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
## CONTENTS

### Appendices

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

UW- Madison Faculty Policies and Procedures Excerpts
3.08. SCHOOL AND COLLEGE ACADEMIC PLANNING COUNCILS.

The faculty of each school or college shall establish an academic planning council with which the dean shall consult on school or college programs and budgetary planning. The council shall advise the dean on such matters and present departmental, school, or college views and opinions.

A. MEMBERSHIP. Since considerable variance exists in the size and method of administration of each school or college, the size of each council, the term of membership, and the selection process may vary. Each school or college shall, however, adhere to the following provisions:

1. The dean shall be a member ex-officio.
2. All elected and appointed members of each academic planning council shall be faculty or academic staff whose primary responsibilities are instruction, outreach/extension, and/or research or be academic associate deans.
3. Except as provided elsewhere for the Graduate School Academic Planning Council, at least two-thirds of the membership shall be university faculty elected by the school or college faculty and shall hold no substantial administrative appointment beyond the departmental level.
4. Except as provided elsewhere for the Graduate School Academic Planning Council, at least one member shall be academic staff from the school or college.
5. The process of selection should foster representation of the major divisions of study within a school or college.

Changes in procedures for nomination or election of faculty members shall be approved by the school or college faculty, and transmitted to the University Committee.

B. PROCEDURES. Except as provided elsewhere for the Graduate School Academic Planning Council,

1. Each council shall be chaired by the dean or his/her designee. At least three times per semester, the council shall meet and the dean shall consult with it on such matters as program review and future development or contraction of academic programs within the school or college. The dean shall schedule an academic planning council meeting within a reasonable time if requested to do so by at least one-third of council faculty members.
2. Each dean shall consult with the academic planning council, and the academic planning council shall advise the dean in developing strategic plans and long-range planning for the school or college. In addition, the council may consider any other factors relevant to the capacity of the school or college to fulfill its mission.
   a. Each school and college council shall adopt rules governing advance circulation of council agendas, how items may be added to agendas
by a council member, how appropriate summaries of council meetings shall be made available to the faculty of the school or college and how the faculty of the school or college shall be notified of the council membership. These rules and any subsequent modifications shall be filed with the University Committee.

b. At intervals which shall not exceed five years, the elected faculty members of each council shall review its structure and functions to assess its effectiveness as a faculty voice and its compliance with Faculty Policies and Procedures 3.08. The self-study report shall be submitted to the dean, the faculty of the school or college, and to the University Committee.

3.

a. Each dean shall consult with the academic planning council, and the academic planning council shall advise the dean on program decisions likely to affect promotions to tenure or nonrenewal of probationary faculty appointments. When advising the dean the council shall give appropriate weight to:

(1) the anticipated responsibilities of the department and of the school or college for teaching, research, and public service of high quality;

(2) existing and potential budgetary commitments in relation to present and anticipated resources of the school or college;

(3) the effect of the proposed program decision in strengthening the capacity of the school or college to carry out its mission;

(4) the goals of the university's affirmative action programs.

b. Academic planning councils shall afford the affected departments an opportunity to present their position during the course of the discussions.

5.01. DEPARTMENT.

A. A department shall consist of a group of faculty members recognized by the faculty and chancellor, and the Board of Regents, as dealing with a common field of knowledge or as having common or closely related scholarly interests. A department shall be created, substantially restructured, or discontinued by the chancellor after consultation with the University Academic Planning Council, subject to the approval of the Board. Substantial restructuring includes, but is not limited to the merger of departments, the transfer of groups of faculty in or out of departments, and the establishment of department-like bodies. The University Academic Planning Council shall not make any recommendations to the chancellor without obtaining and
considering the recommendations of the relevant college/school academic planning councils and deans. The school/college academic planning councils will seek recommendations and approval from affected departmental executive committees and affected individuals a minimum of six months in advance of the proposed actions. Recommendations concerning the establishment of new departments or the substantial restructuring or discontinuance of existing departments shall be reported to and discussed by the senate. Criteria applied to restructuring shall be developed (5.02.) and related to the missions of the university and relevant schools and colleges.

B. Other groups may be designated by the chancellor, after consultation with the University Academic Planning Council and subject to approval by the Board, as equivalent to departments for any of the purposes of these rules.

C. Schools or colleges defined in 3.01. that are not organized into departments shall operate as departments or may, by vote of the school or college faculty, organize in other ways to fulfill the objectives of this chapter.

5.02. DEPARTMENTAL RESTRUCTURING - GUIDELINES AND CRITERIA.

Broad guidelines for the substantial restructuring, creation or discontinuance of a department shall be developed by the University Academic Planning Council. Following these guidelines, each school/college shall develop its own criteria for the substantial restructuring of departments. The special needs of affected untenured faculty shall be considered. The procedures shall provide opportunities for the affected executive committees and faculties to consult with the school/college academic planning councils and the deans during all stages of restructuring consideration and implementation. If two or more affected school/college academic planning councils cannot reach consensus, the chancellor shall seek to negotiate an agreement in consultation with the University Committee.

5.10. DEPARTMENTAL FACULTIES: MEMBERSHIP.

All university faculty members as defined in 1.02. holding probationary appointments, tenure appointments, or joint governance appointments in a department shall have the right to vote and otherwise participate in the governance of that department. The departmental executive committee may extend the right to vote and participate in departmental meetings to members of the academic staff (see 1.03.). The departmental executive committee also may invite members of the academic staff to participate in the annual preference balloting for department chair. Invitation to participate in departmental governance is not itself a faculty or academic staff appointment within the meaning of UWS 3 or 10, and therefore is not subject to notice and nonrenewal procedures. Invitation to participate in governance is for a specified term of not greater than three years and is made only by the executive committee (see 5.22.C.). Invitations to participate in governance are renewable.
5.11. DEPARTMENTAL FACULTIES: FUNCTIONS.

The immediate governance of the department is vested in its departmental faculty (as defined in 5.10.) which has jurisdiction over all the interests of the department, including authority to determine all departmental questions that are not vested in the departmental executive committee by 5.20. and 5.21. The faculty of the department shall be responsible for teaching, research, and public service. Robert's Rules of Order Newly Revised, 10th edition, shall be the default parliamentary manual for all meetings of departments and for their executive committees, but in case of conflict between Robert's and any rules adopted by those bodies, the latter shall take precedence. Meetings of the departmental faculty shall be consistent with the provisions of the state's Open Meetings Law.

5.12. JOINT GOVERNANCE APPOINTMENT.

A joint governance appointment allows a person who has an appointment to the faculty (under UWS 3) or the academic staff (under UWS 10) in one department to participate in the governance of another department without a continuing commitment or tenure relationship with that department. A joint governance appointment is not itself a faculty or academic staff appointment within the meaning of UWS 3 or 10 and therefore is not subject to notice and nonrenewal procedures. A joint governance appointment is for a specified term of not greater than three years and is granted only upon the affirmative recommendation of the departmental executive committee to its dean. Joint governance appointments are either "joint executive appointments" or "joint departmental appointments" as defined below. "Continuing commitment appointments" are governed by the provisions of 7.19. of these rules.

A. A joint executive appointment in a department confers voting membership in the department and its executive committee and can be granted only to tenured faculty.
B. Joint departmental appointments confer voting membership in the department, but not in the executive committee, and can be granted to both probationary and tenured faculty and to members of the academic staff.
C. For academic staff appointed in more than one department, invitation to participate in departmental votes and meetings (5.10.) in one department does not automatically give those privileges in any other department.

5.13. AFFILIATIONS.

An affiliation allows a faculty member or a member of the academic staff to be associated with a department without governance rights or a continuing departmental commitment. Affiliations may be granted by the departmental executive committee to probationary and tenured faculty and to academic staff for a specified term of not greater than three years.
5.14. FACULTY TRANSFERS BETWEEN DEPARTMENTS.

A faculty member may request transfer of his or her department's continuing commitment in his/her tenured appointment on professional or academic grounds. In considering such a transfer, those involved should take into account the programmatic interests of the faculty member, the affected departments, and the school(s) or college(s) concerned.

A transfer of a department's continuing commitment to a faculty member requires the concurrence of the faculty member proposing the transfer, the executive committees of the respective departments, and the approval of the appropriate administrative officer(s). When a proposed transfer involves a single school/college, the dean is the appropriate administrative officer. When a proposed transfer involves a unit outside a single school/college, in addition to the deans and executive committees, the approval of the chancellor must also be sought. In the event that the executive committees or dean(s) directly affected do not agree, the chancellor will seek to negotiate a final settlement after consultation with the University Committee and the appropriate academic planning council(s). In no case, however, can a continuing departmental commitment to a faculty member be made without the consent of the majority of the accepting departmental executive committee.

5.20. DEPARTMENTAL EXECUTIVE COMMITTEES: MEMBERSHIP.

A. Each department or its functional equivalent has an executive committee consisting of:
   1. All members of the department who are associate professors or professors and to whom the department has a continuing commitment of one-half time or more.
   2. Professors and associate professors in the department to whom the department has a continuing commitment of less than one-half time, but for whom that department was the principal sponsor of the appointment. (See Chapter 7 of these rules.)
   3. Other faculty members having tenure who have been granted joint executive appointments by action of that executive committee. (See 5.12.A.)

B. Members of an executive committee who are on leave may participate in its decisions insofar as participation is feasible in the judgment of the executive committee.

C. Faculty members who retire and are appointed subsequently by the department in which they held tenure to an academic staff position totaling at least 20% of a full-time academic year appointment may be granted, by that departmental executive committee, membership on the executive committee during the academic year in which they hold that academic staff appointment. (See also 7.31.B.)
5.21. DEPARTMENTAL EXECUTIVE COMMITTEES: FUNCTIONS.

A. The departmental executive committee has authority to make recommendations concerning faculty appointments, recruitment, leaves, nonretentions, dismissals, promotions, and salaries and other departmental budget matters, which are transmitted through the chair to the dean.

B. In schools in which departmental structures do not exist, executive committees shall have the same authority to make recommendations to the dean concerning appointments, nonretentions, dismissals, promotions, salaries, and other budget matters, as departmental executive committees described in subsection A.

C. Departmental executive committees shall have the power to review and make recommendations concerning the appointment, recruitment, nonretention, dismissal, promotion, appointment to indefinite status, or salary of academic and classified staff and other persons appointed within the department itself; or, for duties not departmentally administered, whenever those personnel actions affect the instructional activities or budget of the department.

D.  
   1. The departmental executive committee shall provide for the periodic review of the performance of every faculty member. Such reviews normally shall be conducted as part of the annual determination of recommendations for merit salary increments. Such reviews shall provide for a faculty member to be heard on his/her own case, if he/she wishes, and for the faculty member to be informed of the outcome of the review.
   2. The departmental executive committee shall provide in written form, to its associate professors, the department's expectations for promotion to full professor, and periodically, either as a part of the review referenced in 5.21.D.1. or separately, shall consider each of its associate professors' progress toward promotion to full professor status and shall inform her/him of the outcome of that consideration.
   3. The departmental executive committee shall provide for the annual written evaluation of every probationary faculty member beginning with the second year of the initial appointment (see 7.05. of these rules). In a year in which a renewal/promotion review (see 7.06. of these rules) is being carried out, this evaluation shall normally be part of that review.
   4. The functions of executive committees in reviewing and evaluating faculty shall be performed in an impartial manner. Any member of an executive committee may at any time disqualify himself/herself from any review.

E. The departmental executive committee shall ensure that affected probationary faculty members shall be kept informed of any changes in departmental goals or other circumstances which alter the opportunity for promotion to tenure.
5.22. DELEGATION OF AUTHORITY OF THE EXECUTIVE COMMITTEE.

A. The executive committee may, by annual vote, delegate to a subcommittee or to the chair the authority to make recommendations with respect to any or all of the following matters, except as noted in 5.22.C.:
   1. salaries;
   2. faculty recruitment;
   3. nonfaculty personnel actions;
   4. equipment and supplies.

B. The departmental executive committee may delegate to the full professors of the department the responsibility to communicate the department’s expectations for promotion to the rank of full professor, and the authority to make such recommendations.

C. The executive committee may not delegate to a subcommittee or the chair the following:
   1. Authority to make recommendations on probationary faculty appointments;
   2. Authority to make recommendations on retention or nonretention of probationary faculty;
   3. Invitation or renewal of invitation to academic staff to vote and participate in departmental meetings as allowed in 5.10.;
   4. Invitation or renewal of invitation to academic staff to participate in annual preference balloting for departmental chair as allowed in 5.10.;
   5. Authority to make recommendations for the appointment of academic staff to indefinite status, or for the conferral of modified professorial titles to academic staff.

5.30. DEPARTMENTAL CHAIR: SELECTION.

A. All members of a department as defined in 5.10. and 5.20. and those members of the academic staff who have been invited to participate in the annual preference balloting, shall be given the opportunity to express their preference for chair each year by secret ballot, and all ballots shall be transmitted by the departmental chair to the dean. The department may by annual vote authorize a committee to count the votes before the ballots are transmitted to the dean. A voting member of the departmental faculty who is on leave is eligible to participate in the balloting, but not by proxy.

B. If the dean does not wish to appoint the faculty member who received at least a plurality for chair, the dean, after consulting the department, the chancellor, and the University Committee, may appoint a chair from among the tenured members of the department, or may appoint a tenured member of the faculty who is not a member of the department. In exceptional cases, following consultation with the department, the chancellor, and the University Committee, the dean may appoint an assistant professor. The dean shall discuss the reasons for his/her action with the department, the University Committee, and the chancellor.
C. If the chair is an assistant professor, or not a member of the department, *ad hoc* arrangements shall be made in consultation with the dean, the chancellor, and the University Committee for the operation of the executive committee.

D. The term of office of a departmental chair is one year, but there is no limit to the number of terms that may be served.

E. A unit which is not a department, but which functions as a department for budgetary or faculty personnel matters under 5.01.B. or C. and/or 5.21.B. may have an administrative head who is not subject to the previous provisions of this section. The faculty members of such units may, at their option, have the opportunity to evaluate their administrative head. Such evaluation shall be in a form and procedure agreed to by the unit faculty and shall provide for anonymity.

5.31. DEPARTMENTAL CHAIR: DUTIES.

The chair of the department has the following duties:

A. Serves as the official channel of communications for all matters affecting the department as a whole, between the department and the chancellor, the dean, other university officials, or departments.

B. Calls meetings of the departmental faculty and of the executive committee and presides over the meetings. He/She shall call a meeting at the request of any two members of the department. Each department shall meet at least once every semester.

C. Has charge of all official correspondence of the department and of all departmental announcements in the catalogue or other university publications.

