UNIVERSITY OF WISCONSIN-MADISON

Department of Theatre and Drama

Relocation from
College of Letters and Science
To
School of Education

Presented

to
Provost Paul DeLuca

May 28, 2014

Appendices
A full set of appendices are provided with the online UAPC agenda materials (http://www.apir.wisc.edu/uapc.htm).

CONTENTS

Appendices

A  UW- Madison Faculty Policies and Procedures Excerpts        Page 3 Online only
B  Department Officers and Personnel                        Page 12
C  Faculty and Academic Staff Status and Bios               Page 21
D  List of Committees                                       Page 32 Online only
E  Undergraduate Major Curriculum                           Page 61 Online only
F  Facilities and Equipment                                 Page 64 Online only
G  NAST Accreditation Criteria Describing Curriculum       Page 86 Online only
H  Letters to/from Deans                                    Page 97
I  Principles of Deans' Agreement and Provost Approval      Page 105
J  Interdisciplinary Theatre Studies Proposal               Page 111 Online only
Appendix B

Department of Theatre and Drama
Officers and Personnel
Department of Theatre and Drama
Officers and Personnel
2013-2014

OFFICERS:

Chair
Ann M. Archbold

Director of Theatre Production/Associate Chair
Patricia Boyette

Director of Instruction
Michael Peterson

Faculty Advising Service Representative
Patricia Boyette

Faculty Senator
Michael Peterson
Alternate: Dan Lisowski

Honors Liaison
Michael Vanden Heuvel

Academic Staff Liaison
Norma Saldivar

Academic Staff Mentor
Jim Greco

Access & Accommodation Resource Coordinator
Patricia Boyette

Minority Student and Faculty Liaison
Patrick Sims

Sexual Harassment Contact Person
Mary Trotter

UTA Liaison/Advisor
Jim Stauffer

TDGSO
David Furumoto

Pandemic Plan Coordinator
Michael Peterson

COOP Coordinator
Michael Peterson

Partners in Giving Coordinator
TBD
GOVERNANCE FACULTY:

Executive Committee
- Aparna Dharwadker
- Mike Vanden Heuvel
- Manon van de Water (Sabbatical)
- Mary Trotter
- Michael Peterson
- Patricia Boyette
- Norma Saldivar
- David Furumoto
- Patrick Sims
- Gail Brassard
- Ann M. Archbold

Sub-Committee of Full Professors
- David Furumoto
- Mike Vanden Heuvel
- Patricia Boyette
- Norma Saldivar
- Aparna Dharwadker
- Manon Van de Water (Sabbatical)
- Ann M. Archbold

DEPARTMENT AREAS – SUB AREAS OF DISCIPLINE:

Acting/Directing Area
- Area Head: David Furumoto
- Head of Graduate Acting: David Furumoto
- Head of TCSA: Patrick Sims
- Head of Graduate Directing: Norma Saldivar
- Head of Acting Specialist Program: David Furumoto

Undergraduate/Graduate Acting Instructors
- Patricia Boyette
- David Furumoto
- Norma Saldivar
- Patrick Sims

Visiting Assistant Professor of Voice
- Michael Cobb

Part Time/Short Term Lecturers
- Tracy Arnold (STS)
- Michael Mueller (STS)
- Karen Olivo (STS)
Jim Stauffer (STS)

Design & Technology Area

Area Head/ Head of Costume Design  Gail Brassard
Head of Theatre Technology       Dan Lisowski
Head of Scenic Design            Shuxing Fan
Head of Lighting Design          Ann M. Archbold
Costume Studio Supervisor        Jim Greco
Scenic Studio Supervisor         Rob Wagner
Lighting And Sound Studio Supervisor Jonathan de Leon
Production Stage Manager         Traci Gaydos

Undergraduate/Graduate Instructors

Ann M. Archbold
Gail Brassard
Shuxing Fan
Dan Lisowski

Academic Teaching Staff

Traci Gaydos (9 months)
Jim Greco (12 months)
Rob Wagner (12 months)
Jonathan de Leon (Fixed Term)

Theatre Research Area

Area Head  Mary Trotter
Head of TYA Manon van de Water (Sabbatical)
Head of MA/PhD Aparna Dharwadker

Undergraduate/Graduate Instructors

Aparna Dharwadker
Michael Peterson
Mary Trotter
Manon van de Water (Sabbatical)
Mike Vanden Heuvel
Bethany Wood (STS)
DEPARTMENT PERSONNEL:

**Classified Staff**

- Department Administrator: Melinda Menard
- Student Status Examiner Senior/Graduate Program Coordinator: Brenda Weiss
- University Service Associate 2: Susan Foldy
- Department Advisor: Jim Stauffer

**L&S IT Support Staff**

- Brad Schantz

**University Theatre Staff:**

- General Manager:  
- Financial Specialist: David Lorvick
The Director of Theatre Production/Associate Chair

The Director of Theatre Production (DoTP) is appointed by the Chair of the Department of Theater and Drama upon recommendation from the Sub-Committee for Nominations and Elections of the Executive Committee of the Department.

The appointment is for a three year term at fifty percent time (with one course release); additionally DoTP will receive half of one ninth month salary during the academic year and one ninth month salary during the summer session and is a renewable appointment. The DoTP is a tenured professor and member of the Executive Committee, and will be reviewed annually. Annual reviews are conducted by a sub-committee of full professors to be appointed by the Chair of the Department of Theatre & Drama. The DoTP represents the Executive Committee of the Department of Theatre & Drama and stewards the academic mission of the department through production. The DoTP service as an Associate Chair of the Department of Theatre and Drama during the academic year in the chair’s absence and summer chair during the summer session representing the chair and Executive Committee.

The DoTP is a member and representative of the Executive Committee and is named to serve as primary administrator for the production wing of the department. It is understood that the DoTP is responsible along with the Chair and the Departmental Administrator for all contacts, actions, agreements, etc. to be in compliance with Wisconsin State Statutes, system, university, college and are approved when necessary by the appropriate members of the administration.

DoTP has four primary responsibilities:

1. Maintain curricular goals through production.
2. Lead coordination of Production.
3. Supervise Production Staff.
4. Assume fiduciary responsibility for all production related accounting.

The DoTP represents the department and the Executive Committee in all interaction with the campus administration and arts community. The DoTP serves as fiduciary agent for University Theatre, the production wing of the Department of Theatre & Drama. When deemed appropriate by the Chair and Executive Committee, he/she serves as spokesperson for the department and University Theatre. He/she will participate in coordination with the Chair and Departmental Administrator to adhere to campus event exercises (i.e., budget, facilities, and merit exercises).

**MAINTAINING CURRICULAR GOALS THROUGH PRODUCTION**

As representative of the Executive Committee, the DoTP will perform the following duties:

- DoTP will present to the Executive Committee all recommendations/proposals
pertaining to areas governed by the Executive Committee and necessary to daily operations of the production component of the academic mission.

