



College of  
**Music & Dramatic Arts**  
School of Theatre

**Faculty and Staff Handbook**  
2018-2019

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## I. PRELUDE

Louisiana State University was founded in 1853 as the Louisiana State Seminary of Learning & Military Academy located in what is now Pineville. Since 1926 Louisiana State University and Agricultural and Mechanical College has been located in Baton Rouge. It comprises 250 buildings and spans 650 acres of Italian Renaissance architecture and a “forest” of stately oaks.

LSU is the flagship institution in Louisiana State University System. The Morrill Act established LSU as a public, land-grant institution in 1877. Today it is designated as a land-grant, sea-grant, and space-grant university. In the Carnegie Classification of Institutions of Higher Education, LSU is listed as “R1: Doctoral University-Highest Research Activity.” In 2015-2016, 31,000 students were enrolled—5,000 of those graduate students. LSU holds accreditations with the National Council for Accreditation of Teacher Education (NCATE) and the Southern Association of Colleges and Schools (SACS).

LSU Theatre has a long and rich tradition extending back to 1928. The undergraduate program offers the Bachelor of Arts with concentrations in arts administration; design/technology; film and television; performance; physical theatre; theatre studies; and dance (minor). The graduate program offers the Master of Fine Arts with specializations in acting; costume technology and design; scenic technology and design; properties technology and the Doctor of Philosophy in theatre history, dramatic literature, and dramatic theory and criticism. The School is accredited by the National Association of Schools of Theatre and is a member of the University/Resident Theatre Association.

This Handbook is intended for use by the faculty and staff as a ready reference to information relative to operating procedures for LSU, the College of Music and Dramatic Arts and the School of Theatre. This Handbook is meant as a guide and does not supersede University policy. The Handbook will be revised periodically to ensure it contains updated information.

## II. VISION AND MISSION STATEMENTS

Building on Flagship Agendas 2010 and 2020, and taking into account the dramatic changes affecting the higher education landscape over the last five years. LSU has unveiled a new Strategic Plan:

[Louisiana Strategic Plan 2025: Leading Louisiana. Impacting the World.](#)

### CMDA VISION, MISSION, AND VALUES

**CMDA Vision:** The following Vision statement was developed at a retreat of the CMDA faculty, staff, and administration in January 2015.

Our vision is to change the world through art.

We will accomplish this vision by focusing on three pillars of excellence:

#1. The College of Music & Dramatic Arts will continue to produce high-level artists, scholars, composers, teachers and educators that will have impact on a global scale.

#2. As part of a land-grant, state flagship institution, the College of Music & Dramatic Arts is committed to a rigorous community outreach and engagement program.

#3. The College of Music & Dramatic Arts will deliver a comprehensive, 21<sup>st</sup> century curriculum that will train future arts leaders and arts advocates, preparing our students for employment success in the professional marketplace.

### LSU SCHOOL OF THEATRE

On August 26, 1998, the Board of Regents of the State of Louisiana approved the creation of the College of Music and Dramatic Arts, an act that merged the LSU School of Music and the Department of Theatre - two highly visible and respected academic units on campus. In 2015 the Board of Regents approved a change in designation from the Department of Theatre to the School of Theatre.

**Vision Statement:** The School of Theatre aspires to national prominence in its undergraduate, M.F.A. professional training and Ph.D. programs, and in the teaching, artistry and scholarship of its faculty.

**Mission Statement:** The LSU School of Theatre attempts to serve its students in a number of ways, providing rigorous training in performance and production practices, arts administration and advocacy, the history and literature of the stage, and in the development of the critical, conceptual and argumentative skills necessary for a career in professional and educational theatre. The School also recognizes that theatre is no insular art but involves, reflects and participates in the wider cultural thought and practices of our time. The program thus encourages a broad view of performance, production and scholarship. We hold that our endeavor in theatre

can assume an active role in the cultural and political dialogue, offering not simply "entertainment" but insight and commentary regarding how we determine and pursue our social values and visions.

The School of Theatre has a unique and significant place at Louisiana State University and contributes in a visible way to the quality of life of both the region and the state.

In February 2011, the Department of Theatre submitted an updated strategic plan in accordance with University guidelines and corresponding to, [LSU Flagship 2020: Transforming Lives](#). The current goals of the School of Theatre Strategic Plan can be found in [Appendix A](#).