D. Determines that all necessary records of teaching, research and public service of the department are properly kept and are always accessible to the proper authorities.

E. Reports to the dean regarding the activities and needs of the department.

F. Has responsibility for all departmental supplies.

G. Submits new courses, major revisions of existing courses, and deletion of courses proposed by the department for action by the school/college and the University Curriculum Committee.

H. Takes action in case of emergency pending a meeting of the department or its executive committee.

I. In general, acts as the executive of the department.
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

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Department Administrator</td>
<td>Melinda Menard</td>
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<tr>
<td>Student Status Examiner Senior/Graduate Program Coordinator</td>
<td>Brenda Weiss</td>
</tr>
<tr>
<td>University Service Associate 2</td>
<td>Susan Foldy</td>
</tr>
<tr>
<td>Department Advisor</td>
<td>Jim Stauffer</td>
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#### L&S IT Support Staff

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<th>Position</th>
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<tr>
<td>General Manager</td>
<td>David Lorvick</td>
</tr>
<tr>
<td>Financial Specialist</td>
<td>David Lorvick</td>
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</tbody>
</table>
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>
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<tr>
<td>Ann Archbold</td>
<td>Professor</td>
<td>Design &amp; Technology</td>
<td>100% T&amp;D</td>
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<td>No Change (SOE)</td>
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<tr>
<td>Gail Brassard</td>
<td>Associate Professor</td>
<td>Design &amp; Technology</td>
<td>100% T&amp;D</td>
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<td>No Change (SOE)</td>
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<tr>
<td>Shuxing Fan</td>
<td>Assistant Professor</td>
<td>Design &amp; Technology</td>
<td>100% T&amp;D</td>
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<tr>
<td>Daniel Lisowski</td>
<td>Assistant Professor</td>
<td>Design &amp; Technology</td>
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<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</td>
<td>No Change (SOE)</td>
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<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</td>
<td>No Change (SOE)</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</td>
<td>No Change (SOE)</td>
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<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</td>
<td>No Change (Promotion to Full Professor in progress)</td>
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<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>
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<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 50% English</td>
<td>Approved by English To be voted on by T&amp;D in Fall</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>
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<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>
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<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 50% English</td>
<td>Approved Effective August 2014</td>
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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 OTHHELLO 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 Universität (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 and ESTA, 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 Theaters: 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 Thespians 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 D

Department of Theatre and Drama
List of Committees
Instructional Oversight Committee

Charge:
Coordinate the academic activities and objectives of the Department’s areas and its undergraduate and graduate programs.

Specific Duties and Responsibilities:
1) Advocate for and promote programmatic changes within the Department to the university and the community as necessary.
2) Coordinate Department Course scheduling in conjunction with Graduate Coordinator and Department Advisor.
3) Aid in faculty/staff recruitment activities such as identifying and prioritizing staffing needs and advocating for new hires.
4) Coordinate student recruitment activities among areas, including determining the annual request for student guarantees, the distribution of guarantees across the department, distribution of AOFs and University Fellowships across the department, and distribution of TA, PA and RA positions.
5) Coordinate the TA Budget Request Exercise for Executive Committee approval.
6) Coordinate the Final TA Slates for Executive Committee approval. Each area will determine who receives the TA, PA or RA positions delegated to their respective area. These efforts must be reported to and approved by the Executive Committee before enacted.
7) Recommend where Department will spend its funds for professional memberships.
8) Promote student professional development by seeking out funding opportunities for students, such as fellowships, TA guarantees, funding for travel to professional meetings. Make students aware of these opportunities.
9) Prepare the department’s annual assessment reports.
10) Collect and report student progress and any awards, honors, creative projects or publications produced by students.
11) Collect and report student recruitment/retention efforts and matriculation rates (i.e., how many persons applied, how many were offered admission, how many were offered funding, how many came, where students went instead and why). How many majors were gained, lost and why.
12) Oversee any other academic issues and concerns—or issues and concerns that affect academics—within the Department.
13) Collect data that can be used for such projects as setting Department goals and priorities, answering accrediting agencies’ requests, or Department advocacy for more resources from the community, the college and the university.

14) Explore possible curricular ties across campus.

15) Conduct and collate exit surveys and interviews regarding both undergraduate and graduate programs.

16) Coordinate advising efforts with the Department Advisor.

17) Develop policies and procedures for recruiting, requests for funding, etc.

18) Identify sources on campus for support of recruiting efforts.

19) Work with campus entities to identify opportunities for recruitment of majors.

20) Help make the case for additional recruiting support.

21) Coordinate with the Recruiting Committee to set immediate, short and long term recruiting goals.

22) Work closely with the Graduate Coordinator and Advisor regarding curricular, recruitment and advocacy issues surrounding academic concerns within the Department.

23) Work closely with the Department Administrator regarding budgetary and advocacy concerns.

24) Respond to requests from Director of Instruction.

25) Establish admission criteria when necessary.

Meetings:
Regular Monthly Meetings
Additional Meetings as Necessary

Manner and Method of Reportage:
Reports presented by Chair. The Academic Oversight Committee will offer a report to the Department at the end of each academic year which will list, analyze and make recommendations about important events and trends within each program.

Membership:
One tenured faculty member from each Area
Director of Instruction, ex officio, non-voting,
Department Advisor, ex officio, non-voting
Graduate Coordinator, ex officio, non-voting

Term of Membership:
Area representatives serve one year renewable terms
Ex officio members - Indefinite per appointment

Chair:
Director of Instruction

Chair Term:
Indefinite per appointment

Chair Duties:
Call and preside over meetings.
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed.
Communicate and consult regularly with Department Chair.
Present Committee’s recommendations to Department for approval.
Present regular reports to Department.
Prepare written annual summary to Department Chair.
Curriculum Committee

Charge:
Manage issues specific to the Department’s undergraduate curriculum and graduate courses.

Specific Duties and Responsibilities:
1) Oversee development of Schedule of Classes for both summer and academic year.
2) Oversee the requirements for all undergraduate majors in consultation with the Department.
3) Discuss and recommend to the Department changes, additions, or deletions to the undergraduate major.
4) Ensure that opportunities for students to meet their requirements are readily available.
5) Update and edit undergraduate and graduate catalogs every two years. Submit edits to Director of Instruction and Department Chair for approval.
6) Review and approve new course, course change and course discontinuation proposals prior to submission to the Department L&S Curriculum Committee and Divisional Committee.
7) Monitor status and field questions regarding course proposals from the Department, L&S Curriculum Committee and Divisional Curriculum Committee.
8) Develop Policies and Procedures, develop calendar and make calls for course proposals.
9) Review inactive courses for deletion.
10) Vet course cross-listings.

Meetings:
Monthly Meetings, Additional Meetings As Necessary

Manner and Method of Reportage:
Reports presented by Chair

Membership:
Faculty Representative from each area
Department Advisor, ex officio, non-voting
Graduate Coordinator, ex officio, non-voting

Term of Membership:
Indefinite per appointment
Chair:
Chosen by committee

Chair Term:
2 years

Chair Duties:
Call and preside over meetings.
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed.
Communicate and consult regularly with Director of Instruction.
Communicate and consult regularly with Department Chair.
Communicate changes in curriculum to Departmental Office Staff.
Present Committee’s recommendations to the Department for approval.
Present regular reports to Department.
Prepare written annual summary to Department Chair.
Recruiting Committee

Charge:
Develop strategies and coordinate efforts for both undergraduate and graduate recruitment in all areas. Support the Director of Academics by overseeing logistics and administrative concerns related to student recruitment.

Specific Duties and Responsibilities:
1) Identify, evaluate and recommend opportunities for recruitment at both the undergraduate and graduate levels.
2) Work with IOC to recommend distribution of recruitment resources.
3) Support the coordination of campus visits of potential students, especially undergraduates.
4) Identify, evaluate and recommend materials, publications, and other methods, such as social media for attracting students.
5) Coordinate creation of recruiting materials, displays, advertisements, etc.
6) Work with the Alumni Outreach and Public Relations Committee on branding and other materials.
7) Coordinate recruiting efforts such as the Majors Fair, Wisconsin High School Theatre Festival, URTA, USITT, ASTR, ATHE, etc..
8) Develop relationships with state high schools for the purpose of recruiting graduates to come to UW.
9) Develop a database of high school faculty contacts and descriptions of school English and Theatre programs.
10) Develop an annual calendar of events and opportunities involving high schools, and soliciting faculty and staff to attend these events, offer workshops, meet students and faculty.
11) Develop outreach activities, such as an annual event at Vilas for high school students and faculty to visit, see a production, take a tour of our facilities, see class demonstrations, meet current graduate and undergraduate students, take workshops, etc.

Meetings:
One per month or as necessary

Manner and Method of Reportage:
Reports to the Director of Instruction
Reports by the Chair to the Executive Committee & Department
Budget requests presented by Chair to the Executive Committee
Membership:
Membership to be determined by Chair of the Department
Open to faculty, staff and students to include at least:
- One tenured member of the faculty
- One member of the Academic Staff
- One undergraduate student
- One graduate student
- Department Advisor, ex officio
- Graduate Coordinator, ex officio
- UT General Manager, ex officio

Term of Membership:
2 years

Chair:
Chosen by committee

Chair Term:
2 years

Chair Duties:
Call and preside over meetings.
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed.
Communicate and consult regularly with Director of Academics.
Communicate and consult regularly with Department Chair.
Present Committee’s recommendations to Executive Committee for approval.
Present regular reports to the Academic Oversight Committee.
Present regular reports to Department.
Prepare written annual summary of recruiting efforts to Department Chair.
Production Oversight Committee

Charge:
Support the Director of Theatre Production by overseeing logistical, administrative and economic concerns of production. Integrate production and curriculum and ensure compliance of University Theatre and its relationship to the Department, Chair, Executive Committee and the Departmental Mission.

Specific Duties and Responsibilities:
1) Active Participation in and Development of:
   • Production Calendar
   • Production Budget and Resource Allocation
   • Production Parameters
   • Production Related Policies and Procedures
   • Production Grants Applications
   • Production Hiring Practices
   • Production Media Strategies
   • Production-Related Fund-Raising
   • Production Efforts for Extension and Outreach
   • Production-Related Special Projects and Collaborations

2) Identification and Vetting of Guest Artists/Scholars for Production.
3) Serve as the Advisory Committee to the Director of Theatre Production.
4) Support Presentations and Reports from the Director of Theatre Production to the Executive Committee and the Department.

Meetings:
Regular Monthly Meetings, or As Necessary

Manner and Method of Reportage:
Reports presented by Chair

Membership:
Director of Theatre Production, ex officio
Head of Theatre for Young Audiences Program, ex officio
Head of Directing Program, ex officio
Head of Acting Program, ex officio
Head of Scene Design Program, ex officio
Head of Costume Design Program, ex officio
Head of Lighting Design Program, ex officio
Head of Theatre Technology Program, ex officio
University Theatre General Manager, ex officio
University Theatre Production Manager, ex officio
Department Administrator, ex officio, non-voting

**Term of Membership:**
Indefinite per appointment

**Chair:**
Director of Theatre Production

**Chair Term:**
Indefinite per appointment

**Chair Duties:**
- Call and preside over meetings.
- Ensure adherence to Open Meetings Laws including announcements and postings.
- Ensure meetings are conducted according to Roberts Rules of Order.
- Ensure agendas are distributed, minutes recorded and distributed.
- Communicate and consult regularly with Department Administrator.
- Communicate and consult regularly with Department Chair.
- Present Committee’s recommendations to Executive Committee/Department for approval.
- Present regular reports to Department.
- Prepare written annual summary to Chair.
Production Staff Committee

Charge:
Operations, problem-solving and execution of current and upcoming productions

Specific Duties and Responsibilities:
1) Discuss progress, problems and issues involving shows currently in production
2) Voice concerns over student progress
3) Make recommendations to Production Oversight Committee regarding budgeting issues, over-hire, scheduling issues involving curriculum for current and upcoming productions
4) Identify production related personnel issues

Meetings:
Every two weeks

Manner and Method of Reportage:
Reports presented by Chair to Production Oversight Committee

Membership:
Faculty/Staff Directors of Shows Currently in Production (post final design phase)
Guest Directors when in residence
Guest Designers when in residence
Head of Scenic Design
Head of Costume Design
Head of Lighting Design
Head of Theatre Technology
Costume Studio Supervisor
Scenic Studio Supervisor
Lighting and Sound Studio Supervisor
Production Stage Manager
Business Manager
Department Administrator when needed

Term of Membership:
Indefinite per appointment

Chair:
Director of Theatre Production
Chair Term:
Indefinite per appointment

Chair Duties:
Call and preside over meetings
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed
Present Committee’s recommendations/requests to Production Oversight Committee
Serve as mediator in matters of personnel issues
Make final decisions when necessary
Play Selection Committee

Charge:
Develop a balanced slate of offerings for each year’s academic and summer seasons that serve the Department mission to educate and train graduate students in profession training programs, support curricular needs of departmental programs and provide opportunities for undergraduates in performance and production.

Specific Duties and Responsibilities:
1) Solicit play recommendations from faculty, staff and students in all areas of the department
2) Read play recommendations, consider academic and production needs and potential impact on the shops and budget
3) Develop a clear cycle for genres, special projects and periods to be represented in the arc of several seasons
4) Develop policies and procedures for season selection
5) Develop a calendar of meetings and goals which lead to ample time for consideration of the slate by the Department and for approval by the Executive Committee
6) Representatives must communicate the progress of discussions and consult with constituents in a timely manner and bring questions and concerns to the committee
7) Communicate with potential collaborators both on and off campus
8) Work with the Production Oversight Committee as potential special needs are identified
9) Support Presentations and Reports from the Director of Theatre Production to the Executive Committee and the Department
10) Vets and approves proposals for Open Stages and other special projects

Meetings:
Twice per month until seasons are selected and approved
Regular monthly meetings
Additional meetings as necessary

Manner and Method of Reportage:
Reportage on discussions and proposed plays by committee members to constituents
Reports presented by Chair to Department and Executive
Advisory Vote and Discussion in Department Meeting
Final Budgetary Approval by Executive

Membership:
Open to Students, Academic Staff, Faculty
1 Student Representative from UTA
1 Student Representative from TDGSO
2 Representatives from Acting/Directing
2 Representatives from Design/Technology
2 Representatives from Theatre Research
University Theatre General Manager, ex officio
University Theatre Production Stage Manager, ex officio

Term of Membership:
Indefinite per appointment
If volunteer, then 3 years renewable

Chair:
Director of Theatre Production, ex officio

Chair Term:
Indefinite per appointment

Chair Duties:
Call and preside over meetings
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed
Present regular reports to Department
Present Committee’s recommendations to Department for Discussion and Advisory vote
Present Committee’s recommendations to Executive Committee for budgetary approval
Prepare written annual summary to Chair
Maintain records of play suggestions
**Merit Committee**

**Charge:**
Conduct annual Merit Exercise, tabulate Merit scores and make recommendations to the Chair for the distribution of Merit Raises for Academic Staff and Faculty under the guidelines of FP&P and ASP&P.