- DoTP will report on the progress of the recommendations and operations of the production components of the academic mission.
- DoTP will work in coordination with the Chair of the Department of Theatre & Drama to execute the mission of the department. He/She will coordinate with the Chair in oversight of the overall curricular mechanism that is held by the department. This includes: facilities, equipment, technology, operations, classroom – laboratories/rehearsal halls, studios, production, public performances and conferences.

**LEAD COORDINATION OF PRODUCTION**

As lead coordinator of production, the DoTP serves the department in the following areas:

- Chair Production Oversight Committee
- Chair of Play Selection Committee (fall, spring and summer seasons)
- Chair of Production Staff Committee
- Chair of Space & Technology Committee*

* Governs over the use of all inventory and space associated with University Theatre. Authorizes scheduling of University Theatre spaces and equipment in conjunction with the Chair and Executive Committee and the mission of the Department.

The DoTP is responsible for execution of all areas of production such as: season selection, marketing and public relations, hiring of staff, grants proposals, and dedicated production budgets. All production administration pertaining to production budget, public relations, grants/gifts and personnel are to be presented to the Executive Committee for approval.

As a representative of the Executive Committee, the DoTP also serve as Summer Chair working in coordination with the Chair of the Department and Departmental Administrator. The DoTP may not delegate the above enumerated duties or any responsibility without express approval of the Executive Committee.

**SUPERVISE PRODUCTION STAFF**

The DoTP serves as primary director for all production personnel, which include: permanent academic staff, students involved in performance/production, and guest artists and technicians.

The DoTP has the obligation to be familiar with Academic Staff Policies and Procedures, Teaching Assistants Association agreements (TAA), and University Policies
regarding all employees and to work with the Departmental HR representative (Departmental Administrator) to ensure compliance.

Each production area supervisor reports directly to the Director of Theatre Production who serves as immediate supervisor. Production Staff reporting to the Director of Theatre Production include:

- General Manager
- Production Manager
- Costume Shop Supervisor
- Lighting and Sound Supervisor
- Scene Shop Supervisor

Supervision includes governance over:

- Execution of production duties; which include presentation of the Production Season Slate to the department for advisory approval and to Executive Committee for final approval.
- Work schedule, including: leave/vacation time. Coordination and approval of all requests for leave/vacation for Academic and Classified assigned to University Theatre must be presented and approved by Executive committee.
- Staff Development.

In accordance with the curricular needs of the department, the DoTP supervises the staff work calendar. In accordance with university policies, the DoTP represents the Executive Committee in assisting the Academic Staff assigned to UT in professional development and serves on annual review committees of the Academic Staff assigned to UT.

ASSUMES FIDUCIARY RESPONSIBILITY

DoTP is responsible to the Executive Committee and the Deans for all money (revenue and expenses) associated with the operations of the University Theatre. DoTP will approve all expenditures involving state funds, grants, gifts and UW Foundations accounts associated with University Theatre made by Academic and Classified staff assigned to University Theatre. DoTP is charged with negotiating all hires associated with production, and their associated salaries with the express approval of Ex. Com. DOTP is primary contact with all guest artists associated with all productions having to do with the curricular mission of the department and is the only agent aside from the Chair of the Department who speaks for the faculty and curricular mission of the department.

DoTP presents to the Executive Committee for approval the following:

- Proposed budgets
- Budget Revisions
- Budget quarterly reports
DoTP oversees and presents to the Executive Committee for approval the following: all external communications plans, including webpage, marketing, advertising, and promotions for University Theatre. All formation and operation of associated “friends” and other like groups will be approved by the Executive Committee with quarterly reports on programs/projects.
Appendix C
Faculty and Academic Staff Status and Bios
<table>
<thead>
<tr>
<th>Name</th>
<th>Rank</th>
<th>Area</th>
<th>Current Appointment</th>
<th>Tenure Home</th>
<th>Anticipated</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ann Archbold</td>
<td>Professor</td>
<td>Design &amp; Technology</td>
<td>100% T&amp;D</td>
<td>T&amp;D</td>
<td>No Change (SOE)</td>
<td>No Change</td>
</tr>
<tr>
<td>Gail Brassard</td>
<td>Associate Professor</td>
<td>Design &amp; Technology</td>
<td>100% T&amp;D</td>
<td>T&amp;D</td>
<td>No Change (SOE)</td>
<td>No Change</td>
</tr>
<tr>
<td>Shuxing Fan (Year 2)</td>
<td>Assistant Professor</td>
<td>Design &amp; Technology</td>
<td>100% T&amp;D</td>
<td>T&amp;D</td>
<td>No Change (SOE)</td>
<td>No Change</td>
</tr>
<tr>
<td>Daniel Lisowski (Year 3)</td>
<td>Assistant Professor</td>
<td>Design &amp; Technology</td>
<td>100% T&amp;D</td>
<td>T&amp;D</td>
<td>No Change (SOE)</td>
<td>No Change</td>
</tr>
<tr>
<td>Patricia Boyette</td>
<td>Professor</td>
<td>Acting Directing</td>
<td>100% T&amp;D</td>
<td>T&amp;D</td>
<td>No Change (SOE)</td>
<td>No Change</td>
</tr>
<tr>
<td>David Furumoto</td>
<td>Professor</td>
<td>Acting Directing</td>
<td>100% T&amp;D</td>
<td>T&amp;D</td>
<td>No Change (SOE)</td>
<td>No Change</td>
</tr>
<tr>
<td>Norma Saldivar</td>
<td>Professor</td>
<td>Acting Directing</td>
<td>100% T&amp;D (80% Arts Institute)</td>
<td>T&amp;D</td>
<td>No Change (SOE)</td>
<td>No Change</td>
</tr>
<tr>
<td>Patrick Sims*</td>
<td>Associate Professor</td>
<td>Acting Directing</td>
<td>100% T&amp;D (80% Provost’s Office)</td>
<td>T&amp;D</td>
<td>No Change (SOE)</td>
<td>No Change (Promotion to Full Professor in progress)</td>
</tr>
<tr>
<td>Manon van de Water</td>
<td>Professor</td>
<td>Theatre Research</td>
<td>100% T&amp;D</td>
<td>Moving to Slavic</td>
<td>100% Slavic Teaching 2 courses for T&amp;D</td>
<td>Approved Effective August 2014</td>
</tr>
<tr>
<td>Mary Trotter</td>
<td>Associate Professor</td>
<td>Theatre Research</td>
<td>100% T&amp;D</td>
<td>Moving to English</td>
<td>50% T&amp;D</td>
<td>50% English</td>
</tr>
<tr>
<td>Michael Peterson</td>
<td>Associate Professor</td>
<td>Theatre Research</td>
<td>100% T&amp;D</td>
<td>Moving to Art</td>
<td>100% Art (SOE)</td>
<td>In process in Art</td>
</tr>
<tr>
<td>Mike Vanden Heuvel</td>
<td>Professor</td>
<td>Theatre Research</td>
<td>50% T&amp;D 50% ILS</td>
<td>TBD</td>
<td>TBD</td>
<td>TBD</td>
</tr>
<tr>
<td>Aparna Dharwadker</td>
<td>Professor</td>
<td>Theatre Research</td>
<td>75% T&amp;D 25% English</td>
<td>Moving to English</td>
<td>50% T&amp;D</td>
<td>50% English</td>
</tr>
</tbody>
</table>
Faculty

