

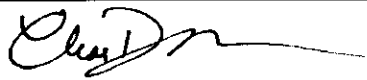


UNIVERSITY OF MARYLAND

UNIVERSITY SENATE

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<http://www.senate.umd.edu>

SENATE LEGISLATION APPROVAL

Date:	April 30, 2010
To:	C. D. Mote, Jr.
From:	Elise Miller-Hooks Chair, University Senate 
Subject:	Merge the Departments of Theatre and Dance into a New School of Theatre, Dance, and Performance Studies
Senate Document #:	09-10-43

I am pleased to forward for your consideration the attached legislation entitled, "Merge the Departments of Theatre and Dance into a New School of Theatre, Dance, and Performance Studies." Alex Chen, Chair of the Programs, Curricula, and Courses Committee, presented the proposal. The University Senate approved the proposal at its April 29, 2010 meeting.

We request that you inform the Senate Office of your decision as well as any subsequent action related to your conclusion.

Enclosure: Merge the Departments of Theatre and Dance into a New School of Theatre, Dance, and Performance Studies.

Senate Document # 09-10-43

EMH/rm

Cc: Nariman Farvardin, Senior Vice President for Academic Affairs & Provost
Reka Montfort, Executive Secretary and Director, University Senate
Mahlon Straszheim, Associate Provost for Academic Affairs
Terry Roach, Executive Assistant to the President
Janet Turnbull, President's Legal Office
Elizabeth Beise, Interim Associate Provost for Academic Planning & Programs

Approved: 

C. D. Mote, Jr.
President

Date: 5/4/10



University Senate TRANSMITTAL FORM

Senate Document #:	09-10-43
PCC ID #:	09063
Title:	Merge the Departments of Theatre and Dance into a new School of Theatre, Dance, and Performance Studies
Presenter:	Alex Chen, Chair, Senate Programs, Curricula, and Courses Committee
Date of SEC Review:	April 20, 2010
Date of Senate Review:	April 29, 2010
Voting (highlight one):	<ol style="list-style-type: none">1. On resolutions or recommendations one by one, or2. In a single vote3. To endorse entire report
Statement of Issue:	<p>The College of Arts and Humanities and the Departments of Dance and Theatre wish to merge the Dance and Theatre Departments into a new School of Theatre, Dance and Performance Studies. This merger will recognize significant interdisciplinary developments in the fields of Theatre and Dance, which both draw upon the methods and approaches of Performance Studies. The merger will enhance opportunities for collaboration among the undergraduate, graduate, and faculty populations of both units. It will also maximize the administrative resources and streamline the administrative structure of both units. For the past two years, the Chair of the Department of Theatre has also served as the Acting Chair of Dance. This connection has helped to strengthen the administrative, artistic, and scholarly links between the two units, and has also demonstrated that the two individual programs might function more efficiently if combined.</p> <p>The departments have crafted a Plan of Organization that will merge the widely different administrative cultures of the current programs into a new structure that will serve both disciplines, streamline committee work, and enhance the collaborative atmosphere that is the hallmark of both programs. The Plan's interdisciplinary "cluster" structure transcends narrow</p>

	<p>disciplinary boundaries and recognizes the significant overlap in areas of study, methodology, and pedagogy among the respective fields. The Plan of Organization will be used to guide the transition of the two departments into a unified School, but it will also be flexible, transparent, and open to change.</p> <p>There will be no immediate changes to the undergraduate curricula or graduate curricula for either department. The Plan spells out specific mechanisms for coordinating undergraduate advising and calls for a joint Graduate PCC committee to consider issues pertaining to curricula, advising, and professional development in all of the graduate programs.</p> <p>The faculty of both departments voted strongly in favor of the merger.</p> <p>The Senate PCC committee approved the proposal at its March 26, 2010 meeting. The Graduate Council approved the proposal on April 9, 2010. The Academic Planning Advisory Committee approved the proposal on March 19, 2010.</p>
Relevant Policy # & URL:	N/A
Recommendation:	The Senate Committee on Programs, Curricula, and Courses recommends that the Senate approve this merger.
Committee Work:	The Committee considered the proposal at its meeting on March 26, 2010. Beth Loizeaux, the College's Associate Dean, and Dan Wagner, Chair of the Theatre Department and Acting Chair of the Dance Department, were present to answer questions. After discussion, the Committee voted unanimously to recommend the proposal.
Alternatives:	The Senate could decline to approve the proposed merger of programs.
Risks:	If the Senate does not approve the proposed departmental merger, the University will lose an opportunity to create efficiencies and a stronger collaborative environment for these related academic units.
Financial Implications:	There are no significant financial implications with this proposal, although there will be some savings from reduced faculty administrative responsibilities.
Further Approvals Required: <i>(*Important for PCC Items)</i>	If the Senate approves these proposals, they would still require further approval by the President.

THE UNIVERSITY OF MARYLAND, COLLEGE PARK PROGRAM/CURRICULUM/UNIT PROPOSAL

- Please email the rest of the proposal as an MSWord attachment to pcc-submissions@umd.edu.
- Please submit the signed form to the Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.

PCC LOG NO.

09063

College/School: ARHU

College/School Unit Code-First 8 digits: 01202700

Unit Codes can be found at: https://hypprod.umd.edu/Html_Reports/units.htm

Department/Program:

Department/Program Unit code-Last 7 digits: **1276101 (Theatre) and 1275501 (Dance)**

Type of Action (choose one): OTHER – Creation of a new School of Theatre, Dance, and Performance Studies

- | | |
|---|--|
| <input checked="" type="radio"/> Curriculum change (including informal specializations) | <input type="radio"/> New academic degree/award program |
| <input checked="" type="radio"/> Renaming of program or formal Area of Concentration | <input type="radio"/> New Professional Studies award iteration |
| <input checked="" type="radio"/> Addition/deletion of formal Area of Concentration | <input type="radio"/> New Minor |
| <input checked="" type="radio"/> Suspend/delete program | <input type="radio"/> Other |

Italics indicate that the proposed program action must be presented to the full University Senate for consideration.

Summary of Proposed Action: The Departments of Theatre and Dance propose to combine into a new School of Theatre, Dance, and Performance Studies. The proposed merger will achieve the following goals:

- It will recognize significant interdisciplinary developments in the fields of Theatre and Dance, bridged via the methods and approaches of Performance Studies.
- It will enhance opportunities for collaboration among the undergraduate, graduate, and faculty populations of both units.
- It will maximize the administrative resources and streamline the administrative structure of both units.

Please see attached proposal, attached Plan of Organization, attached organizational chart, and attached committee chart.

APPROVAL SIGNATURES - Please print name, sign, and date. Use additional lines for multi-unit programs.

- Department Committee Chair THEATRE PCC Chair LEATHER S. NATUARS 1/27/10
- Department Chair Jill M. [Signature] 1/27/10
- College/School PCC Chair Ann Warren 1/27/10 ME Sculler 2/4/10
- Dean Elizabeth Blazewicz 5/3/10 2/4/10
- Dean of the Graduate School (if required) [Signature] 4/9/10
- Chair, Senate PCC _____
- University Senate Chair (if required) _____
- Vice President for Academic Affairs & Provost _____

A Proposal to Merge the Departments of Theatre and Dance into The School of Theatre, Dance, and Performance Studies

What is the justification for the merger of the two departments?

Over the past decade, the scholarship on arts education and pedagogy has shifted towards a more interdisciplinary model that blurs traditional boundaries within the related fields of drama, dance, and performance. Yet comparatively few institutions have undertaken the kind of substantial reconfiguring within their academic units that might facilitate more fluid exchanges among these disciplines. The plan to merge the departments of Theatre and Dance at the University of Maryland into a School of Theatre, Dance and Performance Studies represents a significant step forward for each program – a step which acknowledges the changing nature of pedagogy in Theatre and Dance, as well as the importance of Performance Studies as a common methodology that links the two.

While the intellectual impetus for the merger has been informed by the changes in our respective disciplines, the immediate and practical impulse for this proposal springs from the recent history of collaboration between the two units. For the past two years, the Chair of the Department of Theatre has also served as the Acting Chair of Dance. That close connection has helped to strengthen the administrative, artistic, and scholarly links between the two units. It has also demonstrated that the two individual programs might function more efficiently if certain parallel structures could be combined.

The proposed merger offers both units (Theatre and Dance) significant advantages. It allows each separate unit to expand on current areas of strength and to maximize potential for future growth. Each unit brings firmly established graduate and undergraduate programs to the proposed School, and the Department of Theatre's new MFA in Performance (launching in fall 2010) has an emphasis on movement practice that a stronger connection with the Department of Dance will enrich and diversify.

Recent substantial gifts from the Robert H. Smith family (which have been matched by support from the university) have strengthened the graduate and undergraduate programs in both departments by allowing each unit to add fellowships, assistantships, international programs, artist-in-residence series, and new faculty. Together, the two units will have greater financial as well as intellectual resources. We anticipate that the combination of the two units will -- in the near future -- lead to more opportunities for scholarly and artistic collaboration at the undergraduate, graduate, and faculty levels. In the long term, the merger may encourage the development of new areas of our undergraduate and graduate curricula.

From a practical point of view, the merger offers each department the opportunity to streamline administrative workloads across the faculty and to centralize the operation of our various production programs within the Clarice Smith Performing Arts Center.

What alternatives to a merger exist?

Theatre and Dance both have sufficient financial and faculty resources to remain separate units. If they do not merge, they may continue reporting to the Dean of the College of Arts and

Humanities as individual departments. Should the merger not take place, additional resources *would* be required to restore the position of a permanent chair to the Department of Dance.

In what ways will the educational programs be improved?

As noted above, arts pedagogy is moving towards increasing interdisciplinarity. True interdisciplinarity requires synthesis. By uniting the departments of Theatre and Dance we will model these pedagogical practices and artistic collaborations for our students.

a. How will the undergraduate programs be improved?

Both departments have recently undertaken or are in the process of completing substantial revisions to their undergraduate majors. The increased opportunities for artistic and intellectual collaboration will enhance the interdisciplinary focus of our current undergraduate programs. We anticipate these collaborations in the classroom and in our production season as well.

b. How will current undergraduate majors be affected?

There will be no immediate structural changes to the undergraduate curricula in Theatre or Dance. The Plan of Organization for the proposed School of Theatre, Dance, and Performance Studies calls for a joint Undergraduate PCC Committee to consider issues pertaining to the undergraduate major in both disciplines. The Plan of Organization also spells out specific mechanisms for coordinating undergraduate advising.

c. How will the graduate programs be affected?