**Specific Duties and Responsibilities:**
1) Evaluate and tabulate Merit for faculty and Academic Staff according to the Department’s Merit Procedures.
2) Meet with the Chair to review recommendations and get approval.
3) If requested, meet with Faculty or Academic Staff member to clarify the committee’s evaluation.
4) Ensure adherence to Merit Procedures as approved 2/2011.

**Meetings:**
As necessary

**Manner and Method of Reportage:**
Recommendations to the Department Chair

**Membership:**
One tenured faculty member from each area (3)
One member of the Academic Staff
Elected by written ballot at the February Department Meeting
Department Chair, non-voting, ex officio

**Term of Membership:**
2 year terms

**Chair:**
Determined by Committee (must be tenured)

**Chair Term:**
2 years

**Chair Duties:**
Call and preside over meetings.
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed.
Present Committee’s recommendations to Department Chair for approval.
Scholarship and Awards Committee

Charge:
Oversee coordination, administration, nomination and distribution of faculty, academic staff, classified staff, and student awards in all categories such as Student Award Nominations, Academic and Classified Staff Award Nominations, Faculty Awards Nominations, Fellowships and Scholarships, Faculty and Staff Recognition Awards.

Specific Duties and Responsibilities:
1) Nominate faculty, staff and student for department, college, university or system-wide awards, fellowships etc..., or accept self- nominations.
2) Oversee selection and fair distribution of departmental scholarship funds to deserving students at the end of each academic year.
3) Maintain information on funding agencies and channel announcements for grants, scholarships and other relevant competitions.
4) Developing a clear idea of what the scholarship funds are meant to do – to what kind of student should each scholarship be awarded? How much will be awarded in a particular year? Can it be awarded to more than one student? Annually advertising the awards to the student population so that they are aware of the scholarships and can compete for those scholarships that require dossiers or any action by the student in order to be considered for the award. Gathering and reviewing student records, such as year, state of origin, GPA, faculty input as to class and production work, UTA participation etc. Determining whenever possible that all excellent Departmental students have been awarded in some way for their achievements.
5) Ensure that the wishes of the Donors/Scholarships are maintained.
6) Work with the Chair and Department Administrator on the annual assessment of Foundation Scholarship Accounts.
7) Determine policies and procedures for Scholarship and Awards.
8) Inform Department of deadlines for awards.
9) Work with Alumni Outreach and Public Relations Committee on newsletter, news and notes, website, notes to donors.
10) Assist in preparing for awards.
11) Work with the Social Events Committee to coordinate the Annual Awards Banquet announcements and logistics.
12) Keep records of awards for future reference.
13) Encourage and mentor potential candidates.

Meetings:
Once per month, or as needed.
Manner and Method of Reportage:
Reportage on discussions and proposals by committee members to constituents.
Scholarship Slate presented by Chair to Executive Committee for Approval

Membership:
Open to Academic Staff, Faculty, Classified Staff
1 Representative from Acting/Directing
1 Representative from Design/Technology
1 Representative from Theatre Research
Department Administrator, ex officio

Term of Membership:
1 year renewable

Chair:
Selected by Committee (must be tenured faculty)

Chair Term:
1 year

Chair Duties:
Call and preside over meetings.
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed.
Arrange for Award Certificates and Letters.
Work with Departmental Administrator for actual fund distribution.
Present Committee’s recommendations to Department for Discussion and Advisory vote.
Present Committee’s recommendations to Executive Committee for approval.
Prepare written annual summary to Chair of the Department.
Communicate regularly with Department Administrator regarding status of monies.
Communicate with Recipients regarding their responsibilities.
Alumni Outreach and Public Relations Committee

Charge:
Oversight of the public impression of the Department: its relationship with the community, alumni and donors. Generate programs and activities to engage alumni, the University and the public and to raise the profile of the Department.

Specific Duties and Responsibilities:
1) Develop strategic plans for developing, maintaining and growing relationships with alumni and potential donors.
2) Work with UW communications to determine best practices for departments in promoting the Department.
3) Create a strategy and budget for implementation.
4) Work with WAA to determine appropriate partnerships.
5) Work with Foundation to determine appropriate level of fund-raising.
6) Develop a framework and expectations for the best use of resources for fund-raising.
7) Identify financial and in-kind resources to target activities.
8) Create and maintain alumni database.
9) Work with UW Communications guidelines to create a unified brand, identity, website, newsletter, recruiting materials that encompass UT and the Department.
10) Work with Recruiting Committee to assess needs.
11) Update and maintain materials.
13) Work with Scholarship Committee.
14) Work with Social Committee.
15) Publicize, all Department activities including symposia, major guests and lectures, residencies, Open Stage, pre and post-performance talks, portfolio displays, curricular and extra-curricular activities.
16) Solicit information, vet and submit monthly L&S News and Notes.
17) Review current relationships such as “Friends of UT” and make recommendations to the Executive Committee.

Meetings:
Regular monthly meetings
Additional meetings as necessary

Manner and Method of Reportage:
Reports presented by Chair to Department and Executive Committee
Advisory Vote and Discussion in Department Meeting
Final Approval by Executive
Membership:
Open to Students, Academic Staff, Classified Staff, Faculty Volunteers 3-5
University Theatre General Manager, ex officio
Department Administrator, ex officio
Department Chair, ex officio

Term of Membership:
2-3 year terms

Chair:
University Theatre General Manager, ex officio

Chair Term:
Indefinite per appointment

Chair Duties:
Call and preside over meetings.
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed.
Present regular reports to Department.
Present Committee’s recommendations to Department for Discussion and Advisory vote.
Present Committee’s recommendations to Executive Committee for approval.
Prepare written annual summary to Chair of the Department.
Space and Technology Committee

**Charge:**
Oversight of allocation, management, and enhancement/upkeep/repair of space and technological needs of the Department for faculty, staff, and students.

**Specific Duties and Responsibilities:**
1) Oversee and maintain University Theatre production, shops, and labs
2) Oversee and maintain all departmental spaces and controlled classrooms
3) Oversee and maintain faculty, staff and student offices
4) Oversee and maintain all UT and Departmental technology
5) Allocate in conjunction with Graduate Coordinator, space for lectures, symposia, workshops, and non-UT production activity
6) Solicit requests from all faculty and staff for upgrades and remodels, rank these requests and present recommendations to Executive Committee
7) Identify external grants for potential upgrades
8) Coordinate, vet and rank specific ILM and remodeling requests and present to the Department for Discussion and Executive Committee for Approval
9) Following approval of the Executive, apply for ILM, remodeling grants, and external grants
10) Develop a cycle for replacement of computers, printers, projectors, audio-visual equipment and software
11) Maintain an inventory of departmental assets
12) Develop policies and procedures for requesting spaces, rentals, upgrades and enhancements, office allocation
13) Identify space needs and solutions for guests
14) Ensure compliance with TAA requirements
15) Work with the Chair and Departmental Administrator to meet campus facilities requests, remodeling and equipment exercises
16) Notify the Department when potential disruptions in facility use may occur
17) Work with building manager to develop and maintain emergency plans and contacts

**Meetings:**
At least twice per semester, or as needed

**Manner and Method of Reportage:**
Reportage on discussions and proposals by committee members to constituents
Reports presented by Chair to Department and Executive Committee
Advisory Vote and Discussion in Department Meeting
Final Approval by Executive
Membership:
Open to Academic Staff, Faculty, Classified Staff
1 Representative from Acting/Directing
1 Representative from Design/Technology
1 Representative from Theatre Research
University Theatre Production Stage Manager
Graduate Coordinator and/or Departmental Administrator

Term of Membership:
Indefinite per appointment
If volunteer, then 2 years renewable

Chair:
Director of Theatre Production

Chair Term:
Indefinite per appointment

Chair Duties:
Call and preside over meetings
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed
Present regular reports to Department
Present Committee’s recommendations to Department for Discussion and Advisory vote
Present Committee’s recommendations to Executive Committee for approval
Prepare written annual summary to Chair
Maintain records of ranked pending improvements
Communicate regularly with Departmental Administrator regarding status of requests and projects in progress
Social Events Committee

Charge:
Organize events to foster the social life of the department, honor faculty, staff and students, celebrate guests, and develop audiences. Plan and execute special events such as receptions, opening nights, parties, picnics etc. This includes all components of organization including announcements and budgets.

Specific Duties and Responsibilities:
1) Identify Events.
2) Work with Areas, Committees, University Theatre General Manager, student groups, and individual faculty to articulate the best plan for events.
3) Create Budget and Identify funding sources.
4) Notify Building Manager prior to event if held in Vilas.
5) Publicize Event.
6) Help Identify, coordinate logistics.
7) In conjunction with the Department Administrator, oversee the Sunshine Fund and coordinate, cards, flowers etc...
8) Solicit and coordinate assistance from faculty staff and students.
9) Coordinate Invitations.
10) Maintain compliance with University policies.

Meetings:
As needed

Manner and Method of Reportage:
Reports presented by Chair to Department and Executive

Membership:
Open to Students, Classified and Academic Staff, Faculty
Minimum of 4-5 people
Volunteer or selected by Chair

Term of Membership:
2 years renewable

Chair:
Chosen by Committee
Chair Term:
One year renewable

Chair Duties:
Call and preside over meetings.
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed.
Present regular reports to Department, both before and after event.
Manage Calendar of Events, Solicit Participation.
Prepare written annual summary to Chair of the Department.
Oversee financial activities.
Sub-Committees of the Executive Committee

Executive Committee: Sub-Committee for Nominations and Elections

Charge:
Oversee the process for governance positions which would include Chair, Director of Theatre Production and Director of Academics. The sub-committee will propose names of interested and appropriate nominees, inform the nominees of the duty roster and responsibilities, and will present the recommendation to the Executive Committee for approval.

Specific Duties and Responsibilities:
2) Identify and meet with potential candidates.
3) Provide candidates with information on the governance roles, duties and responsibilities.
4) Notify the Executive Committee and the Chair with the names of possible candidates.
5) Present the roster to the Executive Committee at a designated meeting.
6) Conduct the Election for Chair and submit results to Dean.
7) Announce upcoming openings and appointments and solicit input from all members of the Department.

Meetings:
As Necessary
Held in Closed Session

Manner and Method of Reportage:
Reports presented by Chair

Membership:
Three Members of the Sub-Committee of Full Professors; one representative from each Area. Should there not be a Full Professor from the Area, a member of the Executive Committee from that Area may serve.
Chair of the Department, ex officio, non-voting

Term of Membership:
Two years

Chair:
Selected by Committee
Chair Term:
One year

Chair Duties:
Call and preside over meetings.
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed.
Present Committee’s recommendations to Executive Committee for approval.
Prepare written annual summary to Chair of the Department.
Executive Committee: Sub-Committees for Reviews

Charge:
Oversee the process for reviewing Assistant Professors and members of the Academic Staff.

Specific Duties and Responsibilities:
1) Conduct Annual Reviews of Academic Staff.
2) Conduct Reviews of Assistant Professors.
3) Conduct Reviews for Promotion to Associate Professor and Tenure.
4) Mentor Assistant Professors.

Meetings:
As Necessary
Held in Closed Session

Manner and Method of Reportage:
Results presented to the Executive Committee for Approval

Membership:
Members of the Executive Committee

Term of Membership:
Per Appointment

Chair:
Selected from Members of the Executive Committee.

Chair Term:
Per Appointment.

Chair Duties:
Call and preside over meetings.
Ensure adherence to review policies
Prepare written summary of committee’s findings for presentation to the Executive Committee.
Work closely with the Department Administrator to ensure compliance with Rules and Regulations of the University.
Executive Committee: Sub-Committee of Full Professors

Charge:
Oversee the process for reviewing Associate Professors and Full Professors. Provide Leadership and Guidance for the Department.

Specific Duties and Responsibilities:
1) Conduct and Approve Post-Tenure Reviews.
2) Conduct and Approve Reviews for Promotion to Full Professor.
3) Conduct Equity and Compression Reviews.
4) Approve Requests for Emeritus Status.
5) Mentor Associate Professors.
6) Provide Leadership in the Department.
7) Serve as Advisors to the Chair.

Meetings:
As Necessary
Held in Closed Session

Manner and Method of Reportage:
Results presented by Chair of the Department to the Dean when appropriate.

Membership:
Full Professors with at least 50% appointment in Theatre and Drama Department Chair, ex officio, non-voting if not a Full Professor

Term of Membership:
Promotion to Full Professor until Retirement

Chair:
Chair of the Department, unless not a Full Professor, then Chair will be selected by the Committee from the Full Professors.

Chair Term:
Per Appointment.