### III. COLLEGE ADMINISTRATION

The College of Music and Dramatic Arts administrative structure is outlined in the CMDA Bylaws. As described in the CMDA Bylaws, the College has established the following standing committees: Curriculum; Dean's Advisory; and Promotion and Tenure. The standing committees are populated as prescribed in the CMDA Bylaws. In addition, the Dean may establish ad hoc committees or sub-committees as necessary. For additional information on College Committees, please refer to the CMDA Bylaws ([Appendix B](#))

### IV. CONTACT INFORMATION

#### ADMINISTRATION

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#### School of Theatre Main Office

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Box Office • 225-578-3527

**FACULTY AND STAFF (click name for current bio)**

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### FOR OTHER INFORMATION:

Office of the Dean of Students	578-9442
International Services Office	578-3191
Student Health Center (insurance)	578-6271
Disability Services	578-5919
Career Services	578-2162
Residence Food Services	578-6642
Residential Life (housing)	578-8663
Office of Student Aid and Scholarships	578-3103
Office of Student Support Services	578-2873
Parking, Traffic, and Transportation	578-5000
LSU Police	578-3231
Campus Telephone Information	578-3202

## V. UNIVERSITY POLICIES AND PROCEDURES

### A. PERMANENT MEMORANDA (PM) AND POLICY STATEMENTS (PS)

[Permanent Memoranda](#) and [Policy Statements](#) have been created for the purpose of institutional governance by way of establishing standard procedures for the operation of the LSU System (Permanent Memoranda) and LSU A&M (Policy Statements) (e.g., graduate assistantships, student absence from class, student grading, appeal procedures, research misconduct, sexual harassment).

### B. OUTSIDE EMPLOYMENT

[LSU Presidential Memorandum 11 \(PM 11\), \*Outside Employment of University Employees\*](#), requires that all full-time employees comply with its provisions and disclose employment as defined within it. Outside employment is defined as any non-University activity for which economic benefit is received including but not limited to employment with any non-University employer; contracts to provide consulting, personal or professional services to non-University individuals and entities, including publishing agreements; and self-employment or operation of a business.

Forms A and B apply. Blanket approvals will not be granted. Forms must be completed for each fiscal year. Applications must be routed through the Chair and Dean for approval. Forms are self-explanatory and can be found at:

<https://lsu.edu/administration/policies/pmfiles/pm-11-LSUBRCampus.pdf>

### C. FACULTY ABSENCES

Employment obligates 9-month faculty to be “on the job” beginning one week prior to the first day of classes and extending through the day of commencement for fall and spring semesters. 9-month faculty do not accrue vacation time.

Faculty shall not be absent from their duties without proper authorization. [PS 12, \*Leave Guidelines for Academic, Professional, and Classified Employees\*](#), addresses conditions of and procedures for various kinds of “leave,” for example, Sick Leave, Holidays, Sabbatical Leave, Civil Leave (jury duty), Family and Medical Leave, Leave of Absence Without Pay, Funeral Leave, and more. See:

It is imperative that faculty aim to create a proper balance between on campus teaching and off campus activities. As a rule, absences from one’s teaching duties will be kept to a minimum to provide students with an environment of continuity. Such absences, however, are often necessary to enhance or maintain one’s professional reputation in the field. The length of absences vary and are dependent on the type of

engagement and the specific area of expertise of the faculty member. All absences must be reported and all extended absence are to be approved through the Chair. Absences should be submitted through Workday.

#### **D. USE OF LSU/CMDA FACILITIES AND PREMISES**

LSU CMDA facilities are available primarily for departmental use in accordance with LSU policies including [PS-82 Use of LSU Premises and Facilities](#). In some instances, non-CMDA entities may be granted permission to use CMDA facilities. For any non-departmental or private use, permission must be granted by a CMDA administrator, and necessary paperwork must be processed through the appropriate staff. In most cases, an email from a CMDA administrator does not fulfill the university's contractual requirements, which include liability insurance coverage and fee rate information for the event. A fee may be assessed for reimbursing any costs to the department for use of the facilities. The priority for use of CMDA facilities or premises is established as follows:

- 1) LSU departments and divisions in conduct of assigned missions and programs (including academic use);
- 2) recognized student organizations, organizations or faculty and staff, and University-affiliated organizations;
- 3) educational, religious, and non-commercial organizations not affiliated with LSU.

Most facility rentals require a faculty or staff sponsor to coordinate the needs of the event and, in some case, may require the faculty or staff sponsor (or their approved designee) to be present throughout the duration of the event. Facilities may not be used by CMDA faculty, staff, or students for any private use without appropriate written permission. Personal or organizational affiliation with the CMDA or LSU does not necessarily constitute departmental use, and may be subject to approvals, fees, contracts, and proof of insurance as described above. Private use includes, but is not limited to any paid private lessons or coaching in any classroom, studio, practice room, or other CMDA facilities, as this is a violation of both LSU and Louisiana Board of Ethics policies.