Ann Archbold – Professor
Ann joined the faculty of the Department of Theatre and Drama in 2005 and is currently Chair of the Department. Professionally, she has designed lighting for over 500 events for theatre, industrials, opera, dance, live concerts and television throughout the United States, Canada and Europe. Her lighting design work has been featured in the World Stage Design Gallery (Toronto, 2005), and in the current edition of Scene Design and Stage Lighting by Parker, Wolf and Block. Ann is a member of United Scenic Artists Local 829 (IATSE), the Illuminating Engineering Society of North America (IESNA), USITT and USITT-Midwest Section. She has been a member of the Lighting Commission for USITT since 1992 and has served as a Vice Commissioner for Design (1993-99, 2006), Technology (1996), Programming (1998) and Education (2004-2005). Recently she was a member of the Board of Directors for both National Institute and the Midwest Section before becoming Chair of the Midwest Section. Ann currently sits on the Board of Directors for NAST (National Association of Schools of Theatre). Before coming to Madison, Ann headed the Lighting Design Program at Florida State University School of Theatre from 1999 to 2005. Recently she authored a profile on designer Marin Aronstein for a publication for the 50th Anniversary of USITT. Ann holds a B.G.S. (Bachelor of General Studies) from the University of Michigan and her M.F.A. in Design and Technical Production from San Diego State University.

Gail Brassard - Associate Professor
Gail joined the Faculty at the University of Wisconsin –Madison in 2002 with previous experience as the Adjunct Instructor in Theatre Arts at Marymount Manhattan College and Guest Instructor, Costume Design II at Rutgers University. Professionally, Gail designed the costumes for the long-running Off-Broadway hit, ALTAR BOYZ, for which she received a Henry Hewes Design Award nomination. She shared in the 2005 Emmy Award for the Jazz at Lincoln Center Concert production of Sondheim’s PASSION on PBS, which starred Tony winners Patti LuPone, Audra MacDonald and Michael Cerveris. In addition, Gail designed the concert presentations of SWEENEY TODD, A LITTLE NIGHT MUSIC and PASSION for the Ravinia Festival, CANDIDE in concert for the San Francisco Symphony, and the Emmy Award-winning SWEENEY TODD IN CONCERT for PBS. She has designed four productions of PRIDE AND PREJUDICE, receiving a Joseph Jefferson Nomination for the Northlight Theatre (Chicago) production, and designed the acclaimed OTHello for Shakespeare and Company in Massachusetts in 2008, which was remounted in 2009. Other design work includes: Broadway: THE MISER and TAKING STEPS: Off-Broadway: VISITING MR. GREEN with Eli Wallach, City Center Encores’ PAL JOEY, the premiere of Jason Robert Brown's SONGS FOR A NEW WORLD, THE WAITING ROOM at the Vineyard, Arthur Miller's THE AMERICAN CLOCK at the Signature Theatre, and over 100 regional and LORT productions. She has designed
extensively in NYC for network, cable and daytime television. An active member of United Scenic Artists local 829, she served five years on the board of the Eastern region. Her chapter on famed costume designer Irene Sharaff was included in a book celebrating the work of influential designers published in 2010 by the USITT. Gail holds a MFA Theatre Arts/Design from Brandeis University, and a BA Communication Studies, cum laude, University of Massachusetts, Amherst and studied Communication Education with a Minor in English.

**Patricia Boyette – Professor**

Patricia joined the faculty at the University of Wisconsin in 1992. She currently serves as the Director of Theatre Production and Associate Chair. Before coming to UW-Madison, she taught acting at the University of Michigan-Ann Arbor, Cal State-Long Beach, San Jose State and the Alabama Shakespeare Festival. She trained professionally at the London Academy of Music and Dramatic Arts, American Conservatory Theatre and the Stratford Festival, Ontario, and her graduate degree is from the University of Colorado-Boulder. She is a member of Actor’s Equity Association and the Michael Chekhov Association. Patricia’s recent stage credits include performing internationally in a series of plays by Samuel Beckett. In 1995, she and director/actor/actor-trainer Phillip Zarrilli co-founded THE BECKETT PROJECT in consultation with Beckett’s premiere actress, Billie Whitelaw. Since that time she has performed in a variety of Beckett’s later plays throughout the U.S., the U.K., Europe and the Far East. Some of her other recent performance work includes playing Artemis and Hecuba in THE GREEKS, Linda Loman in DEATH OF A SALESMAN, Esther Franz in THE PRICE and Mrs. Webb in OUR TOWN for Madison Repertory Theatre; developing the role of Gwynen in THE ALMOND AND THE SEAHORSE at Victory Gardens Theatre; performing Gertrude in HAMLET, Elvira Condomine in BLITHE SPIRIT and Sally Talley in TALLEY’S FOLLY at the Grove Theatre Center in Los Angeles. Other professional credits include playing major roles for such theatres as the California Actors Theatre, California Repertory Theatre, the Magic Theatre, the Michigan Ensemble Theatre, the Alabama Shakespeare Festival, the Colorado Shakespeare Festival, and others. She is the recipient of several awards for her performance and performance research.

**Aparna Dharwadker – Professor**

Aparna joined the UW faculty in the Fall 2001, and is now a Professor in the Department of Theatre and Drama and the Department of English. Her principal research and teaching interests are in modern Indian and postcolonial theatre, comparative modern drama and theatre theory, diaspora theatre, and Restoration and eighteenth-century British theatre. In 2006, she received the Joe A. Callaway Prize for Theatres of Independence: Drama, Theory, and Urban Performance in India Since 1947 (judged the best book on drama or theatre published in 2004-05), and the H. I. Romnes Faculty Fellowship from the UW Graduate School and Alumni Research Foundation for outstanding scholarship in the Humanities. Aparna’s
essays and articles have appeared in a range of journals and collections, including PMLA, Modern Drama, Theatre Journal, New Theatre Quarterly, Studies in English Literature, Studies in Philology, The Eighteenth Century: Theory and Interpretation, Theatre Research International, South Central Review, Seminar, Theatre India, English Postcoloniality, The Blackwell Companion to Restoration Drama, and Representing the Past: Essays in Performance Historiography. She has received fellowships from the National Endowment for the Humanities, the American Institute of Indian Studies, the Folger Library, and the Newberry Library, among others. As well, Aparna has lectured widely at institutions in the U.S. and abroad, including the University of Chicago, University of Pennsylvania, Yale University, University of Toronto, Freie Universitat (Berlin), University of Georgia, Delhi University, Jawaharlal Nehru University, and the Indian Institute of Technology. She has served on the editorial collective of Genre, the Fulbright Screening Committee for India, the Gerald Kahan Prize Committee of the American Society for Theatre Research, and the Program Committee for ASTR’s 2013 Conference. Her current project is an edited collection of modern Indian theatre theory and criticism, titled A Poetics of Modernity: Indian Theatre Theory, 1850-Present, and scheduled for completion in 2013. Aparna received her Ph.D. at Pennsylvania State University in 1990.