Chair Duties:
Call and preside over meetings.
Ensure adherence to Open Meetings Laws including announcements and postings.
Ensure meetings are conducted according to Roberts Rules of Order.
Ensure agendas are distributed, minutes recorded and distributed.
Prepare written annual summary.
Work closely with the Department Administrator and the Deans to ensure compliance with Rules and Regulations of the University.
Appendix E
Undergraduate Major Curriculum
## College of Letters and Science
### Department of Theatre and Drama

**Major: INDIVIDUAL EMPHASIS OPTION**

**Effective Spring 2013**

### Acting (3 credit min.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre 150</td>
<td>3</td>
<td>Introduction to Acting</td>
</tr>
</tbody>
</table>

### Theatre Research (12 credit min.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre 120</td>
<td>3-4</td>
<td>Introduction to Theatre and Drama</td>
</tr>
<tr>
<td>Theatre 224</td>
<td>3</td>
<td>History of Theatrical Production</td>
</tr>
<tr>
<td>Theatre 324</td>
<td>3</td>
<td>Traditions in Dramatic Literature</td>
</tr>
<tr>
<td>Theatre 424</td>
<td>3</td>
<td>Contemporary World Theatre</td>
</tr>
</tbody>
</table>

### Production (8 credit min.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre 160</td>
<td>3</td>
<td>Introduction to Stage Production</td>
</tr>
<tr>
<td>Theatre 161</td>
<td>2</td>
<td>Backstage Laboratory I</td>
</tr>
<tr>
<td>Theatre 162</td>
<td>1</td>
<td>Production Laboratory</td>
</tr>
</tbody>
</table>
| Theatre 361     | 1-2     | Backstage Laboratory II AND Backstage Laboratory III | OR
| Theatre 561     | 1-2     | Backstage Laboratory III                         |
| Theatre 462     | 3-6     | Theatre for Young Audiences: Production          |

### Design, Directing, and Drama in Education (3 credit min.)

(Select One. Any additional may be used as elective credit.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre 363</td>
<td>3</td>
<td>Principles and Practice of Stage Costume OR</td>
</tr>
<tr>
<td>Theatre 366</td>
<td>3</td>
<td>Stage Lighting I OR</td>
</tr>
<tr>
<td>Theatre 372</td>
<td>3</td>
<td>Set Design I OR</td>
</tr>
<tr>
<td>Theatre 368</td>
<td>3</td>
<td>Fundamentals of Directing OR</td>
</tr>
<tr>
<td>Theatre 362</td>
<td>3</td>
<td>Drama in Education</td>
</tr>
</tbody>
</table>

### Electives (courses offered within the Department of Theatre & Drama) 14 credits minimum

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
</table>

### Notes

- Please check frequently with the undergraduate advisor to assure appropriate degree progress
- Must retain a minimum 2.0 GPA
- To monitor degree progress, students should check their DARS Reports (Degree Audit Reporting System) at least once each semester. Reports are available through My UW at www.wisc.edu
- Major requirements are subject to change
- I/P = In Progress
## Production (7 credits)

<table>
<thead>
<tr>
<th>Done</th>
<th>I/P</th>
<th>Need</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>Theatre 160</td>
<td>Introduction to Stage Production</td>
<td>(3)</td>
</tr>
<tr>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>Theatre 161</td>
<td>Backstage Laboratory I</td>
<td>(2)</td>
</tr>
<tr>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>Theatre 162</td>
<td>Production Laboratory</td>
<td>(1)</td>
</tr>
</tbody>
</table>

Select ONE of following

| ☐    | ☐   | ☐    | Theatre 361 | Backstage Laboratory II OR | (1-2) |
| ☐    | ☐   | ☐    | Theatre 561 | Backstage Laboratory III OR | (1-2) |
| ☐    | ☐   | ☐    | Theatre 462 | Theatre for Young Audiences: Production | (3-6) |

## Theatre Research (12 credits)

<table>
<thead>
<tr>
<th>Done</th>
<th>I/P</th>
<th>Need</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>Theatre 120</td>
<td>Introduction to Theatre and Drama</td>
<td>(3-4)</td>
</tr>
<tr>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>Theatre 224</td>
<td>History of Theatrical Production</td>
<td>(3)</td>
</tr>
<tr>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>Theatre 324</td>
<td>Traditions in Dramatic Literature</td>
<td>(3)</td>
</tr>
<tr>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>Theatre 424</td>
<td>Contemporary World Theatre</td>
<td>(3)</td>
</tr>
</tbody>
</table>

## Voice, Movement, and Acting (18 credits)

<table>
<thead>
<tr>
<th>Done</th>
<th>I/P</th>
<th>Need</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tr>
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<td>Theatre 140</td>
<td>Voice Training</td>
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<td>Fundamentals of Acting</td>
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Select ONE Movement class

| ☐    | ☐   | ☐    | Theatre 342 | Fundamentals of Movement for the Stage OR | (3)     |
| ☐    | ☐   | ☐    | Theatre 351 | Fundamentals of Asian Stage Discipline OR | (3)     |
| ☐    | ☐   | ☐    | Theatre 442 | Mask Characterization | (3)     |

Select ONE Styles class

| ☐    | ☐   | ☐    | Theatre 440 | Musical Performance for the Actor OR | (3)     |
| ☐    | ☐   | ☐    | Theatre 450 | Acting Styles OR | (3)     |
| ☐    | ☐   | ☐    | Theatre 541 | Acting Shakespeare OR | (3)     |
| ☐    | ☐   | ☐    | Theatre 550 | Advanced Scene Study OR | (3)     |
| ☐    | ☐   | ☐    | Theatre 551 | Advanced Asian Stage Discipline and Production OR | (3)     |
| ☐    | ☐   | ☐    | Theatre 557 | Advanced Theatre for Cultural and Social Awareness | (3)     |

## Directing and Education (3 credits)

<table>
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<tr>
<th>Done</th>
<th>I/P</th>
<th>Need</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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## Notes

- Please check frequently with the undergraduate advisor to assure appropriate degree progress
- Must retain a minimum 2.0 GPA
- To monitor degree progress, students should check their DARS Reports (Degree Audit Reporting System) at least once each semester. Reports are available through My UW at www.wisc.edu
- Major requirements are subject to change
- I/P = In Progress
Appendix F
Facilities and Equipment
Facilities and Equipment

In order to fulfill the curricular mission of the Department of Theatre and Drama and provide support services to both the university and the community at large, adequate facilities, spaces and equipment are a necessity. These include traditional classroom spaces, theatres, acting/directing studios, design studios, shops for building, storage spaces, business (box office) and administrative spaces, offices and meeting spaces for faculty, staff and students with appropriate equipment. The Department under the College of Letters and Science currently has most of these facilities, spaces and equipment requirements in Vilas Hall. We are requesting that these facilities, spaces and equipment transfer with the Department of Theatre and Drama in its move from the College of Letters and Science to the School of Education.

**PRODUCTION FACILITY SPACES**

<table>
<thead>
<tr>
<th>Room</th>
<th>Function</th>
<th>Misc.</th>
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<tr>
<td>1153</td>
<td>Rehearsals/Classroom</td>
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<td>1141</td>
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<td>1145</td>
<td>Electric/Sound Studio</td>
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<td>1150</td>
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<td>1179</td>
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<td>2165c</td>
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<td>2165d</td>
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<td>2178</td>
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<td>2177</td>
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<td>2106</td>
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<td>1162</td>
<td>SM Annex</td>
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<tr>
<td>1174</td>
<td>Sound Recording</td>
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**Vilas Hall Offices**

The Department of Theatre and Drama, housed in Vilas Hall, includes the following office spaces and equipment. Unless purchased with personal money, all equipment, books, and furniture in these spaces are the property of the Department.

<table>
<thead>
<tr>
<th>Name</th>
<th>Room#</th>
<th>Faculty/Staff/TA</th>
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<tbody>
<tr>
<td>Copy Room</td>
<td>6001</td>
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<td>Michael Peterson</td>
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<td>Robinson Lounge</td>
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<td>Bethany Wood</td>
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<td>Patrick Sims</td>
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<td>TA office</td>
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<td>Michael Cobb</td>
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<td>Aparna Dharwadker</td>
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<td>Faculty</td>
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<tr>
<td>James Stauffer</td>
<td>6160</td>
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<tr>
<td>Ann Archbold (current Chair)</td>
<td>6162</td>
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<tr>
<td>Sue Foldy</td>
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<tr>
<td>Mel Menard</td>
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<td>Brenda Weiss</td>
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<td>Gail Brassard</td>
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<td>Manon Van De Water</td>
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<td>Norma Saldivar</td>
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<td>Mary Trotter</td>
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<td>Patricia Boyette</td>
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<td>General Manager</td>
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<td>Dave Lorvick</td>
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<tr>
<td>PA</td>
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<td>Tech Director TA</td>
<td>2106 C &amp; F</td>
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<td>Traci Gaydos</td>
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<td>Robert Wagner</td>
<td>2165A</td>
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</table>
STUDENT SPACE

Room 1151
This area consists of the Green Room or “Creative Collaboration Incubator” and the connecting hallway, which houses four vending machines.

FOURTH FLOOR CLASSROOM AND SUPPORT SPACES

Room 4007
This is a support space for Room 4010. It contains storage for staging, curtains, luminaries and miscellaneous equipment.

Room 4010
Renovated in 1989, 1996 and 1998, this room is used for acting, voice, directing, guest speakers, and some general classroom purposes.

Fixture Inventory*

- 42 - Lee Colortran Zoom Mini 25/50
- 1 - Lee Colortran 30deg
- 11 - Altman 6x9
- 1 - 6" Fresnel
- 7 - Colortran gel frames
- 7.5" gel frames
- Assorted replacement parts

Cable Inventory*

- 2 - 9' cable
- 1 - 25' cable
- 1 - Twofer
1 - Male Edison to female stage pin

**Control**

1 - ETC Impression* - 512 channel

**Dimmer Racks (located in 4007 Vilas)**

Lighting Methods, Inc. EM-24

- #1 Dimmers 1-24 (start address = 01)
- #2 Dimmers 25-40 (start address = 05)
- #3 Dimmers 42-58 (start address = 08)

*Items stored in 4007 Vilas

**Scenic inventory**

- 12 - 4' x 6' platforms*
- 14 - 3' x 6' platforms*
- Platform legs (24", 18", 12", & 6")* Feet*
- Assorted stair units* Assorted ramps* Assorted flats*
- 42 - Chairs
- Curtain tracks and curtains – hung

**Room 4032**

This room is used as a drafting studio/ seminar room/ classroom and houses most of the department's technology, scenery, and costume design classes. The room is equipped with a sink, two chalkboards, and two large tack boards. The room has a ceiling mounted projector, a protectable whiteboard, and a pull down projection screen.

**Equipment:**

- 11 - 37" x 48" drafting tables w/ chairs
18 - desk chairs

**Room 4044 (Light Lab)**
The room is equipped with a pipe grid, a large storage closet for lighting equipment and demonstration materials, two white walls with black duvetyn travelers over them, and chalkboard on one of the standard walls.

**Fixture Inventory (including fixtures hung in rep plot)**
- 13 - ETC Source 4 Jr. Zoom 25°-50° [375w]
- 4 - 6" Fresnel [500w]
- 3 - PAR56, Various Lamp Sizes [500w]
- 1 - PAR64, Various Lamp Sizes [1000w]
- 1 - Altman 360Q 6x9 [750w]
- 1 - Altman 360Q 6x12 [750w]
- 1 - Altman 360Q 6x16 [1000w]
- 2 - 6 Cell, 3'-0", 3 Circuit R40 Strip lights [300w per circuit]
- 1 - Lightwave Research Intellabeam

**Control**
- 1 - ETC Express 125 console

**Dimming**
- 1 - Rack 24 x 2.4k ETC Sensor Dimmers
- 1 - ETC MPE for rack management

**Expendables (Gel and Templates):**
A selection of Rosco and Lee gel along with "M" size templates are stored in the lighting closet in 4044.

**General Purpose Classrooms**
T&D classes are taught either in first floor rehearsal room/classrooms or in fourth floor seminar rooms, which are not under the control of any specific Vilas Hall department. Assignments are made the Instructional Space Office.
Room 2106 (CAD LAB)
Equipped, maintained, and administered by the Department of Theatre and Drama, the CAD Lab is primarily for students in design and technology classes and those working on UT productions.

It contains One Server and Twelve PC stations.

**Equipment:**
- 12 - Dell Precision T1600 Computers
- 12 – Dell Flatscreen Monitors
- 12 – Acer Flatscreen Monitors
- 1 - HP MFP 4500 Plotter
- 1 - HP MFP 4500 Scanner
- 1 - Dell PowerEdge T110 Server
- 1 – HP OfficeJet 7000 Printer
- 1 – HP LaserJet Pro CM1415 Printer
- 1 – HP Color LaserJet 2600n
- 1 – Buhl Projection Screen
- 1 – Benq HD Projector

**FIRST FLOOR REHEARSAL ROOMS**
Rehearsal rooms/acting studio classrooms are equipped with 18" rehearsal cubes.

Room 1090 (799 sq. ft.)

Room 1132 (1326 sq. ft.)

Room 1139 (764 sq. ft.)

Room 1153 (1467 sq. ft.)

**STUDIOS AND RELATED SPACES**
Room 1179 - The Costume Studio
The Costume studio is comprised of three main rooms, one for draping and sewing, one for show prep and fittings and 1179A, used for wig/make up storage and prep. The dye craft/lab is in 1181. Surrounding the main shop are various storage areas consisting of three major areas (Rooms. 1155, 1155A and 1185) plus the following converted dressing rooms:

1155   Period Storage
1155A  Shoe Storage
1175   Fitting Room show Prep Area and Overflow Stitching
1178   Costume Studio Supervisor's Office / Costume Library
1180   Fabric Storage
1181   Dye/Craft Lab (with increased ventilation, incandescent and fluorescent light)
1182   Wig/Make Up Room (soon to be moved to 1179A and used as increased fabric storage)
1184   Millinery Room
1185   Modern Storage

**Sewing Machines (20):**

- 7 - Bernina 330
- 1 - Bernina 1004
- 2 - Bernina 802
- 1 - Bernina 910
- 1 - Bernina 930 Electronic
- 1 - Bernina Industrial 217 N
- 2 - Industrial Bernina 950
- 2 - White 2307
- 1 - Consew Industrial Walking Foot 226R-2
- 1 - Consew Industrial Cobbler Post 29L
- 1 - New Home Memory Craft 5500
**Sergers (3):**
- 1 - White Superlock 503
- 1 - Bernina 1100D
- 1 - Brother M44-B581 Industrial

**Blind Hemmer (1):**
- 1 - Industrial US Blindstitch 2-11-1

**Irons/Steamers (7):**
- 1 - Sussman Pressmaster Industrial Iron
- 1 - Jiffy Portable Steamer
- 3 - Hi-Steam Industrial Irons
- 1 - Naomoto Gravity Feed Industrial Iron
- 1 - Sussman Iron

**Ironing Boards (3):**
- 2 - Industrial Ironing Boards
- 1 - Ironing Table

**Dress Forms (25):**
- 8 - Wolf Female Forms
- 7 - Wolf Male Forms
- 7 - Miscellaneous forms
- 1 – Kenmore Storetop

**Washers/Dryers (8):**
- 2 Kenmore Elite Calypso Washers
- 2 - Kenmore Elite Dryers
- 1 - Estate Washer (dye)
- 1 - Estate Dryer (dye)
1 - Kenmore 90 Series Washer
1 - Kenmore 90 Series Dryer

**Dye Vat:**

1 - 60 Gallon Groen Electric Soup Kettle

**Miscellaneous:**

3 - Double sinks
1 - Rolling ladder
1 – Vertical steamer
1 – Rolling steamer
3 - "Z" Racks
8 - Rolling racks
1 - Stove top range
1 - Refrigerator
1 - Microwave
1 - Hat steamer
1 - 12 Head Wig Dryer
1 - Water distiller
4 – Cutting tables
1 – Micron grommeter DP10007
1 – Handy Jr. button coverer

Flammables Storage Cabinet

Considerable cabinet storage (Laminate and Stainless Steel) Various costume books and references

**Computer:**

1 - Mac computer
1 – Dell computer

1 – HP printer

1 – Laser inkjet printer

**Room 1145 - Electrics Shop**

This small workroom provides space for repair and storage of lighting equipment, preparation of color and specialty lighting items for productions. It serves equipment shared by both theatres.