The School of Theatre, Dance, and Performance Studies will continue to offer the following degrees: MA in Theatre and Performance Studies, MFA in Dance, MFA in Design, MFA in Performance, and Ph.D. in Theatre and Performance Studies. The Plan of Organization for the proposed School calls for a joint Graduate PCC Committee to consider issues pertaining to curricula, advising, and professional development in all of the graduate programs.

d. How will graduate students be assigned in the new School?

Graduate students will still receive their degrees from the individual MA, MFA, or PhD programs to which they apply. They will also still work with individual faculty mentors in their areas of specialization. It should be noted that each of our graduate programs has an interdisciplinary requirement and the merger of the two units will offer students additional opportunities for sustained collaboration with faculty members outside their immediate areas of study.

e. How will support for graduate students be divided?

One of the strengths of this School will be the breadth of its graduate offerings. The Departments of Theatre and Dance are committed to sustaining the quality and increasing the national reputation of *each* of our graduate programs. Resources that are currently allocated to each graduate program will serve as a baseline to inform future planning. In addition to state support, each of the graduate programs in Theatre and Dance has Smith funding associated with specific program-related initiatives/student support that will help to ensure their financial stability.

f. What effect will there be (if any) on section sizes?

We anticipate no impact.

g. How will service courses (if any) be affected?

We anticipate no impact.

In what way will the research efforts be improved?

Each of the current programs in Theatre and Dance has substantial support from the Smith family (matched in the University's Partnership for Excellence in the Performing Arts Plan) to bring in artists-in-residence and to develop international initiatives. The new Plan of Organization for the School calls for the creation of committees that will have equal representation across the disciplines, and that will help to foster interdisciplinary exchanges in the School's creative and scholarly projects.

What are projected enrollment figures (graduate and undergraduate) in the new School?

Theatre (undergraduate): 180-200

Dance (undergraduate): 80-85

Theatre (MFA in Performance): 8-10

Theatre (MFA in Design): 16-18

Theatre (MA/PhD in Theatre and Performance Studies): 19-20

Dance (MFA): 10-12

What will be the administrative effect of the department's reorganization?

The Plan of Organization for the proposed School of Theatre, Dance, and Performance Studies attempts to merge the widely different administrative cultures of the current programs into a new structure that will serve both disciplines, streamline our committee work, and enhance the collaborative atmosphere that is the hallmark of *both* programs.

The attached "Organizational Chart" and Committee Assignment sheets detail a unique alignment of faculty resources that will ensure balanced representation among the fields of theatre and dance, while streamlining overall faculty workload, and increasing opportunities for collegial engagement. The "cluster" structure we propose transcends narrow disciplinary boundaries and recognizes the significant overlap in areas of study, methodology, and pedagogy among our respective fields. The merger of two programs into a School with a larger vision and mission mandates the creation of an intricate committee structure to support its activities. The committee structure outlined in the attached Plan of Organization will be vital in managing two undergraduate majors, three MFA programs, an MA/PhD program, and two separate but related production programs. Nevertheless, while we believe that this level of structure and oversight will be important in the preliminary years of the School's operation, we consider this to be a transitional organization that will evolve over time as the two departments develop a new collective culture. We see our plan as a "living" document – one that guides our daily operations, but that needs to be flexible, transparent, and open to change as we define new sets of best practices that will lead to efficient, effective, and collaborative work among our disparate areas.

We will continue to seek ways to consolidate assignments when possible. Conscious of the need not to overburden our faculty, we project that several of these committees will meet only once per semester (or in some cases once per year), and that much of their business may be conducted via email or ELMS.

We expect to actively seek opportunities to embed students into our committee structures. This is not only an important part of shared governance at the University of Maryland, but also an opportunity for further professional development of our students. There are, however, multiple issues that need careful consideration and discussion in the faculty before decisions are reached about student involvement on committees, including: discipline specificity (most School committees have equal representation of Theatre and Dance faculty – will this also be the case with students?); voting or non-voting status; method of selection/appointment of student members; and term of service, among others.

We will also continue to re-imagine the roles that staff play on the School's committees. Our goal in the proposed committee structure for the new School of Theatre, Dance, and Performance Studies is to strike a balance in the representation among the two disciplines. In Theatre, staff currently occupy significant roles on the PCC Committee, the Undergraduate Committee, the Technology Committee, the Honors and Awards Committee, and the Committee of the Whole. In Dance, staff serves only on the Faculty Council (committee of the whole). The revised administrative structure for the School challenges us to re-think logical assignments of committee work that will ensure representation without creating an undue burden or an imbalance in any area. As we move forward in the first year or two of the School's existence, and we will continue to seek staff feedback on those committees on which they feel their presence could be most helpful or is most necessary.

How will additional costs be covered?

Ongoing administrative staff restructuring in both departments allows us to anticipate a *savings* to both units if the School plan is approved. The School would also realize a substantial *savings* by eliminating the position of a permanent Chair in the Department of Dance.

How will the merger affect present faculty?

Several members of the faculty in Theatre and Dance have already begun exploring interdisciplinary projects, courses, and artistic collaborations. In many ways, this trend encouraged both programs to pursue the possibility of a formal merger. We anticipate that the "cluster" structure of the faculty (described in the new Plan of Organization) will facilitate future cooperative ventures.

How will the administrative structure of the College be affected?

This merger will make permanent the current arrangement that exists with one faculty member serving as the head of two units.

Does this merger make sense from the point of view of the disciplines or the profession?

How are these fields organized at institutions known for their strengths in these disciplines or professions?

More traditionally structured joint departments of Theatre and Dance either tend to segregate the two disciplines entirely (acting as a single department in name only), or they tend to combine all faculty, curricula, and committees in one undifferentiated body (to the detriment of whichever field has the smallest number of faculty).

The proposal for the new School of Theatre, Dance, and Performance Studies avoids those dangers by imagining both departments as equal co-creators in this new venture. The School of Theatre, Dance, and Performance Studies at the University of Maryland will serve as a model for other institutions in the way it proposes to integrate the faculty among the departments (via the cluster structure) and to share the governance of the school among administrative officers in each discipline.

Report of the faculty vote by department on the proposed merger:

Unit	Yes	No	Abstain
Dance	9	0	0
Theatre	15	0	1
<hr/>			
Total:	24	0	1

Declaration of Tenure:

All faculty members will hold their tenure in the newly formed School of Theatre, Dance, and Performance Studies

University of Maryland
SCHOOL OF THEATRE, DANCE,
& PERFORMANCE STUDIES

PLAN OF ORGANIZATION

I. ADMINISTRATIVE OFFICERS

Director of the School of Theatre, Dance, and Performance Studies

Selection

The Director is the chief administrative officer of the School of Theatre, Dance, and Performance Studies. The Director of the School is appointed by the Dean of the College of Arts and Humanities, consistent with college policies and procedures for selection of department chairs and directors.

Duties

The duties of the Director include, but are not limited to, the following:

1. Acting as chief advocate of the School of Theatre, Dance, and Performance Studies
2. Supervising School staff
3. Recommending, in consultation with the Appointments, Promotion and Tenure (APT) committee, all personnel actions, including appointment of tenured and non-tenured faculty, renewal of faculty contracts, promotion of faculty, and termination of faculty. All personnel actions are the sole responsibility of the Director of the School and may not be delegated.
4. Planning and administering the School budget
5. Facilitating programs, including promoting development of academic programs, scheduling academic offerings in consultation with the Associate Directors, Directors of Graduate and Undergraduate Studies, and promoting interdisciplinary initiatives with the Clarice Smith Performing Arts Center, the College, and the University
6. Maintaining an advising system for students
7. Serving as Producing Director of the production and performance programs of the School, including:
 - A. Coordinate the selection and hiring of outside artists (directors, designers, and actors) in consultation with the Production Committee
 - B. Plan the main performance/production season in consultation with faculty and staff
 - C. Monitor production budgets in consultation with the Production Coordinators and the Director of Business Operations
 - D. Monitor production process in consultation with the Production Coordinators
 - E. Make certain that all productions and performances are consistent with the mission and goals of the School
 - F. Encourage/provide a forum for post-performance/production review
8. Administering and assigning School facilities in consultation with faculty and staff
9. Representing the School at appropriate University functions and ceremonies
10. Promoting and maintaining a productive working relationship with the Executive Director of the Clarice Smith Performing Arts Center and Center staff
11. Meeting annually in the fall with each assistant and associate professor to review and document progress towards tenure and/or promotion
12. Charging and assessing progress of all standing committees

13. Serving as Chair of the Executive Committee and ex-officio member of the APT Committee
14. Working with the Executive Committee to ensure that faculty workload and committee assignments remain balanced and equitable
15. Stimulating affirmative action in the School
16. Ensuring compliance with all applicable Federal, State, University, College, and School laws and policies

Associate Director of Dance

The Associate Director of Dance is appointed by the Director of the School in consultation with the Executive Committee, consistent with University policies and procedures for the selection of an Associate Director. The Associate Director will work with the Director of the School to help realize the administrative, pedagogical, and production missions of the dance programs. The Director of the School should establish with each new Associate Director the assignment of responsibilities appropriate to the needs, interests, and objectives of the School. The Associate Director will serve as a principle advocate for dance programs, representing the interests and needs of the discipline, as appropriate, in the School of Theatre, Dance, and Performance Studies, the College of Arts and Humanities, and the University. The Associate Director of Dance serves as a conduit of information between the faculty clusters and the Director on discipline-specific cluster business, including curriculum, advising, scheduling, recruitment, and budget, and advises the Director on final determinations to be made on such business.

Associate Director of Theatre

The Associate Director of Theatre is appointed by the Director of the School in consultation with the Executive Committee, consistent with University policies and procedures for the selection of an Associate Director. The Associate Director will work with the Director of the School to help realize the administrative, pedagogical, and production missions of the theatre programs. The Director of the School should establish with each new Associate Director the assignment of responsibilities appropriate to the needs, interests, and objectives of the School. The Associate Director will serve as a principle advocate for theatre programs, representing the interests and needs of the discipline, as appropriate, in the School of Theatre, Dance, and Performance Studies, the College of Arts and Humanities, and the University. The Associate Director of Theatre serves as a conduit of information between the faculty clusters and the Director on discipline-specific cluster business, including curriculum, advising, scheduling, recruitment, and budget, and advises the Director on final determinations to be made on such business.

Equal Employment Opportunity Officer (Equity Officer)

Selection

The Equal Employment Opportunity Officer is appointed by the Director of the School, in consultation with the Executive Committee. Whenever possible, this position should be rotated once every three years and the term of service should not exceed five years.