Shuxing Fan—Assistant Professor

Shuxing Fan joined UW at the beginning of 2012 academic year as the head of the Scene Design program. He has been an innovative scene designer, artist and educator over the past thirty years. As the principal designer at the Design Concept Presentations LLC in the past 15 years, Shuxing has designed over hundreds of productions and his clients include: Arena Stage, Olney Theatre, the Washington Stage Guild, ABC, PBS, NBC, BBC, C-span, USA Today, SONY Entertainment, AOL, Accenture, McKesson, AstraZeneca, the US Army, the Department of Agriculture, the Department of Interior, the White House that included the presidential podium, the president’s home office and the Air Force One office logos. Through his early training at the Central Academy of Drama in Beijing where the fine art training is rigorous, Shuxing has become one of a few scenic artists who are qualified to work on many of those the most celebrated productions that include: CATS, the Sunset Boulevard, Radio City Christmas Spectaculars, the Grammys Awards, Miss America, Miss Universe, Atlanta Summer Olympic Opening Ceremony, Kennedy Center Honors, Disney on Ice, Boston Ballet productions, the Washington National Opera productions and many more. Based on his rich experiences in design, art and art management in the US, he was invited as the vice chancellor by Beijing Institute of Performing Arts, the member of advisory board by the College of Art at the People’s University in Beijing, one of the Chinese “Ivy League” universities. Before coming to UW-Madison, Shuxing was adjunct professor at the Department of Theatre and Drama at the George Washington University in Washington D.C. He frequently gives lectures and workshops at the Central Academy of Drama and the Beijing
Dance Academy in Beijing, China. Shuxing received his BA from the Central Academy of Drama in 1982 and MFA from Boston University in 1990. He has been the member of USA 829 since 1994. He is the board member of China National Association of Television Set and Lighting Designers since 2007. Shuxing’s name has been listed on “Chinese Celebrities List” since 2007.

**David Furumoto - Professor**

David joined the faculty at the University of Wisconsin – Madison in 2000. He has performed and directed with theatre companies across the country including the Berkeley Repertory Theatre Co., the Honolulu Theatre for Youth, the Alliance Theatre Co., the Huntington Theatre Co., the Seattle Children's Theatre Co., the San Francisco Mime Troupe, the Center Theatre Group, the Mark Taper Forum, the Minneapolis Children's Theatre, East West Players, Theatre of Yugen and others, and has written plays for young audiences. David achievements include awards from the Crown Prince Akihito Scholarship, the Earl Earnst Award for Excellence in Asian theatre, Backstage West-Dramalogue Garland Awards for choreography and acting, L.A. Ovation nominee for Choreography and Featured performance in a Musical, also many awards for Highland Bagpipe playing. David holds both a BA and MFA in theatre from the University of Hawaii with a specialization in Asian Theatre and also holds a professional certificate in Japanese classical dance from the Onoe Dance School in Japan.

**Daniel Lisowski – Assistant Professor**

Dan joined the UW faculty in the fall of 2009 after previously being in residence during the 2006-07 academic year. He spent two years in the electrical design department at Fisher Technical Services, a leading automation and control equipment company. Dan’s design and management projects included Cirque du SoleilZED™, Macau City of Dreams’ Bubble Show, and “Spider-man: Turn Off the Dark.” He has also worked with Chicago Scenic Studios, Hudson Scenic Studio, and Adirondack Theatre Festival. He’s a member of USITT andesta, and was the 2006 recipient of the Frederick A. Buerki Golden Hammer Scenic Technology Award. Dan holds a BS in Theatre & Drama from the UW and an MFA in Technical Design and Production from the Yale School of Drama.

**Michael Peterson – Associate Professor**

Michael joined the faculty at the UW in 2000 and previously taught for five years at Millikin University in Illinois. Michael’s research and creative interest centers on the politics of performance, particularly in the interplay between experimental theatre/performance art and popular performance. He is the author of the book Straight White Male Performance Art Monologues, a study of identity privilege in performance, and is currently writing about new performance in the "New Las Vegas." and has directed plays by Aphra Behn, Caryl Churchill, Christopher Durang, William Shakespeare and Naomi Wallace, as well as numerous
collaborative original performance events. He completed his PhD at Wisconsin in 1993 and earned his BFA in acting from Ohio University.

**Norma Saldivar - Professor**

Norma came to the University of Wisconsin in 1998, and currently serves as the Executive Director of The Arts Institute and Head of the Graduate Directing Program. She has served as Artistic Administrator & Resident Director for Milwaukee Repertory Theatre during which time she served as casting director and internship coordinator. Norma earned a BFA in Acting from Illinois Wesleyan University and a MFA from the University of Illinois-Champaign and is a member of the Society of Stage Directors and Choreographers. Norma has served as adjunct faculty and taught seminars at prestigious institutions such as UCLA, USC, University of South Carolina, and University of Wisconsin-Milwaukee. Her many professional credits include: Blind Parrot Productions, Absolute Theatre Company, Center Theatre-Chicago; Illinois Repertory Theatre, Urbana, Illinois; Milwaukee Repertory Theatre, Next Act Theatre Company, Renaissance Theatre-works, Milwaukee Chamber Theatre, Milwaukee, Wisconsin; Madison Repertory Theatre-Madison, Wisconsin; San Jose Repertory Theatre-San Jose, California; A Contemporary Theatre, Seattle, Washington, to name a few. College/University credits include: University of California, Los Angeles; University of Southern California; University of Wisconsin-Milwaukee; University of Wisconsin-Whitewater, Illinois Wesleyan University; and Beloit.

**Patrick Sims – Associate Professor**

Joining the faculty at the University of Wisconsin - Madison in 2004, Patrick currently serves as the Interim Vice Provost for Diversity and Climate and the Director of TCSA, Theatre for Cultural and Social Awareness. He earned dual BA degrees in Theatre and Psychology and an MFA in Acting from the Professional Theatre Training Program. Patrick’s roots in multicultural theatre date back to his years at Yale University, where he founded and served as Artistic Director of ACE, the Alliance for Cultural Evolution in Theater. Through ACE he was responsible for producing the US premiere of the controversial play GOLGOTHA, by Kenyan playwright and political exile, Bantu Mwaura. He continued his commitment to culturally and socially conscious theatre in his role as Faculty Associate and Director of Human Experience Theatre (HET) at the University of Wisconsin-Milwaukee. HET, an interactive theatre-training module for corporate and non-profit organizations, received critical and national acclaim under Patrick’s leadership as a featured presentation at the National Conference on Race and Ethnicity (NCORE). In addition to teaching, Patrick strongly advocated arts education in the Milwaukee community in his role as Artistic Director of the African American Children’s Theatre. In May of 2003, AACT produced his original adaptation of MUFARO’S BEAUTIFUL DAUGHTERS, THE JOURNEY. Patrick has toured his autobiographical one-man show LOOK AT ME NOW! and has completed the final draft of TEN PERFECT, a study in character.
development, inspired by the life of Dr. James Cameron, Founder of America’s Black Holocaust Museum.