**Equipment:**

- 10 - 6'X6" Striplights
- 6 - 3'X6" Striplights
- 10 - 3 circuit cyc floods
- 5 - 1 circuit cyc floods
- Miscellaneous cable and lighting accessories

**Room 1164 – UT Closet**

This small storage space for lighting equipment and specialty lighting items for productions. It serves equipment shared by both theatres.

**Equipment:**

- Various lamps
- Cables
- Rigging
- Hardware
- Hazers/Foggers
- FX Equipment
- Automation Equipment

**Room 2165 - The Scenic Studio**
The scene studio is a large room (33' x 75') that is centralized between loading, storage, and performance functions of the building. Most equipment in the shop is castered for easy relocation. A compressed air system serves the scene shop and both theatre spaces.

**Equipment:**

1 - 10” SawStop tablesaw with extended table and instant stop features
1 - 8” Safety Speed Cut Panel Saw
1 - 10” Dewalt Radial Arm Saw
1 - 12” Makita Compound Slide Miter Saw
1 - 12” Makita Compound Slide Miter Saw on Rolling Stand
1 - 12” Delta Portable Planer
1 - 10” Makita Power Miter-box
1 - 20” Rockwell Upright Band Saw
1 - 36” Northland Upright Band Saw
1 - 12” Powermatic Disk-Belt Sander
1 - 6” Powermatic Model 26 Spindle Shaper
1 - 1 HP Portable Compressor
1 - 7.5 HP Curtis Compressor
1 - 1 HP Surplus (back-up) air compressor
3 - Rolling layout tables

Sufficient number of portable power tools

**Room 2165B - The Prop Studio**

This room is equipped with active and passive storage areas, a worktable, countertops, a water supply and eyewash station, compressed air supply, direct access to the tool and hardware room, and a high volume air exchange exhaust duct. Hand Props and valuable pieces of furniture are stored in Room 1150, with additional storage of furniture props in the UW Stock Pavilion. Prop and material deliveries and returns require use of the department's pickup truck that is equipped with automatic transmission and a lift gate.
Equipment:
1 - Delta Model 15 Drill Press
1 - Rockwell 6” Wood Lathe
1 - Delta 18” Scroll Saw
1 - Flammables Storage Cabinet
1 - Single Tub Sink

Room 2165C - The Paint Room
The paint room is used for storing painting supplies, mixing paint and cleanup. It has been sufficiently enlarged to meet the needs of the two or three shows which are simultaneously in construction. The mezzanine area above is used for passive hardware storage and as a plastics storage and work area.

Equipment:
1 - Wagner Airless Sprayer
Flammables Storage Cabinet
Miscellaneous storage cabinets and shelving
Compressed air sprayers, brushes, rollers, etc.
1 - Design Dimensions, Inc. 4' X 4' Vacuum Form Table (located on mezzanine)

Room 2165D - The Metal Room
The small size of this room (11' x 14’) limits its use to construction of small projects involving one or two people. Besides various portable tools and presses, the room is equipped with a high volume exhaust vent.

Saws:
1 - Kalamazoo Metal Cutting Band Saw
1 - Makita 1211 Chop Saw
1 - Power Hacksaw
1 - Milwaukee 14” Dry-Cut Machine

Welders:
1 - Lincoln 200 Amp Arc Welder
1 - Miller 200 MIG Welder with Spot Attachment
1 - Miller 200 MIG Welder with Spoolmatic Gun
1 - Oxy-acetylene Rig with cutting and brazing capacity

**Misc:**

1 - Hossfeld Bender (manual) and Accessories
1 - Rockwell Series 15 Drill Press
1 - Baldor 6" Grinder
1 - Plasma cutter

**Hallway 2100R - Mitchell Theatre Backstage**
The hallway functions as backstage storage and a quick-change area for Mitchell Theatre productions. Because it is a crossroads from a variety of building areas, it is not possible to secure this space. **Personnel Lift:**

1 - UpRight Scaffold Model 201

**Ladders (10):**

1 - 24’ Wooden A-Frame (wood)
2 - 24’ Extension Ladder (fiberglass)
1 - 12’ Step Ladder (fiberglass)
1 - 10’ Step Ladder (fiberglass)
3 - 8’ Step Ladders (2 fiberglass, 1 aluminum)
3 - 6’ Step Ladders (fiberglass)

**Storage:**

2 - Props Cabinets
1 - Foldup Prop Cage (with ceiling)
PERFORMANCE SPACES

The Gilbert V. Hemsley, Jr. Theatre
The department’s black box theatre, this 150-seat (max) flexible space is in the form of a long rectangle (67'-6" x 36'-6") with a linoleum floor and carpeted walls. The overhead area consists of a catwalk system defining nine lighting bays. The sound system is well equipped. The lighting system consists of a memory control board and 192 dimmers from ETC. Adjacent to the theatre are three dressing rooms (rooms. 2190, 2192, 2194), rest rooms, and a small foyer. The theatre is completely surrounded by hallway and has five entrances, plus a 9x9 loading door, located in the center of the west wall.

Seating Risers & Chairs:
Stage Right seating riser system capable of several seating arrangements of up to 150 seats, including railings and dollies

175 - Flex-back interlocking arm chairs (1997)

Soft Goods:

8 - Black Velour Legs (16'-8"H x 9'-0"W)
6 - Black Velour Legs (15'-3"H x 11'-0"W)
6 - Black Velour Legs (12'-6"H x 8'-8" W)
2 - Black Velour Borders (4'-0"H x 42'-0"W)
2 - Black Velour Borders (2'-0"H x 42'-0"W)

Lighting

Control:
1 – Element 40

Dimmers:
2 - ETC SR48 Dimmer Rack with D20 2.4kW modules

Fixtures:
12 - Altman IK AF Fresnel
14 - Altman PAR56 (for Houselights)
16 - ETC Source Four Jr. Zoom 25-50 (375W)
26 - ETC Source Four PAR
12 - ETC Source Four 50 Degree
52 - ETC Source Four 36 Degree
40 - ETC Source Four 26 Degree

SOUND

Mixer:
1-Midas Venice Series 14016 Mixing Console
16 balanced inputs; 4 submasters/Main LR/2 auxiliaries outputs

Playbook:
1-PC computer, Windows XP with SPX 5.6 and Sonar 4
1 - MOTU 828MKII D/A Interface (16-bit/44kHz; 1 firewire input, 8 balanced TRS outputs);
 included is the 8 channel ¼” TRS to ⅜” TRS snake
2-CD Player

Amplifiers:
1-FA900 for Lobby and Dressing Room Monitors

Processing:

Speakers:
2-Mackie SRM450 Powered Speaker

The Ronald E. Mitchell Theatre
This is a 321-seat modified thrust theatre and serves as the department's main stage. The stage itself is a corner stage, with minimal wing space (mostly on stage right). There is limited space above for rigging, and above the forestage is an 'egg crate' system used as a lighting position. The downstage center area is trapped at center, sometimes used as a pit space for music ensembles. The "proscenium line" is protected by a "deluge" curtain. Two voms, at the downstage corners of the forestage, provide actor entrances from downstage.
Lighting and sound control booths, along with stage management console are elevated at the rear center of the house, behind glass panels. The auditorium is equipped with an infra-red hearing-assist system. Work-lights were replaced in 2006 with fluorescent fixtures. The Instructional Lab Modernization (ILM) grant for the sound system in the Mitchell was completed in 2005, offering students access to the latest in theatrical sound system equipment. The Ion lighting console of the Mitchell Theatre is a state-of-the-art tracking console acquired in 2009 through a generous corporate grant from ETC.

Access to seating is from an L-shaped lobby space that opens on to a newly opened plaza. General patron restroom facilities are located in the lower lobby level and are shared with Hemsley Theatre audiences.

**Soft Goods:**

- 4 - Black Velour Legs (20'-0"h x 81-6"W)
10 - Black Velour Legs (20'-0"H x 11'-0"W)
1 - Black border, 10' h x 40' long
2 - Black borders, 6' high x 30' long
2 - Black borders, 6' high x 25' long
1 - Black Sharkstooth Scrim (23'-6"H x 72'-0"W)
1 - Leno White Scrim (23'-6"H x 72'-0"W)
1 - Seamless Muslin Cyc (23'-6"H x 72'-0"W)

**Winches:**

5, fixed @ 1,000#
4, portable @ 350#
3, direct lift portable @ 250#

**LIGHTING:**

**CONTROL**

1 - Ion w/ LCD touch-screen and 20x2 sub wing
1 - RFU for Ion

**DIMMERS**

2 - ETC SR48 Rack dimmers with D20 2.4kW modules
1 - ETC SR24 Rack dimmers with D50 2.4kW modules (house lights)

**FIXTURES**

27 - Altman IK AF Fresnel
15 - ETC Source Four Jr. Zoom 25-50 (375W)
32 - ETC Source Four PAR
48 - ETC Source Four 36 Degree
69 - ETC Source Four 26 Degree
29 - ETC Source Four 19 Degree
MISC. (Stored in Room 4172):

1 – Impression board
4 – Exit Signs
1 – Disco Ball
8 – Footlights
8 – Mirror Panels

Additional miscellaneous equipment

SOUND

Mixer:

1 - DDA Mixing Console
16 - inputs; 4-submasters/Main LR/6-auxiliaries

Playbook:

1 - PC computer, Windows XP with SFX S.6
1 - M-Audio Firewire 410 D/A Interlace (24-bit/44.1kHz; 1 firewire input, 8 balanced TS outputs);

Included is the 8 channel snake
1 - Tascam CD450 CD Player
1 - Tascam MD-350 Mini-disc Recorder/Player/Editor

Amplifiers:

4 - Crown K2 Power Amplifier
1 - W' and 1-XLR input per channel; binding posts outputs •

Processing:

1 - dbx DriveRack PA 2x6 Digital Signal Processor

Speakers:

8-EV Sx300 Full Range Speaker (permanently rigged for distributed sound system; can not be separated or removed)
DRESSING ROOMS

Mitchell Theatre
Three chorus-size dressing room suites are located directly beneath auditorium seating, accessible from both backstage and through the two house voms. Each suite contains 5 makeup stations, full length mirror, stool, sink, toilet stall, shower stall, and wall-hung clothes racks with overhead shelving. Hallway 2100U serves as a ready area for actors making their entrances. The rooms are not handicap accessible.

Hemsley Theatre
Three dressing rooms are located at the south end of the theatre, along a hallway. Rest rooms are located adjacent to these rooms, but may not be used during performance because of plumbing noise. Two rooms on the first floor (Rooms 1141 and 1176) are used as auxiliary dressing rooms for shows with larger casts.

LOBBY SPACES AND RESTROOMS

Mitchell Theatre Lobby
The lobby is a somewhat narrow space of considerable length, running along the entire east and south walls of the theatre in a roughly 'L' shape. An LCD video panel is installed at the center corner of the lobby to give late comers the opportunity to view stage action. The eastern exterior of the building is faced with a series of display light boxes used to advertise shows and other cultural events. A UT sign is installed on the corner of the building for high visibility from University Ave. Another, ground-based sign is installed to cover traffic on Johnson street.

Hemsley Theatre Lobby
This lobby (Hallway 2100Z) is located on the second floor and is a small area located at the bottom or a stairwell leading from street level. The space is actually nothing more than a wide hallway, as its room number indicates. Walls are customarily adorned with posters announcing shows and casts, including a small display case for added dramaturgical information. The lobby is wheelchair accessible by virtue of a lift that was installed within a "green-house" outside the lobby space. The lobby also contains one unisex bathroom for special needs, with general audience facilities located one floor below.

Rest Rooms & Lobby Space
The lower lobby (Hallway 2100T) provides access to the Mitchell dressing rooms and contains the public rest rooms for both theatre spaces. The women’s room (Rm. 2170) contains 4 stalls and 2 sinks; the men's room (Rm. 2172) contains two each of the following: stalls, urinals and
sinks. No accessible facilities are available in the lower lobby/dressing room area, since this level is not wheelchair accessible.

**ADDITIONAL INFORMATION ON CONTROLLED SPACES**

**Faculty and Academic Staff Offices - 1st, 2nd & 3rd Floors**
The Lighting, Scene and Costume Shop Supervisors have very small offices with no outside windows.
The Theatre Technology faculty member’s office is located on the second floor (actually 7-feet below ground) room that is divided into two small rooms by a building foundation wall. The General Manager's office is on the third floor, accessible from the second floor (Hemsley lobby) by interior stairs. The Theatre Box Office is additionally located on the level. The Production Stage Manager's office is located just around the corner from the scene shop and is sufficient for production related activity.

**Department Office-- Rooms 6003, 6160, 6162, 6173, 6173A, 6181**
The Main Office at 6173 houses the desk of the graduate secretary and a wall of mailboxes for all department faculty, staff, and graduate students. Inner offices provide space for the department administrator and department chair, respectively. Adjacent to these is the conference room with a number of tables and several chairs. This space is used for meetings and thesis defenses. Across the hallway from 6173 is a small office to accommodate administrative clerical staff. There is no adequate facility for hosting guest artists or professors. Room 6003 has been carved into three spaces, the Barry Robinson Memorial lounge, a copy room, and an IT closet.

**Sixth Floor TA Offices - Rooms 6007 and 6009**
These rooms are crowded, each housing 6-7 TAs and are windowless.

**First Floor TA Offices- Rooms 1089, 1091, 1093, 1133, 1135, 1137, 1171**
Small, windowless and on major traffic corridors, these rooms house production area TAs in the design & acting programs.