Duties

Promote nondiscrimination and affirmative action in the School consistent with University and College policies and procedures

II. ACADEMIC OFFICERS

Director of Graduate Studies

Selection

The Director of Graduate Studies is appointed by the Director of the School in consultation with the Executive Committee. Whenever possible, this position should be rotated once every three years and the term of service should not exceed five years. Whenever possible, this appointment should be made from among the tenured faculty.

Duties

1. Act as the chief advocate and representative of graduate studies, including representation of the School to the public, and representation at appropriate University ceremonies
2. Chair the Graduate/PCC Committee
3. Along with the Heads of the Graduate Programs and other Graduate/PCC Committee members:
 - A. Coordinate review of applications to the MA, MFA, and PhD programs
 - B. Monitor and promote the development of all graduate programs
 - C. Coordinate recruitment, orientation, and advising of new graduate students
 - D. Coordinate financial rewards and assistance to graduate students (block grant competition, open fellowship competition, and graduate assistantships)
 - E. Advise the Director of the School and the Associate Directors of Dance and Theatre regarding the scheduling of graduate level academic offerings
 - F. Work with the Director of the School and the Associate Directors of Dance and Theatre to ensure compliance with all policies and procedures established by the University and Graduate School for graduate studies
 - G. Coordinate all PCC initiatives related to graduate courses or programs, including course and/or program revisions
4. Serve as a mediator in disputes among graduate students and between graduate students and members of the graduate faculty
5. Oversees and approves appointments to Thesis and Dissertation Committees (with reference to the policies outlined in the University's *Graduate Handbook* -- available at http://www.gradschool.umd.edu/catalog/grad_faculty_policies.htm.) Special appointments to the Graduate Faculty (according to the *Graduate Handbook*) require a full faculty vote and consensus. The Director of Graduate Studies acts in consultation and collaboration with an individual student's advisor in the nomination of committees for theses or dissertations.

Director of Undergraduate Theatre Studies

Selection

The Director of Undergraduate Theatre Studies is appointed by the Director of the School, in consultation with the Executive Committee. Whenever possible, this position should be rotated once every three years and the term of service should not exceed five years.

Duties

1. Act as chief advocate and representative of undergraduate Theatre studies, including representation of the School at appropriate University ceremonies
2. Co-chair the Undergraduate/PCC Committee
3. Monitor and promote the development of the undergraduate Theatre program

4. Initiate, in consultation with the Heads of Theatre Performance, Dance/Theatre Design & Production, and Theatre Scholarship and Performance Studies clusters, recruitment, orientation, and advising of undergraduate Theatre students
5. Advise the Director of the School and Undergraduate/PCC Committee regarding the scheduling of undergraduate Theatre academic offerings
6. Work with the Director of the School and Associate Directors of Dance and Theatre to ensure compliance with all policies and procedures established by the University and College for undergraduate studies
7. Act as Co-Coordinator of Scholarship Programs, with shared duties including:
 - A. Monitor compliance with all scholarship rules and guidelines
 - B. Act as chief advocate and School representative for the scholarship program
 - C. Act as liaison to the College of Arts and Humanities and the campus Financial Aid Office to administer all scholarships according to established procedures
 - D. Oversee all scholarship materials and auditions
 - E. Coordinate with the Director of Business Operations all scholarships and awards funded by endowments and current use funds
 - F. Evaluate all scholarship students regularly to ascertain that the student has maintained eligibility for the scholarship that s/he is receiving

Director of Undergraduate Dance Studies

Selection

The Director of Undergraduate Dance Studies is appointed by the Director of the School, in consultation with the Executive Committee. Whenever possible, this position should be rotated once every three years and the term of service should not exceed five years.

Duties

1. Act as chief advocate and representative of undergraduate Dance studies, including representation of the School at appropriate University ceremonies
2. Co-chair the Undergraduate/PCC Committee
3. Monitor and promote the development of the undergraduate Dance program
4. Initiate, in consultation with the Head of Dance Performance and Scholarship, the recruitment, orientation, and advising of undergraduate Dance students
5. Advise the Director of the School and Undergraduate/PCC Committee regarding the scheduling of undergraduate Dance academic offerings
6. Work with the Director of the School and Associate Directors of Dance and Theatre to ensure compliance with all policies and procedures established by the University and College for undergraduate studies
7. Act as Co-Coordinator of Scholarship Programs, with shared duties including:
 - A. Monitor compliance with all scholarship rules and guidelines
 - B. Act as chief advocate and School representative for the scholarship program
 - C. Act as liaison to the College of Arts and Humanities and the campus Financial Aid Office to administer all scholarships according to established procedures
 - D. Oversee all scholarship materials and auditions
 - E. Coordinate with the Director of Business Operations all scholarships and awards funded by endowments and current use funds
 - F. Evaluate all scholarship students regularly to ascertain that the student has maintained eligibility for the scholarship that s/he is receiving

III. HEADS OF ACADEMIC PROGRAM CLUSTERS

Head of Dance Performance & Scholarship and MFA in Dance Selection

The Head of the Dance Performance & Scholarship Cluster and the MFA in Dance program is appointed by the Director of the School, in consultation with the Dance Performance & Scholarship faculty. Whenever possible, this position should be rotated every three years, and the term of service should not exceed five years. Whenever possible, this appointment should be made from among the tenured faculty.

Duties

1. Supervise and conduct annual evaluations of adjunct faculty and forward recommendations to the Director of the School
2. Act as chief advocate and School representative for the cluster
3. Consult with Associate Director of Dance on matters pertaining to the cluster, including curriculum, advising, scheduling, recruitment, budget
4. Monitor and promote the development of undergraduate and graduate courses and seminars for the cluster
5. Coordinate selection of graduate teaching assistants for the cluster
6. Coordinate curricular assignments for faculty in the cluster
7. Coordinate, in consultation with the Director of Undergraduate Dance Studies, recruitment of incoming majors who anticipate a concentration in Dance Performance + Scholarship
8. Schedule and chair regular meetings of the cluster faculty
9. Advise all first year MFA Dance students
10. In consultation with the cluster faculty, advise the Graduate Director on recruitment of MFA Dance students
11. In consultation with the cluster faculty, advise the Graduate Director on financial awards (including fellowships and assistantships) to MFA Dance students
12. Advise the Graduate Director and the Graduate/PCC committee on the scheduling of MFA courses and seminars
13. Work with the cluster faculty to create special programs, symposia, and seminars for MFA Dance students

Head of Theatre Performance and MFA in Performance Selection

The Head of the Theatre Performance Cluster and the MFA in Performance program is appointed by the Director of the School, in consultation with the Theatre Performance faculty. Whenever possible, this position should be rotated every three years, and the term of service should not exceed five years. Whenever possible, this appointment should be made from among the tenured faculty.

Duties

1. Supervise and conduct annual evaluations of adjunct faculty and forward recommendations to the Director of the School
2. Act as chief advocate and School representative for the cluster
3. Consult with Associate Director of Theatre on matters pertaining to the cluster, including curriculum, advising, scheduling, recruitment, budget
4. Monitor and promote the development of undergraduate and graduate courses and seminars

for the cluster

5. Coordinate selection of graduate teaching assistants for the cluster
6. Coordinate curricular assignments for faculty in the cluster
7. Coordinate, in consultation with the Director of Undergraduate Theatre Studies, recruitment of incoming majors who anticipate a concentration in Theatre Performance
8. Schedule and chair regular meetings of the cluster faculty
9. Advise all first year MFA Performance students
10. In consultation with the cluster faculty, advise the Graduate Director on recruitment of MFA Performance students
11. In consultation with the cluster faculty, advise the Graduate Director on financial awards (including fellowships and assistantships) to MFA Performance students
12. Advise the Graduate Director and the Graduate/PCC committee on the scheduling of MFA courses and seminars
13. Work with the cluster faculty to create special programs, symposia, and seminars for MFA Performance students

(Please note that during the start-up of the new MFA in Performance program in AY 2010-11, the positions of Head of Theatre Performance and Head of MFA in Performance program will remain separate. The eventual goal is to combine these positions, as described above.)

Head of Dance/Theatre Design & Production and the MFA in Design Selection

The Head of the Dance/Theatre Design & Production Cluster and the MFA in Design program is appointed by the Director of the School, in consultation with the Dance/Theatre Design & Production faculty. Whenever possible this position should be rotated once every three years, and the term of service should not exceed five years. Whenever possible, this appointment should be made from among the tenured faculty.

Duties

1. Supervise and conduct annual evaluations of adjunct faculty and forward recommendations to the Director of the School
2. Act as chief advocate and School representative for the cluster
3. Consult with Associate Directors of Dance and Theatre on matters pertaining to the cluster, including curriculum, advising, scheduling, recruitment, budget
4. Monitor and promote the development of undergraduate and graduate courses and seminars for the cluster
5. Coordinate selection of graduate teaching assistants for the cluster
6. Coordinate curricular assignments for faculty in the cluster
7. Coordinate, in consultation with the Directors of Undergraduate Dance and Theatre Studies, recruitment of in-coming majors who anticipate a concentration in Dance/Theatre Design & Production
8. Schedule and chair regular meetings of the cluster faculty
9. Advise all first year MFA Design students
10. In consultation with the cluster faculty, advise the Graduate Director on recruitment of MFA Design students
11. In consultation with the cluster faculty, advise the Graduate Director on financial awards (including fellowships and assistantships) to MFA Design students
12. Advise the Graduate Director and the Graduate/PCC committee on the scheduling of MFA courses and seminars

13. Work with the cluster faculty to create special programs, symposia, and seminars for MFA Design students

Head of Theatre Scholarship & Performance Studies and the MA/PhD. in Theatre and Performance Studies

Selection

The Head of the Theatre Scholarship & Performance Studies Cluster and the MA/PhD in Theatre and Performance Studies Programs is appointed by the Director of the School, in consultation with the Theatre Scholarship & Performance Studies faculty. Whenever possible, this position should be rotated once every three years, and the term of service should not exceed five years. Whenever possible, this appointment should be made from among the tenured faculty.

Duties

1. Supervise and conduct annual evaluations of adjunct faculty and forward recommendations to the Director of the School
2. Act as chief advocate and School representative for the cluster
3. Consult with Associate Director of Theatre on matters pertaining to the cluster, including curriculum, advising, scheduling, recruitment, budget
4. Monitor and promote the development of undergraduate and graduate courses and seminars for the cluster
5. Coordinate selection of graduate teaching assistants for the cluster
6. Coordinate curricular assignments for faculty in the cluster
7. Coordinate, in consultation with the Director of Undergraduate Theatre Studies, recruitment of in-coming majors who anticipate a concentration in Theatre Scholarship & Performance Studies
8. Schedule and chair regular meetings of the cluster faculty
9. Maintain and strengthen connections with affiliate faculty across the College
10. Advise all first-year MA/PhD students
11. In consultation with the cluster faculty, advise the Graduate Director on recruitment of MA/PhD students
12. In consultation with the cluster faculty, advise the Graduate Director on financial awards (including fellowships and assistantships) to MA/PhD students
13. Advise the Graduate Director and the Graduate/PCC Committee on the scheduling of MA/PhD. courses and seminars
14. Work with the cluster faculty to create special programs, symposia, and seminars for MA/PhD. students

IV. ACADEMIC COORDINATORS

Coordinator of Undergraduate Advising - Theatre

Selection

Undergraduate advising for most Theatre majors, double majors and double degree students is handled by the Coordinator of Student Services in Theatre, a staff position hired by the Director of the School.