**Mary Trotter – Associate Professor**

Mary Trotter joined the Department of Theatre and Drama in 2005. She teaches a range of theatre history courses in the department, and also serves as the department’s Director of Graduate Studies. Her research focuses mainly on Irish theatre, representing her larger interests in political theatre, theatre and identity, and historiography. Mary is the author of Ireland’s National Theatres: Political Performance and the Origins of the Irish Dramatic Movement (Syracuse University Press, 2001) and Modern Irish Theatre (Cultural History of Literature Series, Polity Press, 2008), as well as articles and reviews in such journals as Modern Drama, Theatre Journal, Theatre Survey, Theatre Research International, and New Hibernia Review. She has also contributed book chapters to several theatre history anthologies, including The Blackwell Companion to Modern British and Irish Drama (Blackwell 2006), and Twentieth-Century Irish Drama: Widening the Stage (Indiana 2001), and her work is anthologized in the Norton Critical Edition, Modern and Contemporary Irish Drama (2008). Her current research examines the onstage and offstage lives of several actress/activists in Ireland during the first half of the twentieth century. She is also at work on a study of changing representations of the nation-state in Irish theatre design. Outside of the department, Mary currently serves as the Director of UW-Madison’s Celtic Studies Program (www.celticstudies.wisc.edu ). Her professional service includes the North American Book Review Editorship for Theatre Research International (2003-2007), and membership on the Editorial Advisory Board of Modern Drama (2007-present). Mary holds an Interdisciplinary Ph.D. in Theatre and Drama from Northwestern University.

**Michael Vanden Heuvel - Professor**

Michael joined the University 1996, and teaches courses in dramatic literature, criticism, and theory ranging from Shakespeare to the European avant-garde. He is author of Performing Drama/Dramatizing Performance: Alternative Theater and the Dramatic Text (U Michigan) and Elmer Rice: A Research and Production Sourcebook (Greenwood), as well as essays on theatre pedagogy, dramatic literature, and dramatic theory that have appeared in Theatre Journal, The Journal of Dramatic Theory and Criticism, and New Theatre Quarterly, among others. Research interests focus on interdisciplinary studies of theatre and science, which he has published extensively. Current projects include investigating interdisciplinary pedagogies related to Samuel Beckett, and a manuscript on theatre and science tentatively entitled "'Congregations Rich with Entropy': Performance and the Emergence of Complexity." Michael holds a B.A. from the University of Wisconsin – Madison; M.A. from the University of Chicago; Ph.D. from the University of Wisconsin Madison.
Manon van de Water - Professor

Manon joined the faculty at the University of Wisconsin in 1998 and teaches courses in theatre for youth, theatre research, and directs and supervises the theatre for young audiences productions. For 2012-13 she served as the Department of Theatre and Drama’s Director of Theatre Production (DoTP) and Associate Chair. Her research interests have a strong international focus, and include the interdependence of meaning and material conditions in theatre for adults and youth, Russian theatre, international theatre for youth, and theatre and drama in volatile regions. She has published widely on theatre, drama education, and theatre for young audiences in national and international journals such as Research in Drama Education, Essays in Theatre/Études Théâtrale, Modern Drama, Youth Theatre Journal, Theatre Survey, Stage of the Art, Korrespondenzen, and Prospekt. She is a contributor to the Cambridge Companion to American Theatre; The Supplement to The Modern Encyclopedia of Russian, Soviet, and Eurasian History; Gender and Education: An Encyclopedia; and has written book chapters for, among others, “We Will Be Citizens:” Essays on Gay and Lesbian Theatre (McFarland 2008), Key Concepts in Drama/Theatre Education (Sense 2011), and Playing With Theory (Palgrave, 2011). She is the author of Moscow Theatres for Young People: A Cultural History of Ideological Coercion and Artistic Innovation, 1917-2000 (Palgrave Macmillan, 2006); Dutch Theatre for Children (New Plays Inc., 2008/Dramatic Publishers, 2009), and Theatre, Youth, and Culture: A Critical and Historical Exploration, which builds on her ongoing research on the place and function of theatre for youth in society (Palgrave McMillan, 2012, forthcoming). In addition, she has edited several issues of Youth Theatre Journal, the professional journal of the American Alliance for Theatre and Education (AATE), and is the editor of Context and Ambiguity (Assitej, 2011), and TYA, Culture, Society: International Essays in Theatre for Young Audiences (Peter Lang, 2012), A publication of ITYARN and ASSITEJ, which will be forthcoming in Spanish in fall 2012 (Mexico: Instituto Nacional de Bellas Artes and Ediciones El Milagro). Professor van de Water is the liaison of the American Society for Theatre Research (ASTR) with AATE and ITYARN, and chair of ITYARN, the International Theatre for Young Audiences Research Network of ASSITEJ. Aside from research activities, Professor van de Water has also given numerous national and international workshops on theatre/drama education, and has been invited as a jury member to international TYA festivals. Manon holds a Ph.D. in Theatre from Arizona State University and Drs. in Slavic Languages and Literature, University of Leiden, The Netherlands.
Academic Staff

Traci Gaydos – Production Stage Manager
Traci joined the Department of Theatre and Drama in spring 2013 and serves as Production Stage Manager, where she teaches courses in Stage Management and oversees Stage Managers working on the Department’s University Theatre productions. Most recently, she served as Production Manager/Marketing Director at the University of Northern Iowa. There, in addition to her teaching responsibilities, she coordinated Box Office and Marketing activities as well as planned the Iowa Thespian Festival. Before making the transition to academic theatre, Traci was a freelance Stage and Production Manager based out of the Chicago area. She has served on Stage Management teams at Chicago Opera Theater, Looking glass Theatre Company, and Sarasota Opera, and held production positions at Glimmerglass Opera and McCarter Theatre. She brings an interdisciplinary approach to her work, drawing on her experiences in opera, musical theatre, drama, dance and special events to bring the best possible product to the stage. Traci holds a BA in Theatre from Lewis University, and an MFA in Stage Management from the University of Illinois at Urbana-Champaign. She is a proud member of Actors’ Equity Association and the American Guild of Musical Artists.