**INVENTORY: Stage Combat Weapons**

- **Production Manager's Office: (from Starfire, Inc., New York)**
  - 8 - 2 - Handed Broadswords
  - 2 – 28” Light Swords
  - 2 - Daggers
In locked closet, Main Rehearsal Hall, Rm 1153:

14 - Rapiers
2 - Broadswords

6 - Medium Swords
12 - Longswords w/handguard
2 - Short Swords
6 - Dirks

11 - Daggers (assorted)
14 - Boken (Japanese wooden arms)
Appendix G
NAST Accreditation Criteria Describing Curriculum
National Association of Schools of Theatre

The National Association of Schools of Theatre was founded in 1965 to improve educational practices and maintain high professional standards in theatre education. Included in the membership are independent schools, universities, and colleges that teach theatre. The National Association of Schools of Theatre has been designated by the United States Department of Education as the agency responsible for the accreditation throughout the United States of freestanding institutions and units offering theatre and theatre-related programs (both degree- and non-degree-granting), including those offered via distance education. The Association is a member of the Association of Specialized and Professional Accreditors. NAST cooperates with the six regional associations in the process of accreditation and, in the field of teacher education, with the National Council for Accreditation of Teacher Education. NAST consults with the American Alliance for Theatre and Education, the Association for Theatre in Higher Education, and similar organizations in the development of NAST standards and guidelines for accreditation.

Excerpts from the NAST Handbook 2014-2015 - pgs. 94-96

VII. THE LIBERAL ARTS DEGREE WITH A MAJOR IN THEATRE

A. Titles. The titles Bachelor of Arts in Theatre and Bachelor of Science in Theatre are used to designate the study of theatre in a liberal arts framework.

B. Purposes
1. Liberal arts degree programs with a major in theatre are normally offered within one of the following general contexts:
   1. The degree focus is breadth of general studies in the arts and humanities, the natural and physical sciences, and the social sciences. Theatre study is also general; there is little or no specialization.
      Degree titles: Bachelor of Arts in Theatre, Bachelor of Science in Theatre.
   2. The degree focus is breadth of general studies combined with theatre studies and an area of emphasis in theatre such as performance, design, theatre history, and so forth.
      Degree titles: Bachelor of Arts in Theatre, Bachelor of Science in Theatre (*institutional catalogs and other materials note the area of emphasis*).
   3. Degrees with liberal arts purposes that prepare students for state licensure or certification as specialist theatre teachers. These programs are reviewed using standards in Section X.
      Degree titles: Bachelor of Arts in Theatre Education, Bachelor of Science in Theatre Education.

C. Curricular Structure
1. Standard. Curricular structure, content, and time requirements shall enable students to develop a range of knowledge, skills, and competencies expected of those holding a liberal arts degree in theatre.
2. Guidelines
   a. Curricula to accomplish this purpose normally adhere to the following structural guidelines:
      Requirements in general studies comprise 50-70% of the total program; theatre, 20-25%;
performance and theatre electives, 10-20%. Theatre studies, performance, and theatre electives normally total between 30% and 45% of the total curriculum.

b. When undergraduate liberal arts programs in theatre include a significant elective component, the institution should ensure that the overall pattern of elective choices exhibited by graduating students maintains the curricular emphasis on general studies consistent with NAST standards, and with philosophies and policies that define the liberal arts degree in the institution.

D. Essential Content and Competencies

1. General Education

   1. Competencies. Specific competency expectations are determined by the institution. Normally, students graduating with liberal arts degrees have:

      1. (1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.

      2. (2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences, and the historical and quantitative techniques needed for investigating the workings and developments of modern society.

      3. (3) An ability to address culture and history from a variety of perspectives.

      4. (4) Understanding of, and experience in thinking about, moral and ethical problems.

      5. (5) The ability to respect, understand, and evaluate work in a variety of disciplines.

      6. (6) The capacity to explain and defend views effectively and rationally.

      7. (7) Understanding of and experience in one or more art forms other than theatre.

   2. Operational Guidelines. These competencies are usually developed through studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science; technology; and mathematics. Precollegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.

2. Theatre Studies

   1. Competencies. Students holding undergraduate liberal arts degrees must have:

      1. (1) The ability to think conceptually and critically about text, performance, and production.

      2. (2) An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.

      3. (3) An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.

      4. (4) The ability to develop and defend informed judgments about theatre.

   2. Operational Guidelines. Objectives of this type are ordinarily emphasized in courses such as acting, speech, play analysis, design technology, history and
literature of the theatre, and through regular practical and intimate contact with living theatre.

3. Performance and Theatre Electives
   1. Competencies. Students holding undergraduate liberal arts degrees must have:
      1. (1) Ability in areas of performance and production or playwriting appropriate to individual needs and interests, consistent with the goals and objectives of the specific liberal arts degree program being followed.
      2. (2) An understanding of procedures and approaches for realizing a variety of theatrical styles.
      3. (3) Intermediate to advanced competence in one or more theatre specializations in creation, performance, scholarship, or teaching.
   2. Operational Guidelines
      1. (1) The work in this area includes acting, design/technology, other aspects of participation in theatre productions, and studies in scholarly or pedagogical aspects of theatre.
      2. (2) In addition to electives in general education, further studies in theatre, including performance, should be possible through a selection of additional courses.
      3. (3) Institutions have various policies concerning the granting of credit for performance and production in liberal arts curricula, including the relegation of performance to extracurricular activity. Such policies are taken into account when curricular proportions are considered.

Excerpts from the NAST Handbook 2014-2015 - pgs. 113-115

XII. A. GRADUATE PROGRAMS IN THEATRE
Fundamental Purposes and Principles
   1. Purposes. Each institution is responsible for developing and defining the specific purposes of its overall graduate program in theatre and of each graduate degree program it offers.
   2. Relationships: Purposes, Content, Requirements
      1. For each graduate degree program, there must be logical and functioning relationships among purposes, structure, and content. For each program, this includes decisions about:
         1. (1) Specialization(s)
         2. (2) The relationships among the specialization(s) and other theatre or theatre related disciplines, other fields of study, and theatre or other professions
         3. (3) Requirements in such areas as performance, design, theatre technology, and playwriting; research; scholarship; preparation for teaching in terms of (a) the specialization, (b) support for the specialization, and (c) breadth of competence
2. For each graduate program, the curricular structure and the requirements for admission, continuation and graduation must be consistent with program purposes and content.

3. Major Field(s) and Supportive Studies. Each graduate student is expected to gain in-depth knowledge and competence in one or more fields of specialization. Graduate programs include requirements and opportunities for studies that support the chosen specialization(s).

4. Creative Work, Inquiry, Research, and Scholarship
   1. Professional work in theatre specializations is produced through creative endeavor, inquiry, and investigation. Each type of work and each individual work exhibits the integration of specific intent, content, methodology, and product. Individual or group decisions about these four elements shape the ways that creativity, inquiry, and investigation are used to produce work in various artistic, scholarly, pedagogical, or other specializations that results in contributions to the body of knowledge and practice in theatre. Competency to practice includes the ability to conduct the types of creative work, inquiry, and investigation normally associated with one or more fields of specialization.
   2. These types include but are not limited to:
      1. (1) Work in performance, production, or playwriting that results in contributions to the body of knowledge and practice in theatre.
      2. (2) Development and application or incorporation of various types of inquiry and investigation, including formal research or scholarship in fields that the theatre artist wishes to use in the creation, performance, or production of a work of theatre.
      3. (3) Research and scholarship as defined and practiced by professional humanists, scientists, and social scientists. In theatre, this includes but is not limited to such areas as theatre history, theory, and criticism; the relationship of theatre to inquiry in the humanities, the sciences, and the social sciences; the influences of theatre in and on larger social, cultural, educational, economic, and technological contexts; and the nature and application of theatre thinking and pedagogy.
      4. (4) Development, compilation, and application or incorporation of inquiry results, including those produced by formal research and scholarship, in decisions about pedagogy and teaching, applications of drama therapy, and policy-making in various contexts.

5. Types of Degree Programs. Different specializations and different degree programs reflect specific goals with respect to relationships among fields of practice and approaches to creative work, inquiry and investigation, and to research and scholarship as presented above, whether broadly or narrowly defined. The basic degree frameworks are described below.
   1. Practice-Oriented Degrees. These degrees focus on the preparation of actors, directors, designers, playwrights, technicians, managers, pedagogues, or other theatre professionals.
Degree titles reflect level of study and content, and normally include Master of Arts, Master of Science, Master of Fine Arts, and Doctor of Education.

2. Research-Oriented Degrees. These degrees focus on the preparation of scholars and researchers. Degree titles reflect level of study and content and normally include Master of Arts, Master of Science, and Doctor of Philosophy.

3. Degrees Combining Research and Practice Orientations. These degrees focus on the simultaneous development of the ability to produce advanced research findings, often using the practices and protocols of the humanities, sciences, or social sciences, and the ability to utilize, combine, or integrate these findings with practice of the artistic, technical, pedagogical, or other theatre-related professions, including dramaturgy. Degree titles reflect level of study and content and are consistent with the character and requirements of the degree rubric chosen.

6. Breadth of Competence
   1. Cultural, Intellectual, and Technical Components. Breadth of competence is characterized by the ability to work with a broad range of artistic and intellectual knowledge, skills, and perspectives. As examples, breadth of competence includes capacities to be engaged artistically, intellectually, and operationally beyond the major specialization or field, address cultural issues, and apply appropriate techniques and technologies to work in and about theatre. Depending on the program, these capacities may include, but are not limited to, the ability to correlate and synthesize information from multiple fields and conceptual sources, the capacity to collaborate, and the acquisition of sufficient fluency to work across disciplines.

   2. Opportunities and Relationships. Graduate programs in theatre should provide opportunities for individual students to enlarge their breadth of competence. This includes opportunities for deepening understanding of the relationships among theatre specializations such as performance, direction, historical and theoretical analysis, design/technology, and playwriting, and for connecting theatre and other disciplines. The development of breadth of competence includes studies beyond those normally a part of undergraduate programs.

7. Preparation for the Professions
   1. Career Development. Many of those who earn graduate degrees in theatre will be engaged in a variety of theatre and theatre-related professions. Students should be encouraged to acquire the career development and entrepreneurial techniques necessary to advance themselves according to their area of specialization and their own career objectives.

   2. Teaching. Many of those who earn graduate degrees in theatre will be engaged in theatre teaching during the course of their professional careers. Some graduate programs do not have goals and objectives for teacher preparation. Consistent with Sections XII.A.1. and 2. above, such decisions are the prerogative of the institution. However, to the extent it fits with their purposes for specific graduate programs, institutions are strongly encouraged to give attention to the preparation of graduate
students as teachers. In such cases, experiences might include teaching theatre to both non-theatre majors and theatre majors. Graduate students, particularly at the M.F.A. and doctoral level, should have opportunities for direct teaching experiences appropriate to their major and minor areas under the supervision of master teachers.

Excerpts from the NAST Handbook 2014-2015 - pgs. 118-131

XIV. SPECIFIC INITIAL GRADUATE DEGREE PROGRAMS

1. Practice-Oriented Degrees
   1. The Master of Arts degree in performance, playwriting, or production requires at least 30 semester hours or 45 quarter hours of concentrated, advanced post-baccalaureate study.
   2. At least one-third of the work must be in the area of specialization, supported by related advanced theoretical and technical courses and studies in other areas as appropriate.
   3. Additional studies in theatre and/or performance studies must total at least one-third of the curriculum.
   4. A final performance, production, demonstration project, and/or research paper, is required.
   5. Published materials about practice-oriented theatre degree programs must indicate:
      1. Fields, specializations, issues, or problems to be addressed and the content, techniques and perspectives students are expected to use to address them.
      2. Expectations for the development of depth and breadth in required subjects or areas of study.
      3. Levels of knowledge and skill expected upon graduation, including the levels of artistic, intellectual, and disciplinary engagement with subject matter and projects.
   6. In addition to applicable requirements for all graduate programs, students in all practice-oriented theatre initial master’s degrees must:
      1. Develop advanced competencies to work independently and make effective artistic and intellectual judgments, and professional decisions in the area of specialization.
      2. Demonstrate professional competence in the area of specialization before peers and faculty.

2. Research-Oriented Degrees
   1. The Master of Arts or Master of Science degree in any field of theatre such as history, dramatic literature, dramaturgy, criticism, methodology, or theory (assuming the completion of an undergraduate degree in theatre or another appropriate discipline and the makeup of any deficiencies determined by the master’s granting institution) should require at least 30 semester hours or 45
quarter hours of advanced study in the discipline. At least two-thirds of the coursework shall be in theatre and theatre-related courses.

2. Work for the degree should develop a broad general knowledge of the theatre, as well as specialization in the area of emphasis.

3. Students must develop a substantial awareness of the history and literature of theatre and/or performance, be aware of various methods and philosophies of scholarship, be capable of undertaking independent research, work with intellectual connections between theatre and other disciplines, and develop an ability to communicate orally and in writing complex concepts regarding theatre and/or performance.

4. Knowledge and skills in the use of research tools applicable to the program, such as foreign languages and statistics.

5. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

XV. SPECIFIC TERMINAL DEGREES

A. All Master of Fine Arts Degrees

1. Purpose. The Master of Fine Arts degree title is appropriate only for graduate-level programs that emphasize full-time, professionally-oriented study of some aspect of theatre practice that prepares the student as an advanced professional practitioner or a professional teacher of theatre practice.

2. Credit Requirements. An M.F.A. program normally requires three years of full-time graduate study and involves a minimum of 60 semester credit hours or 90 quarter hours. As part of this course of study, internships (off-campus) under professional conditions are strongly recommended.

3. General Requirements. Graduates of M.F.A. programs must exhibit exceptional skill in theatre practice and a well-developed personal aesthetic. The competencies outlined below are combined and synthesized to achieve this result. The standards do not require a specific course for each competency.

   1. Advanced professional competence in some aspect of theatre practice as exemplified by a considerable depth of knowledge and achievement demonstrated by a significant body of work.

   2. A breadth of understanding in theatre and any appropriate related disciplines, the ability to think independently, and to integrate and synthesize information associated with high levels of practice in an area of specialization.

   3. Awareness of current issues and developments that are influencing the principal field(s) of study, and professional ability and clear potential to contribute to the practice and advancement of the field(s).

   4. Writing and speaking skills to communicate clearly and effectively to the theatre communities and the public.

   5. Advanced capabilities with technologies normally utilized in the creation of work in the field(s) or area(s) of specialization.
6. An understanding of professional ethics and practice associated with the major field.

7. A basic knowledge of information resources associated with work and analysis in the major field(s) of study.

4. Program Components and Curricular Structure. Specific programs and procedures applicable to awarding the M.F.A. degree are determined by the institution. Standards and guidelines providing a framework for these specific decisions are outlined in Section XII.C.

To meet the requirements in Section XV.A.3. above and the standards for specific programs in Section XV.B. below, the essential components of the M.F.A. are:

1. Studies in a major field associated with the creation and/or presentation of theatre. Requirements to fulfill competency development in the major shall occupy at least 65% of the curriculum.

2. Advanced, analytically- or academically-oriented theatre studies in areas related to and supportive of work in the major field such as, but not limited to, history, dramatic literature, theory, criticism, critical studies, dramatic literature, and performance studies.