Duties

1. Handle advising in Theatre Major requirements for all undergraduate students - beginning in their second semester in the School and continuing until graduation.
2. Advise freshmen and transfer students at orientation sessions
3. Assist the Director of Undergraduate Theatre Studies with recruitment, clearances and commencement
4. Assist majors with registration, transfer course credit and establishing internships
5. Organize all undergraduate scholarship auditions and interviews; make recommendations to the Scholarships and Awards Committee

Coordinator of Undergraduate Advising - Dance

Selection

Undergraduate advising for most Dance majors, double majors and double degree students is handled by the Director of Undergraduate Studies in Dance, appointed from among the Dance faculty by the Director of the School.

Duties

1. Coordinate advising for all undergraduate students in their Dance major requirements, utilizing additional faculty advisors as necessary.
2. Advise freshmen and transfer students at orientation sessions
3. Assist majors with registration, transfer course credit and establishing internships
4. Organize all undergraduate scholarship auditions and interviews; make recommendations to Scholarships and Awards Committee

V. SCHOOL REPRESENTATIVES

Collegiate Council Representative

The School shall elect one member (and one alternate - who shall attend and vote in the absence of the elected representative) from among its full-time faculty. This representative shall serve a term of two years (from July 1 after the election) and may not serve for more than two successive terms. Elections should be held before April 30 of the election year.

Senate Representative

The School shall elect one member from among its full-time faculty in accordance with the guidelines of the University Senate. The Faculty representative shall serve a term of three years (from May 1 after the election) and will not serve successive terms. Elections should be held before April 15th of the election year.

VI. STANDING COMMITTEES

All votes taken by committees in the School require a quorum if they are to be anything other than advisory.

For the purposes of this document, a quorum is defined as 75% of the committee members designated by this document as voting members of a given committee. For committees of fewer than 4 members, all members must be present, either in person or by proxy, to have a quorum. Faculty members on sabbatical or research leave are not counted in any quorum calculations.

Voting members of any committee may designate a proxy to vote for them when they are unable to attend a committee meeting. A proxy must be designated before the start of the meeting and must identify themselves to the chair of the committee before any votes are taken. Written notification should be sent to the committee chair designating a proxy prior to the meeting; if this is not possible, an email may be sent after the meeting, as long as it is received before the minutes of the meeting are approved. If the chair of the committee receives no such confirmation of proxy designation in time for approval of the minutes, that proxy vote cannot be counted. If this should result in the loss of a quorum, the vote must be retaken. Regular attendance - at a majority of each committee's meetings per semester - is required of all standing committee members who wish to vote on committee matters.

Unless otherwise specified in this document, each committee will elect its own chair.

Meetings of both standing and *ad hoc* committees may be called by any member of the committee in question. Standing committees typically meet 3-4 times per semester. *Ad hoc* committees typically meet either once per semester or on an as-needed basis determined by the committee.

All committee proceedings in the School are expected to be conducted in a collegial and civil manner, as described in the 'Statement on Civility', issued in 2008 by the Dean of the College of Arts and Humanities. *See Appendix A for this Statement.*

Committee of the Whole

Membership

The Committee of the Whole membership consists of the Director of the School (as committee Chair), Associate Directors of Dance and Theatre, plus all full-time members of the School faculty, artists-in-residence, and senior staff, and four student members – one graduate and one undergraduate from each of Dance and Theatre. The graduate student members will be selected by nomination of the Graduate/PCC Committee; the undergraduate student members will be selected by nomination of the Undergraduate/PCC Committee. All members of the Committee of the Whole participate fully in discussion; voting members include lecturers and instructors with job security, full-time artists-in-residence, and tenure-track and tenured faculty members.

Functions

1. Formulate and recommend policies to the Director of the School regarding selected aspects of School administration
2. Distribution of School awards
3. Participate in scholarship audition process

Executive Committee

Membership

Regular members of the Committee will include the Director of the School, and the Associate Directors of Dance and Theatre. Two additional Dance faculty members and two additional Theatre faculty members will be appointed by the Director, in consultation with Discipline faculty, to serve as Committee members for a term of two years. The Director of the School will chair the committee and in his/her absence the Associate Directors of Dance or Theatre will substitute. The Director will designate which Associate Director will substitute.

Functions

This committee will meet regularly during the academic year on any matters deemed appropriate by the Director and/or the Associate Directors.

The Executive Committee will:

1. Advise and assist the Director and the Associate Directors with the administration and day-to-day effective governance of the School.
2. Act as a conduit of information between the Director, administration, and faculty members in both disciplines.
3. Assist, as requested, the Director and the Associate Directors with all information gathering essential for the preparation of internal and external reviews (e.g. Five Year Reviews, Strategic Plans), college and university reports.
4. Advise and assist the Director with the preparation of administrative and production budgets.
5. Assist in the implementation of all academic and production initiatives developed in School committees and approved by the Director and the Committee of the Whole.

Advisory Committee

Membership

The membership of the Committee will include three members of the faculty and one member of the staff, chosen by open nomination and vote by the Committee of the Whole. The term for each member of the committee will be two academic years. The Committee will elect a chair annually.

The following language has been drawn from the University's description of the composition and role of APAC, but applies equally to the School of Theatre, Dance, and Performance Studies' Advisory Committee as well: "... members [of the Advisory Committee bring] ... a balance of academic areas... they act as individuals...rather than representatives of a particular constituency."

Functions

The Chair of the Committee will coordinate the specific agenda.

The Advisory Committee may:

1. Serve as an advisory council in regard to overall School goals, initiatives, strategic planning, and policies.
2. Identify, prioritize, and advise the Director of the School on any outreach efforts it deems worthy of School participation, such as: hosting conventions, seminars, artist residencies, and participation in professional organizations.
3. Promote effective communication in the School (between the Director of the School and faculty as well as among members of the faculty and the wider School community including students and staff.)

Procedures

The Committee will work informally, taking votes and recording them only when consensus cannot be reached through discussion. Results of Advisory Committee meetings will be communicated to the faculty through published minutes, and through oral reports by the chair of the Advisory Committee to the Committee of the Whole.

Decisions and actions taken by the Director of the School in response to all matters discussed by the Committee will be communicated to the Committee by the end of each semester or by its next regular meeting.

Appointment, Promotion, and Tenure (APT) Committee Membership

The APT Committee consists of four sub-groups: The “**Full Committee**” (consisting of all regular voting members of the APT); the **Senior Committee** (consisting of all faculty members holding the rank of Full Professor); the “**Working Committee**” (comprised of two tenured faculty members from each of the two disciplines, appointed by the Director of the School in consultation with the Full APT Committee); and the “**Internal Review Committee**” (assembled from the Full Committee for each tenure and promotion case). The chair of the Full Committee (who also functions as the Chair of the Working Committee) is elected annually by the committee. The total number of terms any faculty member can serve as Chair is not limited but no faculty member can serve more than two consecutive terms.

Regular voting members of the APT Committee (referred to as the “Full Committee”) include all tenured members of the School’s faculty. All members formally vote on all tenure/promotion cases; members of the Senior Committee vote on cases of promotion from Associate to Full Professor. The Director is a non-voting, ex-officio member.

The regular business of the committee is conducted by the Working Committee, comprised of two tenured faculty members from each of the two disciplines. In the event that a discipline does not have two tenured members, an additional tenured member of the other discipline may fill the vacancy. The Working Committee is charged with all regular activities of the committee, including yearly class visitations and review of tenure track faculty.

An Internal Review Committee (IRC) will be assembled for each tenure and/or promotion case, and is charged with “summarizing and evaluating the candidate’s research, service, mentoring, and teaching contributions in light of the standards of the School and of the discipline”. This committee will assemble all applicable portions of a candidate’s dossier, including the Summary Statement of Professional Achievements, Data and Analysis of Student Teaching Evaluations, Data and Analyses of Peer Evaluation of Teaching, and the Statement on Mentorship, Advising, and Research Supervision. This three-person committee will be comprised of the candidate’s faculty mentor, one additional tenured faculty member from the candidate’s cluster, plus one member of the Working Committee. In the event that a faculty cluster does not have at least two tenured members, a tenured member or members of the necessary discipline from another cluster may fill the vacancy. If sufficient members of the discipline are not available across all clusters, members of other clusters/disciplines may serve. In any case, there will be three members of each IRC. This IRC submits the IRC report to the Full Committee, who may vote to: accept the report as written, modify the report to reflect its own discussions, or reject the report. The APT Committee Report (consisting of two sections: the report of the vote, and the evaluative report, which summarizes and evaluates the candidate’s research, service, mentoring, and teaching contributions in light of the standards of the School and of the discipline) is written by the Chair of APT.

Appointment Procedure

The Full Committee should receive the final recommendations of all search committees after these recommendations have been received and reviewed by the Director. The Full Committee will review the recommendations of search committees and recommend to the Director that either:

- The Director act on the recommendation of the search committee with all due speed; or
- The Director bring the recommendation of the search committee before the full faculty for a discussion prior to the making of any offers

The Full Committee will minimize any delay in the hiring process by either holding a Full APT meeting within 5 working days of receiving the recommendations of a search committee, or by having the Chair of APT poll its members by email (or by paper ballot) to determine if they recommend that the Director proceed without delay or if they advise that the recommendations of the search committee be brought before the full faculty prior to the making of any offers. In all cases, the process of search committees and the APT Committee will result in recommendations to the Director; the final decision-making and hiring authority rests with the Director.

Appointments of Affiliate Assistant Professor, Affiliate Associate Professor, Affiliate Professor:

According to the University's *Faculty Handbook*, faculty from departments within the University of Maryland system may be recognized as affiliate faculty "with an academic unit other than that to which his or her appointment and salary are formally linked." According to the *Faculty Handbook*, "the nature of the affiliation shall be specified in writing, and the appointment shall be made upon the recommendation of the faculty of the department with which the appointee is to be affiliated and with the consent of the faculty of his or her primary department. The rank of affiliation shall be commensurate with the appointee's qualifications." The Full Committee of the APT will oversee all recommendations for adding affiliate faculty members to the School.