Jonathan de Leon – Lighting and Sound Studio Supervisor
Jono joined the Department in 2012. He teaches 161 (Backstage Laboratory- Electrics), 266 (Fundamentals of Stage Lighting Technology), and 466 (Stage Lighting Design II). As a Master Electrician/Electrician he has been fortunate to work on numerous productions at The University of Central Oklahoma and at UW Madison. His theatrical experience in Oklahoma led him to work with a local audio/visual company in Oklahoma City, Cory’s AV, where he has worked as a technician, camera operator, and rigger. Early in his career he worked at the Santa Fe Opera as a stage crew member. As a designer Jono has worked with Forward Theater, R.A.C.E. Dance Company, Ella Rosewood Dance, Oklahoma Shakespeare in the Park, and worked closely with local artists on installation pieces. Jono earned his M.F.A. at the University of Wisconsin, Madison and his B.F.A. from the University of Central Oklahoma in Edmond, Oklahoma.

Jim Greco - Costume Shop Supervisor
Jim joined the UW - University Theatre in 2001 as the Costume Shop Manager with previous experience teaching costuming and draping for 3 years and designed 3 shows at University of Alabama-Tuscaloosa before coming to Madison. Throughout his career, Jim has managed costumes shops for Alabama Shakespeare Festival, Indianapolis Repertory Theatre, GeVa Theatre, and The Berkshire Theatre Festival. Jim draped costumes for The Utah Shakespearean Festival, The Alliance Theatre, Alabama Shakespeare Festival, Hartford Stage, Yale Repertory Theatre and Shakespeare Theatre in Washington DC. He has worked with Tony
award winning designers Martin Pakledinaz and Ann Hould-Ward. He has designed at the Florida Shakespeare Festival, Alabama Shakespeare Festival and GeVa. Jim earned a M.F.A at the University of Illinois, Urbana/Champaign, IL and a B.F.A from Illinois Wesleyan University in Bloomington, Illinois.

**Jim Stauffer - Advisor**

Jim served as the Department’s temporary advisor for the 2011-2012 Academic Year and recently became a permanent Associate Advisor for the Department as our Madison Initiative Undergrad (MIU) Associate Advisor effective 2012-2013 Academic Year. Jim is a card carrying member of SAG/AFTRA and AEA, acting in over 50 regional and national commercials and industrial films. His theatre work has taken him coast to coast where he has been humbled to work with, learn from, observe, and mentor some of the most fascinating, hardworking, resilient, and creative people on this earth: Theatre Actors, Designers, Technicians and Historians! As a proud University of Wisconsin-Madison Alum, Jim received his MFA in acting in 2003. He also holds a Masters in Theatre History and Criticism from Illinois State University and his Bachelors in Theatre from Bradley University.

**Robert Wagner – Scene Studio Supervisor**

Rob recently joined the UW staff with over 20 years professional experience in technical theatre. Rob has experience as a master carpenter, master electrician, scenic charge, welder, scenic designer, lighting designer, sound designer, props carpenter, a host of run crew positions, and for the last twelve years, technical director. Professionally, Rob has worked for Hoffend and Sons Rigging, Pheasant Run Dinner Theatre, Utah Shakespearean Festival, Austin Lyric Opera, ACME Production Services, The Milwaukee Ballet, The Milwaukee Repertory Theatre, the Waukesha Civic Theatre, Milwaukee Chamber Theatre, as well as the Skylight Opera Theatre for ten years. Rob’s vast experience has provided him with the knowledge and tools to achieve his life dream – to teach. Rob holds an Associate Degree in Theatre Technology from College of Du Page, a Bachelor of Fine Arts in Scene Design from Northern Illinois University, and a Masters of Fine Arts in Technical Direction from the University of Texas/ Austin.
Appendix H
Letters to/from Deans
May 21, 2013

Dear Dean Sandefur,

Following the announcement that the proposal for the College of the Arts was not moving forward, members of the faculty in the Department of Theatre and Drama requested that a special Department meeting be called to discuss the future of the Department. This meeting was called on Friday, May 17, 2013. During this 2 hour meeting, we discussed the 4 candidates for Dean of the College of Letters and Science, the augmentation/re-organization of the Arts Institute as suggested at the meeting on Thursday with Provost Deluca and, looking forward, the various priorities of the Department. After much discussion, the following motion was made and seconded:

“Should the Department of Theatre and Drama move to the School of Education?”

A signed paper ballot vote was taken with the following results:

12 yes
03 no
00 abstain

For the Department of Theatre and Drama the approved voting body consists of the 13 faculty and 4 permanent academic staff. One faculty member and one academic staff member were absent from this meeting. The breakdown of the vote is as follows:

Faculty: 9 yes, 3 no, 0 abstentions
Academic Staff: 3 yes, 0 no, 0 abstentions

On behalf of the Department, I request that the Department of Theatre and Drama be permitted to transfer to the School of Education and that the process be initiated as soon as possible.

It goes without saying, that there was very thoughtful and honest dialogue which preceded the vote. There are concerns and unanswered questions both for and by the faculty who voted against the motion and hope that mutually beneficial solutions can be found on their behalf.

Respectfully submitted,

[Signature]

Professor and Chair
Head of Lighting
Department of Theatre and Drama
May 21, 2013

Dear Dean Underwood,

Following the announcement that the proposal for the College of the Arts was not moving forward, members of the faculty in the Department of Theatre and Drama requested that a special Department meeting be called to discuss the future of the Department. This meeting was called on Friday, May 17, 2013. During this 2 hour meeting, we discussed the 4 candidates for Dean of the College of Letters and Science, the augmentation/re-organization of the Arts Institute as suggested at the meeting on Thursday with Provost Deluca and, looking forward, the various priorities of the Department. After much discussion, the following motion was made and seconded:

“Should the Department of Theatre and Drama move to the School of Education?”

A signed paper ballot vote was taken with the following results:

12 yes
03 no
00 abstain

For the Department of Theatre and Drama the approved voting body consists of the 13 faculty and 4 permanent academic staff. One faculty member and one academic staff member were absent from this meeting. The breakdown of the vote is as follows:

Faculty: 9 yes, 3 no, 0 abstentions

Academic Staff: 3 yes, 0 no, 0 abstentions

On behalf of the Department, I request that the Department of Theatre and Drama be permitted to transfer to the School of Education and that the process be initiated as soon as possible.

It goes without saying, that there was very thoughtful and honest dialogue which preceded the vote. There are concerns and unanswered questions both for and by the faculty who voted against the motion and hope that mutually beneficial solutions can be found on their behalf.

Respectfully submitted,

[Signature]

Professor and Chair
Head of Lighting
Department of Theatre and Drama
Hi Ann,

I had already given Julie a heads up on this but she is on a cruise this week so it may be a while before you hear from her.

The L&S APC has already affirmed your right to move if you wish to do so. We will certainly work with the faculty members who wish to stay in L&S.