Requirements in one or more of these areas normally occupy at least 10% of the curriculum. When preparation for teaching is a significant goal of a particular program or student, the requirements in these areas should be 20%.

c. Opportunities for performance, production, and management experiences in a variety of formal and informal settings as appropriate for the student throughout his or her course of study. For those students enrolled in programs or otherwise receiving a commitment from the institution to help them prepare for a career in teaching, instructional opportunities must be provided. Normally, experiences such as exposure to professional theatre productions, interaction with guest artists, and the programming of professional residencies (of individual artists or theatre companies) are critically important in the education of the M.F.A. student.

5. Published Objectives. As a matter of public record and as the basis for evaluation, the purposes of each specific M.F.A. program must be defined and published.

6. Advisement. Constant and current advisement and career guidance should be provided to aid and support students’ entry into the profession.

7. Student Evaluation and Retention. Evaluation of the student’s development and progress toward advanced professional competence, and retention in the program must be provided no less than once each semester or once every two quarters.
Research-Oriented Degrees — Doctoral Degrees

1. Purpose. Doctoral degrees are earned only in graduate programs that emphasize research in some aspect of theatre. Although the emphasis is scholarly, it is appropriate for the degree candidates to be concerned with the relationships among (a) research and scholarship, (b) theatrical production, and (c) teaching.

2. Time, Previous Degree Relationships, Commonalities
   1. Doctoral programs require the equivalent of at least three years of full-time graduate work beyond the baccalaureate.
   2. The Master of Arts or Master of Science degree may comprise part of this study, but is not prerequisite to it; some institutions provide entry into doctoral programs directly from the baccalaureate. While credit-granting policies vary widely, normally 60-90 semester hours beyond the baccalaureate, including any master’s degree, are required. Programs leading to the doctorate utilize similar procedures, the specifics of which are determined by each institution. These are outlined in Section XIII.C.

3. Qualifying Prerequisites. Candidates for the Doctor of Philosophy in Theatre, the Doctor of Philosophy in Performance Studies where theatre is the major area, or the Doctor of Education in Theatre Education shall demonstrate the following as a prerequisite to beginning the dissertation:
   1. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline.
   2. A knowledge of information and bibliographical resources appropriate to critical, theoretical, historical, and empirical research in theatre.
   3. A knowledge of representative plays and playwrights from a variety of epochs, cultures, and/or movements.
   4. A historical and cultural understanding of theatre production (including acting, directing, theatre architecture, theatre management and organization, and the visual elements of theatre production).
   5. An understanding of the function the theatre performs in today’s culture and of the functions it has performed in other periods and cultures.
   6. A knowledge of the major theories that inform today’s theatre.
   7. A knowledge of the major theories and cultural contexts that have informed theatre and performance throughout history.
   8. Considerable depth of knowledge in some aspects of theatre or performance studies, such as a historical period, theatre criticism, or theatre and performance theory.
   9. Advanced writing and speaking skills to engage effectively in dialog with members of the scholarly community and the wider community.
   10. A reading knowledge of one or more foreign languages, or the substitution of other special research techniques.

4. Final Project. The final project requirements for the doctorate must include a dissertation demonstrating scholarly competence.

5. Types of Degrees
1. Theatre. The program shall prepare scholars to conduct original research in theatre at the highest levels in such areas as theory, history, criticism, and aesthetics. Coursework and research projects may involve theatre from all cultures of the world and its relationship to other fields, to the other arts, and to their interrelationships.

2. Performance. The program shall prepare scholars to conduct original research in theatre and performance at the highest level. Coursework and research projects involve multidisciplinary performance study of theatre and performance from various cultures and media, and the use of performance to explore and express social and identity issues.

3. Theatre Education. The program shall prepare researchers and scholars to develop vital research studies and utilize findings in the day-to-day instructional processes at the K–12 level. Coursework and research projects may also involve research into the cultural foundations of theatre and address the need for applied research into the mechanisms of influencing values in theatre.
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:

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Respectfully submitted,

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
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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
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 Saaldivar
    Steve Stern
    Susan Zaeske
Appendix J
Interdisciplinary Theatre Studies Proposal
MEMORANDUM

May 2, 2014

TO: John Karl Scholz, Dean, College of Letters & Science
FROM: Ann Archbold, Professor and Chair, Theatre and Theatre and Drama Research Area Faculty:
Mary Trotter, Associate Professor, Theatre and Drama and Department Research Area Head;
Aparna Dharwadker, Professor, Theatre and Drama and English; Michael Peterson, Associate
Professor; Theatre and Drama; Manon van de Water, Professor of Theatre and Drama and Slavic;
and Michael Vanden Heuvel, Professor, Theatre and Drama.
RE: Request for:
(1) Permission to rename MA in Theatre and Drama, PhD in Theatre and Drama
(2) Assignment of responsibility for these programs to a newly convened Interdisciplinary Theatre
Studies Program Committee

In accordance with FP&P and L&S policy on the “Creation, Restructuring, or Discontinuation of
Departments and Programs,” the faculty of the Department of Theatre and Drama formally request
approval to rename the MA and PhD major in Theatre and Drama and to assign responsibility for these
programs to an Interdisciplinary Theatre Studies Program Committee. This request does not reflect a
change in program requirements or goals, but rather an opportunity for us to expand the range of learning
opportunities for students in these programs. Below we provide a brief background, explain the request,
describe the Interdisciplinary Theatre Studies Program Committee’s mission, vision, and governance
procedures, and outline the curriculum that it will oversee.

HISTORY/BACKGROUND/RATIONALE

UW-Madison’s PhD in Theatre and Drama is the only such program in Wisconsin, and is one of
approximately 40 such programs in the United States. It has long held an outstanding reputation for
training leading scholars and arts professionals in the field. It is one of only three programs in the United
States that offers an opportunity for students to explore the cutting-edge field of Theatre for Youth. The
MA program provides advanced training in theatre research for students interested in professional theatre
careers such as dramaturgy, theatre criticism, or arts management. In addition, many graduates of our MA
program matriculate into PhD theatre programs at UW-Madison or other universities. The PhD program
prepares students for academic and professional research careers, and has a strong track record of placing
its graduates in top-tiered schools. It is consistently listed among the leading theatre PhD programs in the
country. Currently, the MA and PhD degrees are housed in the Department of Theatre and Drama, which
also offers an undergraduate BA degree as well as an MFA. The MFA in Theatre and Drama offers
Technology. The MFA, MA, and PhD programs are accredited by the National Association for Schools of
Theatre.

Since the Spring Semester of 2012, the theatre research area faculty in the Department of Theatre and
Drama have discussed with one another, with current affiliate faculty, and with UW administrators the
need to create a new administrative structure for the current MA and PhD program in Theatre and Drama.
The goal would be to create more opportunities for graduate students to engage in interdisciplinary
research, from writing about drama, theatre and performance across genres and disciplines to
incorporating theatre and performance practice into their scholarly research. We also want to give our
students added opportunities to work more closely with affiliate faculty across campus. These
conversations were inspired both by our desire to continue the tradition of scholarly interdisciplinarity and
innovation in the MA and PhD programs, and concern that the Department had many competing goals,
including the need to meet the curricular obligations of not only its MA and PhD programs, but also MFAs in five different subfields.

On May 22, 2013, the Theatre Research Area faculty of the Department of Theatre and Drama met with Associate Dean Susan Zaeske and Assistant Dean Elaine M. Klein to discuss Theatre Research Area faculty members’ desire to remain in the College of Letters and Science, though the majority of their colleagues had sought permission to move the Department of Theatre and Drama from its current home in Letters and Science to the School of Education in a Department meeting on May 17, 2013. The research faculty’s concern centered on preserving the mission and focus of the MA and PhD programs, which they regard as better aligned with the mission, purpose, and program profile of L&S. To achieve this goal, they proposed formally recognizing their role as the faculty governing these programs (by constituting themselves as the Program Committee), and seeking permission to retain these programs in the College of Letters and Science.

In the summer and fall months of 2013, Theatre and Drama Theatre Research Area faculty continued discussions about the MA and PhD program with Theatre and Drama department chair Ann Archbold, Dean Zaeske and others. On December 3, 2013, Graduate School Associate Dean Lea Jacobs called a meeting to discuss the future of the Theatre and Drama graduate program. That meeting was attended by:

- Lea Jacobs, Associate Dean, Graduate School (meeting chair)
- Jocelyn Milner, Associate Provost and Director, Academic Planning and Institutional Research
- Elaine Klein, Assistant Dean, College of Letters and Science
- Sue Zaeske, Associate Dean, College of Letters and Science
- David Rosenthal, Associate Dean, General Administration, School of Education
- Jeff Hamm, Associate Dean, Academic Services, School of Education
- Wendy Crone, Associate Dean, Graduate School
- Kelly Haslam, Assistant Dean, Graduate School
- Ann Archbold, Chair, Department of Theatre and Drama
- Mary Trotter, Theatre Research Area Head, Department of Theatre and Drama.

During that meeting consensus formed that, given the Department of Theatre and Drama’s decision to apply to move to the School of Education and, more importantly, the significant differences in mission and vision between the MA and PhD programs and the MFA program and its specialty areas in Theatre and Drama, it would be best to pursue program changes to better reflect these distinctions and to organize the faculty to support these distinct programs. These changes were regarded as not only beneficial, but necessary, for the continuation of the programs in a manner that sustains current undergraduate collaborations but allows the respective MFA and MA/PhD programs to advance their programs more effectively.

Professor and Department Chair Archbold reported the events of this meeting to the Theatre and Drama Department on December 13, 2013. Department consensus was reached at this meeting that the current graduate program should pursue these changes to the Department’s current graduate program and the degrees it provides (MFA, MA and PhD). Also during this meeting, faculty and staff from the Department’s Acting/Directing and Tech and Design programs (who teach or supervise MFA students) were appointed to committees to oversee development of proposals for 1) a revised Theatre and Drama Program should the School of Education transfer continue; and 2) a revised MFA program that did not include intrinsic curricular connections with the MA/PhD. The writing of a proposal for an independent MA/PhD program was undertaken by the MA/PhD faculty who did not plan to move with the Department of Theatre and Drama into the School of Education.
This proposal for the reorganization of the MA/PhD in Theatre and Drama into a separate graduate program reflects the last two years’ discussion among Theatre and Drama faculty, affiliate faculty, and UW-Madison administration. It reflects both the goals of the faculty teaching exclusively in and responsible for the intellectual and scholarly coherence of the MA and PhD degrees in Theatre and Drama, and the consensus decision of all the Theatre and Drama department faculty that administering the three distinct MA, MFA and PhD degrees under the same descriptive title and departmental umbrella is untenable. It also reflects and maintains the best practices of our well established and internationally regarded theatre studies MA and PhD programs. Because this document proposes revisions to a current, highly successful program, and discussion of this reorganization has been ongoing for some time, we hope that these changes may be approved on an accelerated timeline, though we understand that for practical purposes, formal implementation would need to wait until Fall of 2015, when currently enrolled students would move into the new, Interdisciplinary Theatre Studies Program, and new applicants would apply for the Interdisciplinary Theatre Studies Program. Student requirements will not change with this move to rename, so this change will not impede in any way currently enrolled students’ progress.

A. REQUEST FOR PERMISSION TO RENAME TWO DEGREES

We wish to change the name of our programs from Theatre and Drama to Interdisciplinary Theatre Studies to reflect the breadth of subjects and approaches among our curricular offerings. This renaming does not indicate a change in our current MA and PhD programs’ curricula, practices or goals, but rather a more accurate description of our current practices. Our program, like the field of theatre studies, has expanded its field of inquiry to consider a much wider range of theatrical traditions and experiences in addition to what has often been understood as the object of study for a theatre and drama program, including devised theatre, ritual as performance, dance, performance art, and political theatre. Likewise, our methodologies reflect our shared belief that interdisciplinary and intercultural scholarly engagements with performance practices as modes of research are elemental to advanced scholarly inquiry in theatre studies. We are already deeply invested in an internationalized curriculum, which will be further enhanced by establishing more opportunities for our students to work with our affiliated faculty engaged in interdisciplinary drama, theatre, and performance scholarship.

As examples of what “Interdisciplinary Theatre Studies” will designate in contradistinction to “Theatre and Drama,” our program considers forms of performance that are not text-based and thus minimize the literary connotations of “drama” and the primacy of the dramatic author as the sole source of meaning and affect. These range from historically significant forms of performance such as ritual and dance theatre (in which characters and story may be present but for which language is not a primary mode of communication) to many forms of contemporary performance. Specific examples include devised forms of theatre, in which artist-scholar-practitioners collaborate – often across disciplines and art forms – to generate unique text and performance combinations that elude the usual practice of relying on a pre-existing text as the bearer of the work’s meanings. Another theatrical mode that resonates strongly with graduate students in the 21st century is “postdramatic” performance, which eschews the simple relations between text and audience (with the text, again, assumed to be the stable bearer of meaning that awaits theatrical representation), and instead evolves a performance-based aesthetic in which the text/drama is reconditioned by the material situation of the performance (its location, the nature of its space and the connotations it may convey, the relationship between performer and spectator, and the like), and the active interaction of spectators. Sometimes such work becomes “ambulatory” theatre based in performances that take place within urban spaces or particular environments; often it takes the form of relational art in which the theatrical presentation catalyzes new forms of social (and, increasingly, mediated) interactions. In these ways, the term "Theatre Studies" resonates with the loosely defined frame of "Performance Studies" which has emerged as an important field of knowledge; our view is that the broad study of performance and the specific attention to theatre as a form are mutually informing contexts that allow our students to study the world through theatre and theatrical concepts.
These and other forms of performance emphasize that theatre is not by its nature dependent upon literary drama as a condition of its being. Moreover, when literary drama is taught now in a Theatre Studies program, the focus is not exclusively on the literary qualities of the work (language, plot, theme, character, and the like) but additionally on the cultural effects produced by the work both in its original historical context, and in revivals at different historical moments when ideological formations have changed and meanings resonate differently with audiences.

This rigorous, interdisciplinary approach to a wide range of theatrical, paratheatrical, and performance events in our program inevitably affects everything from curriculum to the selection of plays to produce. In a Theatre and Drama Department, undergraduate and graduate students are preparing for professional careers in conventionally defined theatres and companies, and are offered particular disciplinary training for those professions. Theatre Studies programs, on the other hand support wider range of intercultural and interdisciplinary drama, theatre and performance work both as objects of study and forms of practice. In our MA and PhD programs performances can be produced as experiments in new theatrical forms that do not have the imprimatur of a text or author in advance to sanction the performance; or that look at historically significant theatrical works in new and meaningful ways. In other words, the students in our MA and PhD programs practice and study theatre as a means to explore its potential levels of signification, to advance theoretical knowledge regarding new forms of social interaction and aesthetic form, and to use theatre practice as a mode of research into historical and contemporary cultural issues, rather than understanding theatre solely as a product of dramatic text.