Functions

See Appendix D

Graduate Affairs and Programs, Courses, and Curricula (PCC) Committee

Membership

The Graduate/PCC Committee shall consist of six voting members: the Associate Directors of Dance and Theatre; and the Heads of the MFA Dance, MFA Design, MFA Performance, and MA/PhD Theatre and Performance Studies Programs. The Director of Graduate Studies serves as Chair of the Committee. The Graduate Secretaries in Dance and Theatre serve as needed in a non-voting capacity. All graduate faculty members in the School may attend Graduate Committee meetings in a non-voting capacity.

Functions

1. Formulate policy affecting the School's graduate programs in consultation with the Director of Graduate Studies
2. Review fellowship grant proposals
3. Consult with the Director of the School on graduate teaching assistant and fellowship offers

- and assignments
4. In consultation with the Director of the School, coordinate special programming, symposia, internships, and seminars of interest to graduate faculty and students
 5. As needed, review schedule of graduate course offerings in consultation with School faculty and the Director
 6. Review proposals for new graduate courses and proposals to change existing courses
 7. Review proposals for new graduate programs and curricula or proposals to change existing programs or curricula
 8. Consider other matters related to graduate programs, courses, and curricula as required, including the creation of relevant policies. *See Appendix C for the Attendance Policy of the School of Theatre, Dance, and Performance Studies.*
 9. Help to resolve graduate program and policy issues as they arise
 10. Mediate graduate student issues as they arise
 11. Oversee Learning Outcomes Assessment (LOA) data gathering and reporting for graduate programs within the School
 12. Nominate one member of the Committee to attend each School commencement ceremony
 13. Revise and update forms, website and Graduate Handbooks as needed

Undergraduate Affairs and Programs, Courses, and Curricula (PCC) Committee

Membership

The Undergraduate/PCC Committee shall consist of four voting members: The Associate Directors of Dance and Theatre; and the Directors of Undergraduate Studies in Dance and Theatre. The Directors of Undergraduate Studies serve as Co-Chairs of the Committee. The Coordinator of Student Services in Theatre and the Program Management Specialist in Dance serve as needed in a non-voting capacity.

Functions

1. Formulate policies affecting the undergraduate programs including recruitment, retention, advising and mentoring
2. In consultation with the Director of the School, coordinate special programs and workshops for undergraduate majors
3. As needed, review schedule of undergraduate course offerings in consultation with School faculty and the Director
4. Review proposals for new undergraduate courses and proposals to change existing courses
5. Review proposals for new undergraduate programs and curricula or proposals to change existing programs or curricula
6. Consider other matters related to undergraduate programs, courses, and curricula as required, including the creation of relevant policies. *See Appendix C for the Attendance Policy of the School of Theatre, Dance, and Performance Studies.*
7. Mediate student issues as they arise
8. Coordinate the annual New Student Meetings
9. Coordinate commencement ceremonies and nominate one Committee member to attend all School commencement ceremonies
10. Revise and update forms, website and Undergraduate Handbooks as needed
11. Coordinate with official undergraduate student groups - Undergraduate Theatre Artists Society (UTAS); Student Dance Association (SDA) - on Undergraduate events such as Town Meetings, and Open Houses.

12. Oversee LOA data gathering and reporting for undergraduate programs within the School

Faculty Merit Salary Committee

Membership

The Faculty Merit Salary Committee shall consist of four tenured faculty members, two from each discipline. The composition of the Committee will approximate, whenever possible, the racial and gender distribution of the faculty. The School's full-time permanent faculty members elect the members of the Committee. Committee members serve a one-year term and may not succeed themselves unless the need to fulfill equitable representation from the disciplines requires a member to succeed him/herself. Committee members will elect a committee chair.

Functions

See Appendix B

Performance/Production Committee

Membership

The Performance/Production Committee shall consist of nine regular members: the Heads of the clusters of Dance Performance & Scholarship, Theatre Performance, and Dance/Theatre Design & Production; two additional faculty members from each of the disciplines (appointed by the Director in consultation with the discipline faculty); and the Production Coordinators of Dance and Theatre, who will serve as Co-Chairs of the Committee. The Director of the School and the Director of Business Operations will attend committee meetings as needed. Additional full-time faculty members may attend committee meetings as desired.

Functions

1. Meet as needed to monitor performance/production efforts
2. Assist with the development of performance/production budgets
3. Act as liaison with guest artists, including conducting orientation and exit interviews
4. Develop strategies to ensure high quality performances/productions that reflect the pedagogical philosophies and goals of the School

Performance Series Selection Committee: Dance

Membership

The Performance Series Selection Committee in Dance shall consist of four regular members: the Head of the Dance Performance and Scholarship Cluster; two additional Dance faculty members, chosen by consensus of the cluster faculty; and the Dance Production Coordinator, who will serve as Chair of the Committee. The Director of the School participates as needed in the role of Producing Director. If the Director of the School comes from the discipline, s/he serves as an additional regular member of the Committee. (Please note that the Dance program is in the process of revising its production process/schedule. For AY 2011-12 and 2012-13, the Dance Performance Series Selection Committee will continue to consist of the entire Dance faculty.)

Functions

The Performance Series Selection Committee is charged with the planning of various Performance Series concerts, including Maryland Dance Ensemble, Thesis Concerts, Graduate and Undergraduate Showcases or Concerts, and other series or special events as envisioned by the Committee. The Committee will make recommendations to the discipline faculty concerning: a yearly concert schedule; selection and/or adjudication processes; and other issues as determined by the Committee. The final configuration of any Dance Performance Series, including engagement of faculty or guest artists as participants in or directors of concerts, as well as budget oversight, is

determined by the Director of the School in his/her capacity as Producing Director.

Season Selection Committee: Theatre

Membership

The Season Selection Committee in Theatre shall consist of three regular members: the Head of the Theatre Performance Cluster; the Head of the Dance/Theatre Design & Production cluster; and the Theatre Production Coordinator, who will serve as Chair of the Committee. The Director of the School participates as needed in the role of Producing Director. If the Director of the School comes from the discipline, s/he serves as an additional regular member of the Committee.

Functions

The Season Selection Committee is charged with the planning of the Main Theatre Season of productions. Suggestions for possible productions will be solicited from members of the Theatre Performance faculty, who may also indicate specific interest in directing. The Committee will also consider suggestions for productions and possible guest directors from other faculty members; student suggestions will be encouraged, and should be routed directly to a Committee member. The Committee will make recommendations to the discipline faculty concerning: a yearly production schedule; selection of specific plays; and other issues as determined by the Committee. The final configuration of the Theatre Main Season, including engagement of faculty or guest artists as participants in or directors of productions, as well as budget oversight, is determined by the Director of the School in his/her capacity as Producing Director.

Artists-in-Residence Committee

Membership

The Artists-in-Residence Committee shall consist of six regular members: three from the Dance faculty; and three from the Theatre faculty. Members will be appointed by the Director of the School, in consultation with the Executive Committee.

Functions

The Artists-in-Residence Committee will make recommendations to the Committee of the Whole concerning the engagement of individual artists-in-residence for specific residency programs in the School. In Dance, these programs include the full-time Artist-in-Residence, and the Dorothy Madden part-time Artists-in-Residence. In Theatre, these programs include the Jim Henson Artist-in-Residence, and the MFA Performance Artists-in-Residence. In addition, this Committee will make recommendations concerning the engagement of artists-in-residence for initiatives related to the Clarice Smith Performing Arts Center, and the College of Arts and Humanities Artist-in-Residence (AiR) program, as well as any additional short-term program related residencies, workshops, master classes, lecture/demonstrations, seminars, etc. Committee members will look for opportunities to engage cross-disciplinary artists where possible and desirable for both disciplines. Initiatives related to short-term residencies may be discussed via email by committee members to respond to time sensitive opportunities. In these cases, consensus recommendations of the Committee will be forwarded to the Director for action.

The Committee will seek input from all School faculty concerning possible artists-in-residence. The Committee will make periodic presentations to the Executive Committee, which will be charged with making final recommendations to the Director. Final determinations concerning the engagement of Artists-in-Residence, including all financial arrangements, will be made by the Director of the School.

International Initiatives Committee

Membership

The International Initiatives Committee shall consist of six regular members: three from the Dance faculty; and three from the Theatre faculty. Members will be appointed by the Director of the School, in consultation with the Executive Committee.

Functions

The International Initiatives Committee will make recommendations to the Director of the School concerning the distribution of available funding to support international initiatives of the faculty and graduate students of the School. The Committee will solicit proposals from faculty and graduate students that enhance the educational experience of Dance and Theatre undergraduate and graduate students. Supported projects may include, but are not limited to, study abroad programs, international internships, international exchange programs, international conference/festival/workshop participation, and creative/research projects outside the United States. Awards are intended to support the project, not cover the project fully. □

Priority will be given to projects that include one or more of the following:

- A. present the work of the School to scholars and artists outside the United States, giving the university and the School substantial international exposure
- B. expose our students and faculty to significant artistic and scholarly trends outside the United States
- C. develop meaningful collaborative relationships and projects with important institutions abroad
- D. encourage significant collaborative relationships between and among faculty clusters (Dance Performance & Scholarship, Theatre Performance, Theatre Scholarship & Performance Studies, Dance/Theatre Design & Production) in these international endeavors
- E. are linked with offered courses (current or future)
- F. are capable of generating other funding to supplement the project

Final distribution of all funds related to international initiatives will be made by the Director of the School.

New Initiatives Committee

Membership

The New Initiatives Committee shall consist of four regular members: two from the Dance faculty; and two from the Theatre faculty. Members will be appointed by the Director of the School, in consultation with the Executive Committee.

Functions

The New Initiatives Committee will make recommendations to the Committee of the Whole concerning possible curricular, creative, and/or research initiatives that will take full advantage of the broad spectrum of faculty expertise from the disciplines of Dance and Theatre. In particular, cross-disciplinary initiatives will be explored, both within the School's two disciplines, as well as across the College of Arts and Humanities and the University in general.

Scholarships and Awards Committee

Membership

The Scholarships and Awards Committee shall consist of five members: the Directors of Undergraduate Studies in Dance and Theatre, the Director of Graduate Studies, and the Associate Directors of Dance and Theatre, who shall serve as the Co-Chairs of the Committee. As much as possible, the Committee will conduct its regular business electronically.

