Calendar)
- An up-to-date resume
- Current GPA

### **Production Requirements**

Upon approval of the Senior Project, the student is expected to fulfill all standard production requirements as expected of any stage manager including:

- Meet with the director & stage management faculty advisors on a regular basis.
- Organize and facilitate auditions
- Coordinate and guide Assistant Stage Managers
- Attend all rehearsals and performances
- Take blocking in rehearsals
- Organize and facilitate costume fittings, publicity photos and other outside activities appropriate to your show
- Call all cues in tech rehearsals & performances
- Lead production meetings
- Communicate regularly with the production team—this includes nightly rehearsal reports, meeting minutes, and performance reports
- Ensure that all necessary paperwork for the show is completed
- Participate in strike

### **Stage Management Portfolio Requirements**

Following the close of the production, submit a completed portfolio package to the faculty advisor. This package will include:

- Original proposal
- Written answers to post-mortem questions from stage management advisor
- Professional-quality prompt book which meets the attached prompt book guidelines
- Production photos

All materials should be portfolio quality and will be returned once the project grades have been submitted. The stage manager may be asked to provide samples to be left with the department for archival and assessment purposes.

## **Presentation**

After the advisor has approved the portfolio, the student stage manager will formally present his/her portfolio to the department committee, and should be prepared to speak with the committee in person about the answers to the written post mortem questions. The committee will confer with the advisor and a grade will be assigned. Your advisor will communicate the grade as soon as possible.

## **Post Mortem Questions**

Please be prepared to write and talk about your experience on your show, using the following questions as guide points.

Please do not limit your evaluation of challenges to the technical elements of your show. Think back on the entire experience of your production. You may find your challenges or your greatest successes from as far back as the design period. Think about your cast, director, the rest of your stage management team, your crew, the time of day you had to meet—anything that became a significant aspect of the experience for you.

1. Were there any inherent challenges built into your show (size of cast, time of year, specific technical elements)?
2. How did you plan to address those challenges?
3. How would you rate your success and why?
4. What challenges arose that you did not expect?
5. How (and how successfully) did you address those new challenges?
6. Did you try anything new on this show? What? Did it work?
7. Give one example of how something you did or experienced on a previous show helped you on this production.
8. In what aspect of stage management do you feel you were most successful?
9. What aspect of this production represents an area you still need to work on?
10. Looking back on the show, is there anything you would have done differently? Why?



## THA 490 Senior Project Guidelines Technical Direction

### Requirements for completing a senior project in Technical Direction.

- A. Create a proposal in conjunction with your faculty advisor for submission to the department committee by mid-semester the semester before you plan to execute your Senior Project. Your proposal must include:
1. Title of work and author.
  2. A brief statement on why this project should be your capstone project.
  3. Project deadlines. (Consult the Department Production Calendar)
  4. An up-to-date resume.
  5. Current GPA.
- B. Upon approval of the Senior Project, the student is expected to fulfill all standard production requirements as expected of any technical director, including:
1. Analysis and research as needed for timely and effective construction of the production.
  2. Establish and meet production deadlines. (Consult Department Production Calendar)
  3. Provide a budget and time breakdown for the construction of scenic elements.
  4. Provide working drawings for all scenery designed for the production.
  5. Acquire all materials and supplies necessary to construct scenery and props for the production.
  6. Oversee the construction of all scenery and props for the production according to the designer's drawings.
  7. Coordinate the run crews for the production with the production Stage Manager.
  8. Organize technical rehearsals with the production Stage Manager.
  9. Organize and oversee the strike of the production.
- C. Following completion of the design assignment, submit a completed technical portfolio package including representative photos of the production.
- All materials will be portfolio quality.*
- D. After the advisor has approved the technical portfolio, the student technical director will formally present his/her portfolio to the department committee. The committee will confer with the advisor and a grade will be assigned. Your advisor will communicate the grade as soon as possible.

## **THA 490 Senior Project Guidelines Arts Administration**

### **INTERNSHIP AT THE PUMP HOUSE**

#### **OVERVIEW**

Seniors in the Arts Administration emphasis will participate in a one-semester internship at The Pump House Regional Arts Center in downtown La Crosse. Students should meet with Laurie early in the spring semester of their junior year to request a semester and to begin the internship process.

During the internship, students will be under the direct supervision of Toni Asher, Executive Director of The Pump House, working on projects at her direction as discussed during each student's interview. Projects will likely range from general arts administration duties to specific hands-on work for a particular show, exhibit or event.

Each student will interview with Toni Asher during the spring semester prior to their internship year. Once all interns have interviewed and been approved, Laurie will confirm semester assignments.

In a year where there are more than two graduating seniors in Arts Administration, additional capstone assignments will be arranged. If possible, additional internships will be coordinated with The Pump House. If not possible, students might have an internship at another local arts organization, or other project to be determined.

#### **SCHEDULING & ASSIGNMENTS**

Set up a weekly schedule with Toni Asher, Executive Director at the Pump House, keeping in mind that it will be essential that you meet this commitment and do not "call in sick" except under extraordinary circumstances. Rearranging hours for major personal commitments is occasionally, but not frequently, possible.

Complete all tasks and projects assigned by Toni Asher and other Pump House staff to the best of your ability.

Follow the dress code as established by The Pump House unless given specific permission in advance.

#### **WEEKLY JOURNAL**

Keep a weekly journal about your internship experiences. You may choose to write a summary entry at the end of each week, or to jot down notes and thoughts at the end of each work day. One of your early entries should spell out your understanding of the projects on which you will be working, and the expectations of you. You may create this journal as a single computer document to which you add throughout the project, or a notebook with entries written by hand. Laurie will ask to see your journal in progress throughout the semester. The completed journal will be submitted along with the final written reflection.

Students may be asked to schedule periodic in-person meetings to discuss the progress of the internship and to get assistance with any challenges they may face with assignments.

### FINAL WRITTEN REFLECTION

At the conclusion of the internship, complete a written evaluation of your experiences. Unlike the journal, this should be formal writing: a typed essay using complete sentences as well as correct spelling and grammar. Please address the questions below.

1. Before beginning this internship, what were your expectations? What was your assignment? Were there parts of that project which seemed particularly exciting? Challenging? Unclear?
2. How would you rate your success and why?
3. Did the project unfold according to your expectations? Were there unexpected challenges? Things that were easier than you anticipated?
4. How (and how successfully) did you address those differences?
5. Give one example of how something you did or experienced in a previous management capacity (school, work, etc.) helped you with this assignment.
6. In what aspect of arts administration do you feel you were most successful?
7. What aspect of this project represents an area you still need to work on?
8. Looking back on the experience, is there anything you would have done differently? Why?
9. Is there anything you would like to change about the internship program for future students? Why or Why not?

**Your finished journal along with the written reflection will be due to Laurie during final exam week on a date to be mutually agreed upon.**