Yours,

Gary

Dean, College of Letters and Science
University of Wisconsin-Madison
105 South Hall
1055 Bascom Mall
Madison, WI 53706-1394
Phone: 608/263-2303
Fax: 608/265-3564
Email: gsandefur@ls.wisc.edu

On 5/21/2013 9:44 AM, Ann M Archbold wrote:
>  
> >
> >--
> >Ann M. Archbold
> >Professor and Chair, Theatre and Drama
> >Head of Lighting Design
> >6173 Vilas Hall
> >821 University Ave
> >University of Wisconsin-Madison
> >Madison, WI 53706-1497
> >USA
> >archbold@wisc.edu
> >608 890-0962
> >
December 12, 2013

TO: Paul M. DeLuca, Jr., Provost
    John Karl Scholz, Dean, College of Letters & Science

FROM: Julie Underwood, Dean

RE: Department of Theatre and Drama

The School of Education Administrative and Academic Planning Council, at its November 6, 2013 meeting, unanimously voted to pass the following motion: “If resources followed them, we would accept Theatre and Drama to become part of the School of Education.” Please see the attached minutes.

I look forward to talking with both of you about this issue.
Administrative and Academic Planning Council Minutes  
Wednesday, November 6, 2013, 9:00 – 11:00 a.m.  
Wisconsin Idea Room  

Present:  
Deans: Julie Underwood, Melissa Amos-Landgraf, Dang Chonwerawong, Dawn Crim, Jim Escalante, Barb Gerloff, Jeff Hamm, Cheryl Hanley-Maxwell, Jack Jorgensen  

Chairs: Dorothy Farrar-Edwards, Michael Fultz, Steve Quintana for Alberta Gloria, David Kaplan, Carolyn Kelley, Chris Walker for Li Chiao-Ping, Tom Loeser, Kimber Wilkerson  

Directors: Lynn Edlefson, Ann Halbach, Brenda Spychalla for Dan Jacobsohn, Nancy Mathews, Norma Saldivar, Jim Wollack  

Academic Staff Representative: Fran Breit  

Classified Staff Representative: Tammi Pekkala Matthews  

Student Representative: Maggie Darden  

Auxiliary: Molly Garner, Brad Zulick, Sheila Voss  

Guest: Maury Cotter  

The Administrative and Academic Planning Council was called to order at 9:03 a.m. A motion to approve the November agenda was moved by Dorothy Farrar-Edwards, seconded by Kimber Wilkerson, and unanimously approved. A motion to approve the October minutes was moved by Dorothy Farrar-Edwards, seconded by Kimber Wilkerson, and unanimously approved.  

Administrative Council  

No agenda items  

Academic Planning Council  

Theatre and Drama action item (Ann Archbold)  

Ann Archbold, Chair, gave an overview of the Department of Theatre and Drama (T&D), currently located in Letters and Science.  

The department offers coursework leading to Bachelor of Arts, Bachelor of Science, Master of Arts, Master of Fine Arts, and Doctor of Philosophy degrees in Theatre, with the following areas of specialization: Acting, Directing, Scene Design, Costume Design, Lighting Design, Theatre Technology, Theatre Research, Theatre for Youth, and Theatre for Cultural and Social Awareness. The department comprises 13 faculty, 6 academic staff, 4 classified staff, a visiting assistant professor of Voice, and short-term staff in Acting/Directing and Theatre Research.
T&D already collaborates with the departments of Art and Dance, but many more opportunities for collaboration between departments would exist if T&D joined Art and Dance in SoE. Benefits would include:

- Opportunities to approach education of young artists
- Elimination of structural barriers that inhibit or constrain interdisciplinary venture; more flexibilities and efficiencies
- Raising the quality of educational experience both in terms of rigor and content
- Expansion of horizons of art-making, combinations of painting, printmaking, graphic design, sculpture, ceramics, metalsmithing, glass, furniture-making, papermaking
- More opportunities for collaboration across campus: fashion show, med school, school of business, law school
- Increased access to resources and expertise
- New modes of outreach and engagement
- Strengthen shared vision that the arts are important, make a difference, and play a vital role in the future of humanity

Dean Underwood shared that an “Enhanced Arts Institute,” rather than a College of the Arts, will be on the agenda for the December UAPC meeting. If passed, the Arts Institute would become a division like the Nelson Institute, and the Director would have a seat at the Deans Council. This is important for issues of policy, politics, resources, and financial autonomy.

Comments from APC members:

- Having Theatre, Art, and Dance departments together makes sense and would be greater than the sum of the parts.
- An Arts Institute makes UW-Madison more competitive, able to respond to the changing needs of Theatre and Dance. This would attract new students who currently do not consider UW because the arts are disparate. Big 10 schools already have this in place, so UW-Madison is at a disadvantage without it.
- This would improve the student experience. Students want to combine specialties and dabble in the arts. From an advising standpoint and the opportunity to develop certificates and cross-listings, this makes sense.
- Some members of T&D have decided a move is not in their best interest. Would T&D lose the collaboration and expertise of Theatre Research faculty?
- The three arts departments gain something but no one loses with regard to governance.
- Any implications for the School of Education’s name?
- Collaboration regarding K12 education policies and practices
- Additional undergraduate students
- All good teaching is theatre and drama!
- It’s disappointing to hear that Theatre Research people are feeling disenfranchised. Those scholars may feel at home here.

Dean Underwood asks the APC to consider: If their resources follow them, we would accept Theatre and Drama to be part of the School of Education. A motion was moved by David Kaplan and seconded by Tom Loeser. Discussion followed, and the motion passed unanimously.
Revised Pass/Fail Policy (Jeff Hamm)

Most student academic affairs policies are at the school and college level rather than the campus level. In an attempt to reduce student confusion, campus deans have been reviewing the policies that differ among schools and colleges. One of these is the Pass/Fail policy (attached).

The campus Crossroads Committee recommended a single “consensus” policy. The policy has been widely vetted, approved by the Programs Committee, and today Jeff Hamm is seeking the endorsement of SoE Academic Planning Council.

After all campus APCs endorse this policy, it will go to the University Academic Planning Council for consideration. Upon approval, one standard campus Pass/Fail policy will be published in the undergrad catalog.

Motion to approve the revised School of Education Pass/Fail policy was moved by Kimber Wilkerson, seconded by Dorothy Farrar-Edwards. After a short discussion, the policy was approved unanimously.

The meeting was adjourned at 10:30 a.m. to continue SoE Futures Planning.

Minutes respectfully submitted by Sheila Voss

Minutes approved by Dean Julie Underwood: December 3, 2013

Minutes approved by APC: December 4, 2013
Appendix I
Principles of Deans’ Agreement and Provost DeLuca’s Approval
29 April 2014

TO: Provost Paul M. DeLuca, Jr.

FROM: Dean Karl Scholz, College of Letters & Science  
       Dean Julie Underwood, School of Education

We have reached agreement on principles and next steps in the redirection of the Department of Theatre & Drama from L & S to SOE. This agreement enables the transition to go forward on a timely basis.

Please find the 13-point agreement attached. You will note that point 12 includes a calendar of required next steps in order to consolidate the transition, and to assure compliance with academic oversight and vetting by deans and governance (including Graduate School as relevant), in compliance with FP&P. Vice-Provost Stern assisted the process, and facilitated communication with the leadership of Theatre & Drama. The agreement document is acceptable to Ann Archbold as Chair of Theatre & Drama, and Norma Saldivar as Director of the Arts Institute.