Functions

1. Serve as the advisory body to make recommendations to the Director of the School and the Committee of the Whole (as appropriate) concerning the nominations of students, faculty, and staff for various on and off campus scholarships, honors, and awards. The Directors of Undergraduate Studies will be primarily responsible for recommendations concerning undergraduate student scholarships and awards; the Director of Graduate Studies will be primarily responsible for recommendations concerning graduate student scholarships and awards; the Associate Directors of Dance and Theatre will be primarily responsible for recommendations concerning faculty and staff awards. The audition/interview processes for Creative and Performing Arts (CAPA) scholarships in each discipline will be coordinated by this Committee.

Technology Committee

Membership

The Technology Committee shall consist of faculty and staff representatives from across the School, including the Computer Assisted Design (CAD) Lab Supervisor, the Audio/Video Lab Supervisor, the ARHU Technology Representative, and the Director of Business Operations, who shall serve as the committee chair. The Director of the School may appoint additional members to ensure equitable representation of both disciplines.

Functions

1. Make recommendations to the Director of the School concerning the allocation of technology funding, including annual applications for college and campus technology resources
2. Develop and periodically review long-range strategy and schedule for acquisition and replacement of faculty/staff/TA workstations
3. Develop and periodically review long-range strategy and schedule for acquisition and replacement of hardware and software, including that in the CAD Lab and Audio/Video Lab

VII. AD HOC COMMITTEES

Ad Hoc Committees will be appointed by the Director of the School, in consultation with the Executive Committee, as specific needs arise. Membership on Ad Hoc Committees is chosen from the Committee of the Whole, without distinction by faculty rank or staff position except when mandated by the College of Arts & Humanities or the University.

VIII. GRIEVANCE PROCEDURES

For all grievances, the School shall follow applicable procedures contained (and/or implied) in the *University Graduate Catalog*, *Undergraduate Catalog*, *Faculty Handbook*, and the *UMCP Administrative Policies and Procedures Manual*, *Personnel*.

IX. REVIEW & AMENDMENTS

All amendments to this document must be carried by a two-thirds majority of the Committee of the Whole. This document will be reviewed by the Director of the School and the Executive Committee every five years.

It is the responsibility of the Director of the School to ensure that:

1. This document is available to all faculty members at all times, either on the School's web site or in print.
2. This document is never suspended without a two-thirds majority of the Committee of the Whole.
3. During periods of revision, this document remains in effect until the revised document is approved by a two-thirds majority of the Committee of the Whole and is posted on the Schools web site or provided to the faculty in print.
4. All motions passed by the Committee of the Whole are entered in Appendix E within ten working days of the vote being taken and are posted on the School's web site or provided to the faculty in print.

APPENDIX A

Dean's Statement on Civility

February 27, 2008

At a retreat of departmental leaders and others in the fall of 2007, many raised concerns about the way we interact with each other, with visitors and with guests. Many of those present reported a growing number of incidents of incivility that have a negative effect on our ability to work, learn and teach. I took this discussion very seriously and, consequently, asked a group to sit down and discuss what a statement, *not a policy*, on civility might look like. A draft of such a statement was presented to several bodies, including Collegiate Council and Administrative Council. We also surveyed the college. We learned a number of interesting things as a result: first, a majority welcomed the attempt; second, some had issues with various aspects of the wording of the statement, and a few felt that such a statement amounted to a policy which could stifle the free exchange of ideas. Some wanted to go further to protect the least powerful among us. Taken out of context a statement of civility has the potential for being misunderstood.

Therefore, I am writing to all faculty and staff in the college of Arts and Humanities to remind you that I expect this College to be a diverse, open, and tolerant arena within which all ideas, whether popular or not, may be freely discussed without rancor. Let me be as clear as possible: demeaning, intimidating or threatening behavior is unacceptable and contrary to our basic values. Under various circumstances, such behavior is also contrary to university policy.

A College of Arts and Humanities should take the lead in producing, and take pride in sustaining, an environment that is characterized by tolerance, respect and civility. I strongly believe that this should be the hallmark of a college that welcomes and values diverse perspectives, intellectual pluralism and the free and open exchange of ideas. The leadership and supervisors within the college share responsibility for promoting such an environment and I hope all in the college will join me in supporting these expectations.

Sincerely,

James F. Harris, Dean

APPENDIX B

Faculty Salary Committee Functions and Procedures

The purpose of the Faculty Salary Committee is to make recommendations to the Director of the School for the distribution of one-half of the merit salary pool funds allocated to the School. The Director will award, at his/her sole discretion, the other one-half of these funds.

In years when merit salary funds are not made available, the Committee will meet and conduct its business as a matter of record to be used in subsequent years when funding is made available. The Committee may also advise the Director of the School, in general terms, on equity issues that may be considered by the Director, and conveyed to the Dean of the College of Arts and Humanities, for further action.

Faculty Merit Salary Committee Members will base their assessments on two documents: the Faculty Activity Report (FAR) that is completed each spring by each faculty member; and a one-page summary statement provided by each faculty member. The FAR is a campus-mandated document that details the overall activity and productivity of faculty in terms of teaching, service, and creative/scholarly achievement. It provides the total picture of faculty “output” in quantifiable terms. The purpose of the additional summary statement is to allow faculty members to create both qualitative and chronological context for their achievements in a given year. By singling out specific accomplishments (in teaching, service, and/or creative/scholarly activity), faculty members can stress the qualitative importance of these activities. In a similar fashion, the statement should create chronological context by briefly placing the accomplishments of the year under review in context to the several years preceding. The summary statement thus creates an individual context, detailing the trajectory of accomplishment of the individual faculty member. This context allows for Committee members to make their assessments on the basis of individual accomplishment over time, rather than comparison between and among faculty members. The summary statement should stress specifics of achievement, rather than re-listing the majority or entirety of information already contained in the FAR. Mentoring, advising, and creative/scholarly research supervision should be stressed.

Merit Salary Process

Committee members utilize the FAR and the summary statement provided by each faculty member as the bases for their assessment. Individual accomplishment and trajectory is to be considered; comparison among and between faculty members should be avoided. The Committee will make its recommendations to the Director of the School by placing faculty members in one of three tiers: I, II, III. Tier I assessments should reflect truly meritorious achievement, and should be viewed as the exception, not the norm, for individual faculty members. ‘Truly meritorious achievement’ may be defined by outstanding achievements in the classroom (e.g.: receiving a campus teaching award), exceptional external recognition of creative/scholarly activity (publishing of a monograph by a prestigious press, receiving a prestigious award for creative activity, etc.) Placement in Tier II should indicate a norm of expected productivity, in terms of teaching, service, and creative/scholarly activity, and reflects the reality that all faculty are expected to achieve at high levels in these categories in each year. Tier II placement should not be interpreted by individual faculty members as in any way punitive, as this designation reflects the expected standard of achievement for all. Faculty members assessed as being sub-par in at least one of the three main categories (teaching, service, and creative/scholarly activity) should be placed in Tier III. Sub-par

activity may be defined as not meeting minimum workload requirements of the campus (e.g.: equivalency of the 5.5 course unit requirement), insufficient evidence of mentoring, advising, and/or creative/scholarly research supervision in both qualitative and quantitative terms, insufficient evidence of “professional activity” (creative and/or scholarly), etc.

Committee members will submit their own individual summary statement for assessment (along with the FAR) by the other three committee members. Tier designations for individual committee members will be conveyed separately to the Director by another member of the committee.

Once the Committee reports its consensus on assessments to the Director, the Director carries out the rest of the process by equally dividing the amount of merit funding assigned to each tier by the number of faculty designated in that tier. 35% of the merit funding available to the Committee (which is 50% of the total merit funding to the School) is designated for distribution to Tier I assessments; 65% is designated for Tier II (the assumption being that there will be far fewer faculty in Tier I than Tier II, and thus Tier I designees will receive a proportionally larger amount of merit dollars). No merit funding is designated for Tier III.

All assessments made by the Committee are advisory to the Director of the School, and should be considered confidential.

Director's Notification Process

The Director of the School will convey to each individual faculty member, in an annual salary letter, the Committee's recommendation as to tier designation, as well as information regarding the distribution of the Director's one-half of the overall merit funds.

Appeal Process

If a faculty member has a question about his/her overall salary, s/he may contact the Director to request further information. If the outcome of this process warrants any adjustments to salary levels, those will be made retroactive to the beginning of the fiscal year.

APPENDIX C

Attendance Policy of the School of Theatre, Dance, and Performance Studies

Regular attendance and in-class participation are integral components of all dance and theatre classes and seminars. Although instructors are responsible for informing each class of the nature of in-class participation and the effect of absences on the evaluation of a student's work, the School's general attendance policy on excused absences is consistent with the University's policy, which allows students to be excused for the following causes:

1. Illness of the student or illness of a dependent as defined by the Board of Regents policy on family medical leave
2. Religious observance (where the nature of the observance prevents the student from being present during the class period)
3. Participation in University activities at the request of University authorities
4. Compelling circumstances beyond the student's control

Students claiming an excused absence must apply in writing and furnish documentary evidence for their assertion that the absence resulted from one of these causes. (Undergraduate Catalog, pages 36 & 37)

Whenever possible, instructors will make a reasonable effort to re-schedule in-class presentations for students with an authorized excused absence. Students should check the specific requirements of their courses carefully, however, as such re-scheduling is not always possible.

APPENDIX D **APT Committee Functions and Procedures**

Below is a checklist of the duties performed by the School of Theatre, Dance, and Performance Studies APT Committee. It is intended as a brief overview only and is not comprehensive. For a complete description of the campus APT process, including updates to the University's APT policies, please see: <http://www.faculty.umd.edu/policies/UMDpolicy.html>

The Full APT Committee:

1. Consults with Search Committees, Director of the School, Executive, and Committee of the Whole on new appointments.
 - i. Assists the Director of the School with the creation of documents outlining tenure expectations for new tenure-track appointments (NOTE: These expectations and criteria are discussed prior to the search process and refined at the time of the final appointment). As mandated by campus policy each unit will produce a written set of criteria outlining in general terms expectations for successful tenure review. All tenure expectation documents will be reviewed at the College level prior to distribution to new faculty. The final document will become part of the faculty member's personnel file.
2. Establishes and reviews the faculty mentor relationship. The responsibilities of the mentor are as follows:
 - i. The faculty mentor will help to advise the candidate on his/her progress towards tenure (working in consultation with the APT Committee).
 - ii. The faculty mentor provides information for the tenure-track candidate based on guidance provided by the Full APT Committee. The mentor is advised by the Full APT Committee, and does not have sole responsibility for overseeing the candidate's progress towards tenure (that is the responsibility of the Full APT Committee).
 - iii. It is understood that mentors and tenure-track candidates will enjoy a collegial relationship as part of their work in the School and outside the context of their mentor/candidate roles. However, both the mentors and candidates must consider that casual conversations concerning the candidate's professional development that take place outside the context of a mentor/candidate meeting should not be perceived as an endorsement on the part of the Full APT Committee. This understanding protects both the mentor and the candidate.