In sum, the name “Interdisciplinary Theatre Studies,” as opposed to “Theatre and Drama,” appropriately reflects the subject and practices of our program’s curriculum, and the research of our students.

We therefore request permission to make the following changes:

(from)  
Master of Arts, Theatre and Drama  
(to)  
Master of Arts, Interdisciplinary Theatre Studies  

(from)  
Doctor of Philosophy, Theatre and Drama  
(to)  
Doctor of Philosophy, Interdisciplinary Theatre Studies  

Because recruitment and admission for Fall 2014 is already well under way, we propose that these changes be implemented in Fall 2015, by which time the program committee (discussed below) will have made all necessary changes to materials discussing the program. To facilitate a smooth transition and to minimize confusion for potential students, we propose that any websites and outreach materials for all graduate programs (Theatre and Drama and Interdisciplinary Theatre Studies) include references to all programs, and that we work together to guide students to the graduate program that best meets their needs.

We request “turn-key” implementation. Students whose degrees are in progress have been informed that the name of their degree will be “Interdisciplinary Theatre Studies” if it is conferred after Fall 2015, and that this is acceptable to them.
Finally, this request has the full support of the faculty of the Department of Theatre and Drama, and the strongest possible support from the Theatre Research faculty. The request was adopted by the Department of Theatre and Drama by a unanimous vote at the Department Meeting of March 14, 2014.

B. REQUEST FOR PERMISSION TO ESTABLISH AN INTERDISCIPLINARY PROGRAM COMMITTEE, TO OVERSEE THE MA in INTERDISCIPLINARY THEATRE STUDIES and the PhD in INTERDISCIPLINARY THEATRE STUDIES

The faculty of the Theatre Research area of the Department of Theatre and Drama have long been responsible for teaching and research in these programs. They seek now to constitute themselves formally as a program committee, so that they may continue to oversee these two degree programs. These Program changes will be almost entirely structural, not curricular. To that end, the faculty have articulated a mission and vision for the committee based upon its current programs’ statement, along with articulations of the scope of its duties, and its governance procedures.

MISSION AND VISION STATEMENT

Through its teaching, scholarly research, creative activity, service and community outreach, the Interdisciplinary MA and PhD Programs in Interdisciplinary Theatre Studies will:

• Engage graduate students in innovative interdisciplinary research in theatre history, theory, and criticism
• Create opportunities for students to relate their scholarly research to production and/or teaching through a range of class, teaching, and performance experiences.
• Prepare its graduates for positions as college and university researchers and instructors, as well as public intellectuals, arts administrators, dramaturgs, and critics.
• Establish a forum for faculty involved in Theatre and Performance Studies across UW-Madison to engage in general discussions of the field, and relate it particularly to their own research by working with students and faculty in the program.
• Participate in the Wisconsin Idea by actively engaging with schools, theatre companies, and community organizations across Wisconsin through the Theatre for Youth area of specialization within the program, and through other initiatives.
• Create opportunities for student professionalization through such avenues as its Graduate Student Organization (which under its current auspices of Theatre and Drama holds an annual research conference attended by graduate students across the United States and Canada); experimental performance opportunities; and teaching assistantships.
• Participate in the larger mission of the College of Letters and Science by promoting an understanding of theatre as a broad-based study of the liberal arts in their historical, experiential and critical ways of knowing.

SCOPE

The program will be made up of Governing and Affiliate faculty and staff.

Governing Faculty
Eligibility: UW-Madison faculty engaged in drama, theatre and performance research who are approved by the Program Steering Committee and agree to serve under the rules of Joint Governance as per FP&P 5.12
Charge: Serve on Program Committee
   Serve on Program’s MA and PhD thesis committees
   Be available to chair MA and PhD thesis committees
   Teach at least one Program course every two years
Affiliate Faculty and Staff
Eligibility: UW-Madison faculty and staff engaged in theatre and performance research who are approved by the Program Steering Committee and agree to serve as per FP&P 5.13.
Charge: Serve on Program’s MA and PhD thesis committees
Participate in the intellectual life of the program through teaching and mentoring of graduate students, and other Program activities and events.

The initial governing faculty and, thus, the program committee will include:

Current Theatre and Drama Faculty
Aparna Dharwadker, Professor, Theatre and Drama and English
Michael Peterson, Associate Professor, Theatre and Drama
Mary Trotter, Associate Professor, Theatre and Drama
Manon van de Water, Professor, Slavic Studies and Theatre and Drama
Mike Vanden Heuvel, Professor, Theatre and Drama and ILS
David Furumoto, Professor, Theatre and Drama
Patrick Sims, Professor, Theatre and Drama

Current Affiliate Faculty in Theatre and Drama who wish to join as Governing or Affiliate faculty of the reorganized, Interdisciplinary MA/PhD in Theatre Studies.

Tom Armbrecht, Associate Professor, French and Italian
Jill Casid, Professor, Art History
Laurie Beth Clark, Professor, Art
Andrea Harris, Assistant Professor, Dance
Laura McClure, Professor, Classics
Paola Hernandez, Associate Professor, Spanish and Portuguese
Tejumola Olaniyan, Professor, English and African-American Studies
Marc Silberman, Professor, German

This is a preliminary list of faculty currently very active in our program. We plan to expand this cohort under the new program to include more faculty from these and other Departments, such as Music, Afro-American Studies, Communication Arts, Folklore and Political Science.

Location of Program
The MA and PhD in Interdisciplinary Theatre Studies has requested administrative and technical support from the Department of English, with the understanding that the MA and PhD in Interdisciplinary Theatre Studies is distinct from the Department of English’s graduate degree programs. These discussions remain pending.

Student Numbers and Funding
Traditionally, the MA and PhD programs in Theatre and Drama matriculate an average of about four students per year, with about twenty-five students in course work or writing their dissertations in any given year. As of Spring 2014, our program holds three MA students, 12 PhD students still in coursework, and 12 dissertators. Most of our students are funded during at least part of their career in the program as Teaching Assistants in our Introduction to Theatre and Dramatic Literature (currently TD 120) or Theatre for Young Audiences (currently TD 362) courses. These courses offer valuable teaching experiences for students. TD 120 is taught every semester and enrolls 350-400 students/semester. Under the new MA and PhD Programs in Interdisciplinary Theatre Studies, we propose that this course be taught in the Department of English, in exchange for that Department providing administrative and technical support for the program.
GOVERNANCE
The relatively small number of students in the Program, and its staffing by faculty with tenure homes and commitments to other Departments and Programs, led us to develop a small and efficient governing structure.

1. Program Director
Eligibility: One tenured faculty member associated with the program, appointed by Dean of Graduate School after preferential ballot from faculty affiliated with the program, per FP&P 5.30. We recommend that the Program Director receive one course release per year.
Charge: All Duties Stipulated in FP&P 5.31
Advising new students in program until they select permanent advisor from program
Chair the Program Committee, Steering Committee, and all issues related to the Program Governing faculty

2. Steering Committee
Eligibility: The Committee will include four members of the Governing or Affiliate faculty of the program plus the Program Director. Members will be elected for three-year appointments, with elections staggered so that no more than two-thirds of the committee turns over in a given year.
Charge: All Duties Stipulated in FP&P 5.21
Vetting and selection of applications for admission into the program
Coordination and oversight of program curriculum, student learning/experience and assessment, student grievances

3. Director of Theatre for Youth Program
Eligibility: One Program member with expertise in Theatre for Youth, appointed by the Program Steering Committee.

4. Program Committee
Eligibility: All governing faculty
Charge: All duties Stipulated in FP&P 5.01

Procedure for Alteration of this Governance Structure
This governance structure permits alteration according to the following procedures. Alteration of the departmental governance structure may consist of, for example, the formation of new committees or officers, the collapse of existing committees into larger entities, the elimination of committees, or other changes that alter the stipulated governance described above. Proposals for alterations may be made by any member of the Program Committee or Steering Committee, including the Program Director. Proposals shall be discussed at a scheduled meeting of the Governing Faculty and voted upon at a scheduled meeting of the Steering Committee. This Governance document shall then be emended to reflect such changes. The Program Director is tasked with ensuring that this Document remains updated and accurate at all times, and that Department actions are taken in accordance with the stipulations stated herein.

BUDGET
The Program will require support for the following expenses
- Administration of student applications, correspondence, records, TA salaries and other concerns
- Program support from a Graduate Coordinator
- Creation and maintenance of program web page, handbook, etc.
- Student Recruiting and Development
PHYSICAL FACILITY REQUIREMENTS

- Office space for approximately eight Teaching Assistants for Introduction to Theatre and Dramatic Literature (currently TD 120) and two Teaching Assistants for Theatre for Youth (currently TD 362).
- Per the agreement between the School of Education and the College of Letters and Science, we will support the development of a protocol of collegial collaboration with joint stewardship by Theatre and Drama and the Interdisciplinary Theatre Studies group, to insure appropriate access to faculty and staff. We will also employ communication services through the Arts Institute.
- Maintenance and materials costs for above spaces

CURRICULUM

The Program Curriculum will closely resemble our current MA/PhD curriculum, with students required to fulfill specific curricular and practical requirements in preparation to write a substantial thesis to earn their degrees. However, while the categories of curricular expectations will not change, the new program will enable students to work more closely with a wider range of theatre studies scholars in a more flexible, interdisciplinary governance structure. As well, students will have important opportunities to align with non-traditional performance events and initiatives across campus, such as 4-D Projects in the Art Department. Specifically, our restructuring from a Department graduate faculty overseeing MFA, MA and PhD programs to an interdepartmental program committee overseeing only the research-focused MA and PhD programs will allow us to capitalize on the interests and expertise of theatre research colleagues across the university, increasing the research and learning opportunities for our MA and PhD students. This curriculum will fulfill the requirements and standards outlined by the Graduate School and by the National Research Council.

The Learning Goals and Objectives of the MA and PhD in Interdisciplinary Theatre Studies include:

- Thorough familiarity with the theory, history, and practice of drama, theatre, and performance as collaborative, interdisciplinary cultural forms
- Historical understanding of the diverse global locations of theatre and performance forms and the intercultural contact among theatre and performance traditions, especially as these multiply in the modern and contemporary periods
- Understanding of drama, theatre, and performance’s connections to other diverse cultural activities
- Intensive training in the methods and materials of theatre research and writing, leading to original scholarly projects that range in complexity from term papers to dissertations
- Understanding of performance-as-practice, and of the reciprocal relations between research and practice, through participation in creation and production processes.
- Broad-based preparation for future careers as theatre studies scholars, teachers, and practitioners
- Professionalization in the discipline of theatre studies through participation in conferences and submission of work to scholarly journals

The MA in Interdisciplinary Theatre Studies

This program requires 30 credits to complete, 24 of which must be through courses included in the Program curriculum, and 5-8 of which may be thesis credits. All courses must be at the 300-level or higher, and at least 50% of a student’s coursework must be numbered 700 or above; numbered 300-699, but designated as graduate-level courses; or numbered 300-699, and assess graduate students separately from undergraduates in the course. One of these courses must be a Proseminar: Introduction to Graduate Research in Theatre Studies. The other courses will be chosen by the student in consultation with their academic advisor. Students will select from designated ITS courses or courses outside of ITS that have been identified as appropriate by the ITS Steering Committee.
In addition to course work, the MA candidate is required to write a thesis to be juried by a committee of her or his thesis adviser and two other faculty, at least one of whom should be a Governing or Affiliate faculty member of the Program.

Candidates for the MA in Interdisciplinary Theatre Studies degree with a specialization in Theatre for Youth will be advised by the Director of the Theatre for Youth Program, and must take at least 12 credits in Theatre for Youth-related courses. They will gear their thesis to any aspect of the field of Theatre for Youth in consultation with their advisor. The thesis should be a product of the student's independent research, carried out in consultation with the Advisor and other faculty members with expertise in the field.

The PhD in Interdisciplinary Theatre Studies
This program requires 69 credits to complete. The courses will include:
1 Proseminar: Introduction to Graduate Research in Theatre Studies
7 general Theatre Studies courses
8 courses in an Area of Specialization determined by the student and his or her adviser
3 courses which engage with Theatre Practice
4 courses in an outside Minor determined by the student and his or her adviser

In addition to the categorization of student coursework outlined above, all PhD students must take at least three seminars (at the 900-level), and at least two courses with a designated focus in each of the following subfields: history, theory, criticism.

All courses must be at the 300-level or higher, and at least 50% of a student’s coursework must be numbered 700 or above; numbered 300-699, but designated as graduate-level courses; or numbered 300-699, and assess graduate students separately from undergraduates in the course. Students will select from designated ITS courses or courses outside of ITS that have been identified as appropriate by the ITS Steering Committee.

In addition to their coursework, all PhD students must demonstrate proficiency in a second language relevant to their field of study.

PhD students are also required to complete a Preliminary Exam to show their proficiency in theatre studies research (Prelim A), followed by an oral defense of their Dissertation Proposal before their PhD committee (Prelim B).

PhD students are required to complete a dissertation. Their dissertation committee is made up of five members, three of whom must be Governing Faculty in the Interdisciplinary Theatre Studies Program, and at least one of whom must be a faculty member from outside the program.

PhD in Interdisciplinary Theatre Studies with Specialization in Theatre for Youth (TFY)
Qualified students may pursue a PhD degree in Theatre for Youth. In addition to developing special interests in K-12 theatre studies education and production, students are expected to develop a thorough background in traditional theatre and performance practices (i.e. world drama, history, criticism, and production), and are encouraged to take relevant courses in other departments and programs such as Curriculum and Instruction, Sociology, Psychology, and English.

PhD students pursuing a specialization in Theatre for Youth are advised by the Director of the Theatre for Youth Program, and take the TFY courses offered by the Program in the course of their studies. They will gear their dissertation to any aspect of the field of Theatre for Youth in consultation with their advisor. In addition, at least one of their three Prelim A papers should discuss an aspect of Theatre for Youth.
When funding allows, doctoral students who specialize in Theatre for Youth are given priority for teaching assistantships in Theatre for Youth courses.

Appendices:
The MA/PhD Handbook (revised)
Evidence of Current Program’s HLC Compliance
List of alumni placement/accomplishments
Letters of Support for Program