Contingent on point 12 (a) of the agreement, the effective transition date would be 1 July 2014.

We are assuming your support and alignment with the process. If we are mistaken in that assumption, please advise us. We wish to thank you and your colleagues for your continuing support.

cc: Ann Archbold, Norma Saldivar, Susan Zaeske  
    APIR, Budget Office, Senior Staff as relevant in L & S, SOE
Department of Theatre & Drama Redirection from L & S to SOE: 
Principles of Deans’ Agreement and Next Steps 
29 April 2014

Having received the consent of their respective APC’s to the proposed redirection of the Theatre & Drama Department from L & S to SOE, and mindful of the relevant provisions of FP&P and shared governance, the Deans of L & S and SOE agree to the following principles and next steps. The Provost is in alignment with their agreement.

1. The Deans consent to the move of the Theatre & Drama Department to SOE as its academic home, effective 1 July 2014.

2. Resources (salary/fringes, and ancillaries historically allocated to perform duties, such as computers) will follow the faculty and staff who accept permanent transfer to SOE.

3. In the case of faculty who have transferred or wish to transfer their FTE and tenure home to another department in L & S, the principle enunciated in point 2 above also applies. Resources (salary/fringes and historical ancillaries) follow the professor.

4. Continuity of physical infrastructure and equipment resources for performance programming, and ancillary resources (i.e., computers) historically allocated to faculty and staff to perform their duties, will also be protected by the “follow-the-professor/staff” principle. Likewise, continuity of access to physical infrastructure and ancillaries vital to curriculum and mission for the Theatre Research faculty who remain in L & S – notably, access to performance studio or black box stage space, for teaching and for practice of creative activity as research – will also be protected. The deans will support the development of a protocol of collegial collaboration, with joint stewardship by T & D and by the Interdisciplinary Theatre Studies group, to insure appropriate access to faculty and staff across L & S and SOE.

5. In the case of TA budgetary allocations to assist in curriculum historically supported by TAships, the deans will support the “resources-follow-the-professor” principle and are cognizant of the Theatre Research group’s historical ongoing role in the teaching of vital courses including Introduction to Theatre and Dramatic Literature (currently listed as TD 120) and Theatre for Youth (currently listed as TD 362).

6. In the case of other significant budgetary resources allocated by deans (e.g., S & E and department support services), the deans agree to negotiate an amicable agreement based on the “resources follow the faculty/staff” principle enunciated in points 2-3-4-5 above.
7. Non-GPR funds historically or legally dedicated to the Theater & Drama Department (UWF or similar funds), or directly related to University Theater operations (136 funds) are not allocated directly by deans, but normal academic oversight responsibility related to the funds, and in dialogue with the Department, will migrate with the Department to the Dean of SOE. It is understood that eliminating the 136 deficit is the responsibility of the Department, not the Dean.

8. Savings in Theatre & Department faculty salary attributable to Provost appointments of academic-administrators will comply with the “resources follow the faculty” principle, effective 1 July 2014. That is, the savings accrue to SOE/Theatre & Drama, unless the faculty academic-administrators choose to remain in L & S.

9. In the case of faculty who transferred or will transfer their FTE to another L & S department, the professor is encouraged by both deans to cross-list appropriate courses in Theatre & Drama with the new home department, by mutual consent of the departmental faculties and through the regular cross-listing process, and thereby continue to support students and curriculum in the Department of Theatre & Drama academic programs in SOE, as well as Theatre Studies programming in L & S.

10. Credit for cross-listed courses will accrue to the College or School that pays the salary of the faculty member teaching the course. We acknowledge and understand that this metric principle may over time prove significant in an evolving campus budget model design.

11. During a transition period beginning on 1 July 2014, new and continuing students enrolled in Theatre & Drama programs under L & S degree auspices will enjoy academic protection of their expectation of an L & S degree. The deans of L & S and SOE will collaborate to assure academic continuity for these students. The time line for transition ends when the last cohort of students for whom the transition is relevant has graduated or has voluntarily made the transition to SOE or has ended matriculation for other reasons. Per the calendar of academic program planning and vetting described in point 12 below, SOE will secure final UAPC approvals for an undergraduate academic program under SOE auspices during 2014-2015, in time for Fall 2016 admissions. Concurrently, L & S will close new admissions to an L & S degree for Theatre & Drama.

12. The following time lines must be met, or else the agreement is null and void, unless the deans agree to extend it.

   (a) By 1 June 2014: The Theatre & Drama Department submits a redirection plan, consistent with the principles in 1-8 above, and appropriately vetted by APIR or other technical support, and receives UAPC approval no later than 30 June, 2014.
(b) By 1 November 2014: The Theatre & Drama Department submits to the Provost for approval by the UAPC a curricular planning document, consistent with principles 1-8 above and appropriately vetted by APIR or other technical support, and by the relevant SOE and Graduate School deans and governance bodies. The curricular planning document will be designed to assure the viability of curriculum and academic programs within an SOE framework, and must receive UAPC approval no later than 30 November, 2014, except as noted under (c) below, for the process to continue.

(c) By 1 March 2015, if applicable: If the UAPC at its November meetings requests additional revisions before voting on approval of the curricular planning document, the revised approval will be submitted no later than 1 March 2015, and must receive UAPC approval no later than 31 March 2015, for the process to continue.

(d) If the UAPC disapproves the curricular planning document, the redirection will be suspended and the Theatre & Drama Department returns indefinitely to L & S, effective 1 July, 2015.

13. None of the above shall be construed to restrict the capacity of the Theatre & Drama Department, after redirection to SOE is complete, to consider and to propose to the appropriate governance bodies and deans additional revisions of academic programs in accord with the principles of shared governance and in compliance with FP&P. Nor will any of the above be construed to restrict the capacity of Theater Studies faculty in L & S to consider and to propose to the appropriate governance bodies additional revision of academic programs in accord with the principles of shared governance and in compliance with FP&P.
Date: May 20, 2014

To: J. Karl Scholz, Dean of the College of Letters & Science
    Julie Underwood, Dean of the School of Education

From: Paul M. DeLuca, Jr.
      Provost and Vice Chancellor for Academic Affairs

RE: Department of Theatre & Drama

Thank you for your memo of 29 April 2014 advising me of your 13-point agreement on principles and next steps in the redirection of the Department of Theatre & Drama from the College of Letters & Science to the School of Education.

I have read the principles including the calendar of required follow-ups described in point 12, which assure compliance with proper oversight by deans and governance, and with FP&P.

I find your agreement sound and approve it. Thank you for reaching this agreement. Good luck to all as you complete the next steps.

Attachment: Memo of 29 April 2014

cc: Ann Archbold
    Michael Bernard-Donals
    Patricia Boyette
    Jim Escalante
    Jo Ellen Fair
    Eden Inoway-Ronnie
    Lea Jacobs
    Steve Lund
    Jocelyn Milner
    Tim Norris
    Norma Saldivar
    Steve Stern
    Susan Zaeske