- iv. The candidate's assigned faculty mentor will review in detail the candidate's progress towards tenure on a twice-annual basis, to assess the extent to which the candidate is meeting the expectations outlined in the letter provided to the candidate at the start of his/her contract. (It is recommended that the mentor meet with the candidate on an as-needed basis, which may be more frequent than the twice-annual minimum recommended by the Full APT Committee.)
- v. The mentor will also make a brief oral report each semester and an annual written report to the Working APT Committee (which will also be provided in electronic form to the Full APT Committee) and the Director of the School so that the Working Committee and the Director may advise the candidate as needed. The mentor's report to the Full APT Committee will help guide the committee in its further recommendations to the candidate and in the guidance that it provides to the faculty mentor.
- vi. The mentor will provide the candidate with a copy of his/her report on the candidate's progress. The candidate will acknowledge receipt of the report in writing and may respond to or query the information contained within that report (within a two-week period after its receipt).
- vii. Should the candidate at any time feel that his/her relationship with his/her mentor has become counter-productive, the candidate may petition the Director of the School to be assigned a new mentor. Additionally, if the candidate's mentor is on sabbatical or leave, the candidate may be assigned an interim mentor to monitor his/her progress towards tenure.

The Working APT Committee:

- 1. Conducts annual reviews of tenure-track faculty members (and of contracted instructors, prior to renewal of contract).
- 2. Assistant Professors (and contracted instructors, prior to renewal of contract) will have their class visited by at least three members of the Working APT committee who will submit written assessments to Full APT. Generally the observers will be: 1) The Chair of Working APT 2) A representative from the faculty member's cluster (when possible this will not be the faculty member's mentor) 3) A representative from another cluster. It is understood that all members of Full APT have the right to visit the classes of any Assistant Professor as part of the official APT review process.
 - i. All Working APT members review teaching evaluations of tenure-track faculty on an annual basis.
 - ii. All Working APT members review each tenure-track faculty member's Faculty Activity Report.
 - iii. Based on this information, Working APT annually drafts a letter to each tenure-track faculty member evaluating his/her progress towards tenure. Recommendations for future development may also be included.

3. Conducts evaluations of adjunct faculty on the recommendation of the adjunct faculty member's cluster.
4. Conducts a review of tenure-track faculty members during the third year of their initial three-year contract in consideration of the offer of a second three-year contract.
 - i. All Working APT members observe one class of the faculty member to be reviewed and submit written assessment to the Chair of APT.
 - ii. All Working APT members review teaching evaluations of the tenure-track faculty member being considered for a second three-year contract.
 - iii. All Working APT members review the tenure-track faculty member's Faculty Activity Report.
 - iv. Based on this information, Working APT drafts a letter to the tenure-track faculty member evaluating his/her progress towards tenure. Recommendations for future development may also be included.
 - v. This draft letter is shared electronically with Full APT for comment. A consensus vote is conducted electronically by the Chair of APT.
 - vi. The Chair of APT forwards the contract recommendation to the Director of the School.
5. Considers applications for release from instructional activities from tenure-track faculty. See appendix D2 for details.

The Internal Review Committee (IRC):

1. Oversees preparation of tenure and promotion cases for tenure-track faculty: Assistant to Associate Professor.
 - i. Academic units are required to set up formal mentoring arrangements for all assistant professors and untenured associate professors.
 - ii. Each tenure-track faculty member is assigned a mentor from the tenured faculty who will advise and consult on the management of his/her dossier.
 - iii. The Director of the School, and the faculty mentor (who consults with the other IRC members) assist in soliciting the external evaluators, incorporating the candidate's recommendations. They ensure that the materials for evaluation are sent in a timely fashion. The dossier must include a minimum of six letters from external evaluators.
 - iv. The Full APT Committee, acting on the report of the IRC, forwards its recommendation concerning the candidate to the Director of the School, who will then add his/her letter to the candidate's file to be forwarded to the College.

The Senior APT Committee:

1. Oversees the promotion of tenured faculty from Associate to Full Professor.
 - i. A representative of the Senior APT Committee and the Director of the School assist in soliciting the external evaluators (incorporating the candidate's recommendations). They ensure that the materials for evaluation are sent in a timely fashion
 - ii. The Senior APT Committee forwards its recommendation concerning the candidate to the Director of the School, who will then add his/her letter to the candidate's file to be forwarded to the College.
2. Oversees the promotion of retired faculty to emeritus status.
 - i. The Senior APT Committee reviews the c.v. of the retired faculty member and forwards its recommendation to the Director of the School who will then add his/her letter to the candidate's file to be forwarded to the College.

APPENDIX D1

Policy on Periodic Evaluation of Tenured Faculty and Instructors and Lecturers with Job Security

CAMPUS GUIDELINES ARE UNDER REVISION 2009/10 – SCHOOL TEXT WILL BE DRAFTED ONCE THE NEW CAMPUS POLICY IS RELEASED BY THE PROVOST

APPENDIX D2

Guidelines for Faculty Release Time

Assistant professors may ask for release from instructional activities under the following conditions:

1. The request is motivated by the necessity to build a tenure case. *
2. School resources are sufficient to cover the release.

*Faculty may, for example, request a course release to finish a manuscript; faculty may request a course release if they are offered a significant opportunity to direct, choreograph, perform, or design outside the University. For the purposes of release time, a School performance/production is equivalent to one course. Faculty who work regularly in the performance/production program may request a release from one performance/production.

Guidelines:

1. Qualified faculty may request two units (the equivalent of two courses or two performances/productions) of release time from the time of hiring until the tenure package is submitted to APT for review. S/he can request two units in one semester or over several semesters.

2. Faculty who want release time must submit a written request to the Chair of the Working APT committee. The chair will distribute the request for consideration by the committee at the next regularly scheduled meeting of Working APT. Unless there are exceptional circumstances, a junior faculty member who wishes to apply for release time must do so within the first two weeks of the semester that is one year before the semester in which s/he seeks the release time. This will allow proper time for determining how to handle the “released” course, i.e., canceling the course for the semester, seeking funding for an adjunct, etc.
3. The faculty member must submit concrete evidence of her/his productivity at the end of the period of the release.

APPENDIX E

Actions Taken by the Committee of the Whole

All actions voted on by the Committee of the Whole that are not amendments to the Plan of Organization shall be listed by date in Appendix E.

February 25, 2008

The faculty of the Department of Theatre recommends to the Chair of the Department that 50% of funds that come to the Department for courses taught by graduate students in January term and both summer terms, be used to increase the support available to graduate students for conference and research travel or for expenses related to having outside reviewers on their thesis or dissertation committees.

DEPARTMENT OF DANCE PLAN OF ORGANIZATION:

Adopted 2000

Revised 2007 - 2008

DEPARTMENT OF THEATRE PLAN OF ORGANIZATION:

Adopted 1988

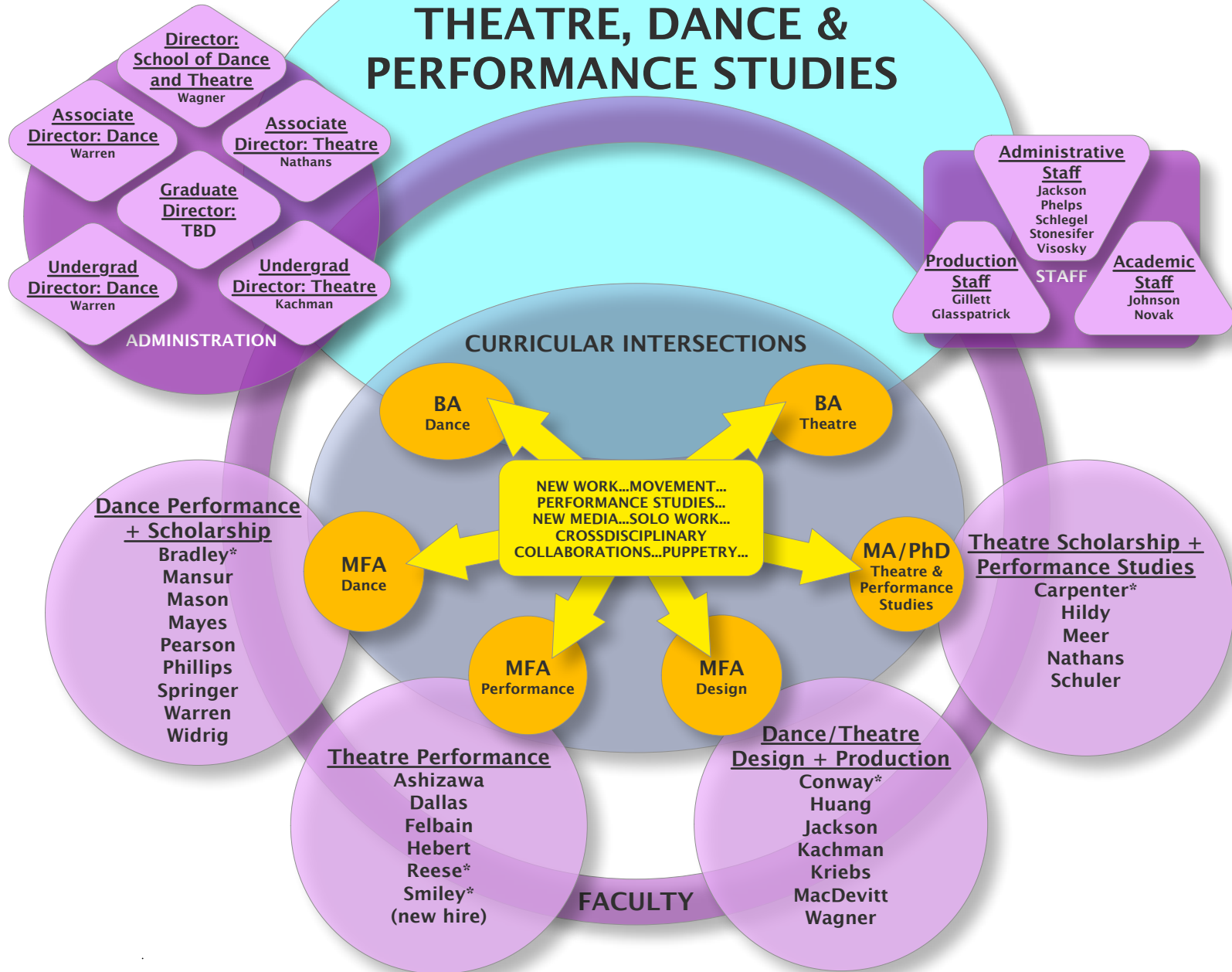
Revised 1994 - 2008

SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES PLAN OF ORGANIZATION

FINAL DRAFT: 1/20/10

ADOPTED: 1/20/10

SCHOOL of THEATRE, DANCE & PERFORMANCE STUDIES



SCHOOL of THEATRE, DANCE, and PERFORMANCE STUDIES
 PLAN OF ORGANIZATION Committee Structure

Committee	Membership
Committee of the Whole	All Full-time Faculty, Artists-in-Residence, and Staff
Executive Committee	Director of School* Associate Director: Dance ¹ Associate Director: Theatre ¹ 2 Dance Faculty members ² 2 Theatre Faculty members ²
Advisory Committee***	3 Full-time Faculty members and one member of the staff ³
APT: Full Committee***	All Tenured Faculty (Director ex officio)
APT: Senior Committee***	All Full Professors (Director ex officio)
APT: Working Committee***	2 Tenured Faculty members: Dance ⁴ 2 Tenured Faculty members: Theatre ⁴
APT: Internal Review Committee***	Mentor + 1 Tenured member from candidate's cluster + 1 member of Working Committee (all ⁴)
Graduate Affairs/PCC Committee (graduate program issues and graduate PCC initiatives)	Associate Director: Dance ¹ Associate Director: Theatre ¹ Head of MFA Dance ⁵ Head of MFA Design ⁵ Head of MFA Performance ⁵ Head of MA/PhD Theatre and Performance Studies ⁵ (1 Program Head serves as Graduate Director ¹)* Graduate Secretaries: Dance & Theatre (as needed)
Undergraduate Affairs/PCC Committee (undergrad program issues and undergrad PCC initiatives)	Associate Director: Dance ¹ Associate Director: Theatre ¹ Undergraduate Director: Dance ^{1**} Undergraduate Director: Theatre ^{1**} Coordinator of Student Services: Theatre (as needed) Program Management Specialist: Dance (as needed)
Performance/Production Committee	Head of Dance Performance Cluster ⁵ Head of Theatre Performance Cluster ⁵ Head of Dance/Theatre Design+Production Cluster ⁵ 2 additional Faculty members: Dance ² 2 additional Faculty members: Theatre ² Production Coordinator: Dance** Production Coordinator: Theatre** Director of Business Operations (as needed) (additional faculty as desired) ⁺
Technology Committee	ARHU Technology Representative ¹ Audio/Video Lab Supervisor ¹ CAD Lab Supervisor ¹ Director of Business Operations*

SCHOOL of THEATRE, DANCE, and PERFORMANCE STUDIES
 PLAN OF ORGANIZATION Committee Structure

Faculty Merit Salary Committee***	2 Tenured Faculty members: Dance ³ 2 Tenured Faculty members: Theatre ³
Scholarships and Awards Committee	Associate Director: Dance ^{1**} Associate Director: Theatre ^{1**} Graduate Director ¹ Undergraduate Director: Dance ¹ Undergraduate Director: Theatre ¹
Performance Series Selection: Dance	Director of School (as Producing Director) 4 Faculty members: Dance Production Coordinator: Dance
Season Selection: Theatre	Director of School (as Producing Director) Head of Theatre Performance Cluster Head of Dance/Theatre Design+Production Cluster Production Coordinator: Theatre
Artists-in-Residence Committee***	3 Faculty members: Dance ¹ 3 Faculty members: Theatre ¹
International Initiatives Committee***	3 Faculty members: Dance ¹ 3 Faculty members: Theatre ¹
New Initiatives Committee***	2 Faculty members: Dance ¹ 2 Faculty members: Theatre ¹

Method of Selection	
¹	appointed by Director in consultation with Exec. Committee
²	appointed by Director in consultation with Discipline Faculty
³	elected by Committee of the Whole
⁴	appointed by Director in consultation with APT: Full
⁵	appointed by Director in consultation with Cluster faculty

*Chair **Co-Chair ***Chair to be elected
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membership is driven by DISCIPLINE
membership is driven by CLUSTER
membership is driven BOTH BY DISCIPLINE AND CLUSTER
membership is GENERAL (School-wide)
membership is TENURE/RANK specific

Summary of the Report of the Open Forum to discuss the Merger of the Departments of Dance and Theatre (APAC subcommittee: B. Hunt (Chair), A. Berger, L. Mabbs, D. Kirsch)

Background: In response to the proposal from the departments of Dance and Theatre to merge into a School of Dance, Theatre and Performance Studies, members of APAC held an open forum for faculty, staff and students in the two departments on February 26, 2010. The APAC members present at this meeting were Prof. Brian Hunt (Mathematics), Associate Prof. David Kirsch (Management & Organization), Prof. Linda Mabbs (Music, and Senate Chair-elect), and Amanda Berger (graduate student, Family Science). Also present were Associate Provost Elizabeth Beise, Cynthia Shaw, (Administrative Assistant, Center for Teaching Excellence; Chair, Campus Senate Staff Affairs Committee) and Roberta Coates (Special Assistant to the President for Equity, Conflict Resolution, and Training; Staff Ombudsperson), who served as liaisons to staff. Department members were also encouraged to submit written comments to the subcommittee chair. The staff liaisons have solicited input from affected staff on behalf of APAC, independent of the open forum. Attendees included faculty and students, but no staff, and a total of twelve people spoke. Based on this collective input, a draft report was presented to APAC on March 8, 2010.

Findings and Recommendations: The proposal to merge the two departments is well-justified and timely, and it appears that a solid majority of faculty in the two departments support it. Oral and written testimony on the overall merits of the proposal was predominantly positive. Based on the input received, the subcommittee recommends moving forward. However, several concerns about process were raised. Some faculty and students expressed confusion about the rationale for the merger, having heard mixed messages about whether it was budget driven or motivated by a true interest in merging the disciplines. Students felt that they had not been consulted early enough in the process. They have concerns about the lack of voting representation in the plan of organization. The committee structure of the proposal's organizational plan, and its effect on faculty workload, was also discussed at the February 22 APAC meeting. Also discussed was the expectation that this structure would be revisited relatively soon after the merger. In light of this and the concerns raised at the open forum, the subcommittee recommends that the proposal be modified to make explicit that the proposed organizational plan is transitional, and to specify plans for reviewing the committee structure from the point of view of shared governance.



UNIVERSITY OF MARYLAND

DEPARTMENT OF THEATRE

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March 10, 2010

Professor Elizabeth Beise
Interim Associate Provost, Academic Planning and Programs
1122 Main Administration Building
Campus

Dear Betsy:

In response to feedback received from campus APAC, I have met with the Associate Chairs of Dance and Theatre – Anne Warren and Heather Nathans, respectively. We are in agreement that the issues related to committee representation will be considered seriously as we begin to operate as a School in fall 2010. Given the differing levels of student and staff representation called for in the current Plans of Organization of the Department of Dance and the Department of Theatre, it is difficult to predict the exact timeline or likely outcome of these discussions. In fact, it would be contrary to the principle of shared governance to do so. The discussion process will be in keeping with the overall approach pursued thus far in the merger process – one that allows sufficient time for consideration of all pertinent information in a collegial and transparent manner. Theatre and Dance have earned a strong reputation as “open” departments, and we value the voices of all stakeholders as we move forward. Ultimately, the faculty of the School will decide these issues, as has been the case thus far in the creation of the Plan of Organization of the School.

If the merger does not take place, student and staff representation will remain as presently outlined in the current Plans of the two units.

The proposed Plan of Organization of the School was adopted by the Dance and Theatre faculty in late January, and was conveyed to students – along with all relevant documents – soon thereafter. In subsequent discussions with students, it is apparent that some misinformation has emerged (e.g. concerning teaching opportunities, which are primarily related to curriculum revision in the Theatre BA, and not to the merger itself). The students in Theatre and Dance who have expressed concerns - a minority of students in the PhD program in Theatre - represent a very small percentage of the total number of students in both departments, and in fact, include no MFA students and no undergraduate students - from either discipline.

As we have said before, we realize that this merger is a process, one that will continue for a few years. We fully expect these issues to be part of that process. We continue to consider all opinions expressed - whether voiced by faculty, staff, or students - as important.

Sincerely,

A handwritten signature in black ink, appearing to read "Daniel MacLean Wagner".

Daniel MacLean Wagner
Professor and Chair, Department of Theatre
Acting Chair, Department of Dance

ACTIONS RELATED TO CONCERNS ABOUT STUDENT INVOLVEMENT IN THE PROPOSED DANCE/THEATRE MERGER

From: "dmwagner@umd.edu" <dmwagner@umd.edu>

Date: April 14, 2010 9:53:03 PM EDT

To: danc-all <danc-all@reflectors.mail.umd.edu>, thet-all <thet-all@reflectors.mail.umd.edu>

Cc: "James F. Harris" <jfharris@umd.edu>

Subject: **Student representation: Proposed School of T/D/PS**

To All -

As the departments of Theatre and Dance move towards their proposed merger, both units continue to pursue active strategies to build community and consensus at every level.

To help facilitate that process, I am appointing a joint ad hoc committee to develop a proposal for integrating graduate students more fully into the various administrative committees of the proposed School of Theatre, Dance, and Performance Studies. The membership of this committee is as follows:

- the Associate Chairs of Theatre and Dance - Heather Nathans and Anne Warren
- the Directors of Graduate Studies of Theatre and Dance - Karen Bradley and Leigh Smiley (Leigh is representing the "team" of program heads in Theatre);
- the co-chairs of the graduate student organization, GCAST, in the Department of Theatre - Erin Bone Steele and Jonathan Dillard;
- and a second-year MFA student in Dance - Valerie Durham

This configuration provides student representation from each of the existing graduate programs in Theatre and Dance - the MA/PhD in Theatre and Performance Studies, the MFA in Design, and the MFA in Dance. Leigh will also help provide the perspective of the soon-to-be-launched MFA in Performance program.

The committee will be charged with considering the following points (among others):

- On which committees is graduate student representation most necessary and/or helpful?
- What are appropriate committee workload expectations for graduate student committee members?
- What is the appropriate balance of graduate representation among the committees? (taking into account the the issue of parity between the two

disciplines)

- On which committees/what types of issues will it be appropriate for graduate student members to vote?
- How will graduate representatives to committees be selected and by whom?

The committee will meet at least once prior to the end of the spring semester and will continue its work, as possible, via email and its ELMS site during the summer. The committee will present its recommendations to the Executive Committee, and subsequently to the Committee of the Whole, in the fall. Once the proposal has been amended (as needed) and approved, the faculty and the ad hoc committee will work together to develop an implementation plan.

My thanks to those faculty and students who have agreed to serve.

Dan

--

Daniel MacLean Wagner
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