#### **E. PERSONAL RECORD KEEPING**

The Preamble to [PS 36-T \(LSU's Promotion and Tenure document\)](#) sets the context for the importance of diligence in personal record keeping.

*Among personnel decisions, the decision to award tenure is of distinguished and central importance. The University will do so only through a rigorous, careful process of examination and deliberation. Accordingly, the decision to tenure entails the presumption of professional excellence. It implies the expectation of an*

*academic career that will develop and grow in quality and value, and one that will be substantially self-supervised and self-directed.*

That which constitutes supporting evidence of achievement and how the evidence should be documented are presented in [CV and Supporting Documentation for PS 36-T and PS 36-NT](#).

The centerpiece of the faculty review process is the LSU-formatted vita (CV). Notice that in the above document it both prescribes a format for the CV *and* suggests the inclusion of evidences that back up the contents of the CV.

Faculty should report their activity through the online reporting system, [Faculty 360](#) which can be accessed through the faculty member's myLSU. All faculty will be expected to maintain this database of their activities as the official method for submission of annual activity reports, annual evaluations and promotion and tenure documentation. Additional information about Faculty360 is available at:

<http://sites01.lsu.edu/wp/lsufaculty360/>

## F. PROMOTION AND TENURE

[PS 36-T](#) provides specific University procedures for the LSU Promotion and Tenure. Faculty may also refer to the [Promotion and Tenure Process](#).

For further information on the School of Theatre tenure process, please refer to School of Theatre Promotion and Tenure Guidelines in [Appendix C](#).

## G. ANNUAL FACULTY EVALUATION

Each year, faculty performance will be evaluated for the previous calendar year. In mid-January, the faculty member's Activity Report is to be submitted through Faculty360. Peer Review Committee reports are due to the Chair in Late February. In May the Chair's evaluation will be completed and available to faculty through Faculty360. Faculty are evaluated for the purposes of annual reappointment, promotion in rank, the granting of tenure, nominations for honors, awards, and chaired professorships, and salary increase. Exception to the requirement of annual review: When faculty are being reviewed for reappointment, promotion, or tenure, or have been given notice of non-reappointment or termination, an annual evaluation by the Chair need not occur.

The areas for consideration for evaluation are scholarship/creative activity, teaching, and service. Scholarship/creative activity, as defined broadly in [PS 36-T](#), signifies "contributions to knowledge in the disciplines appropriate to the department, at a level of quality and significance that is competitive by national standards" (p. 8). [PS 36-T](#) describes characteristics of an effective teacher as: "intellectual honesty, command of the subject matter, organization of material for effective presentation, cogency and

logic, ability to arouse students' curiosity, stimulation of independent learning and creative work, high standards, and thoughtful academic mentoring" (p. 9). Service is used to mean "other contributions to the department, the University, the academic profession, or the broader community that support the primary missions of scholarship and teaching" (p. 11).

In crafting an annual evaluation, the Chair will consider the faculty-provided Activity Report, the Peer Review Committee report, and the report of the faculty member's mentor. See Section IV-E Faculty Development for a description of the mentor and peer reviewer processes.

## H. GRADUATE FACULTY STATUS

Faculty can qualify for the following types of graduate faculty membership: Associate, Full, Research Affiliate, or Professional Affiliate. Academic deans are responsible for Graduate Faculty appointments for tenured and tenure-track faculty in their programs.

Associate and Full members may engage in all graduate education activities as well as chair theses and dissertations. With initial appointment at LSU under tenured or tenure-track conditions, assistant professors are appointed as associate members for a six year term. Full members must possess the highest degree appropriate to the field or unquestionable evidence of comparable achievement in the field. To maintain graduate faculty status full members must demonstrate a current and sustained record of scholarly or creative activities. For more information, see the Graduate School's [Graduate Faculty Membership requirements](#).

## VI. FACULTY DEVELOPMENT

This section covers faculty development at both the College/School level and the University level. At the School level, a faculty mentor program is explained. At the University level, a number of development opportunities are listed.

### A. MENTORING

Mentoring of tenure-track and non tenure-track faculty members is an important responsibility of the college (CMDA). The college relies on the experience of current tenured faculty members to assist in this process. As such, the Chair assigns a tenured faculty member to be an official Mentor to each non-tenured, full-time faculty member. The Mentor, in consultation with the Chair, serves as an advisor, and assists the faculty member throughout their career and for tenure-track faculty throughout the tenure process. In addition, the Peer Review Committee assigns a member to observe teaching and offer additional teaching insight and input for the mentee. The duties of the Mentor, Peer Reviewer, and Mentee are listed below. Mentor and Peer Reviewer assignments do not necessarily correlate with the faculty member's specific discipline. Changes in assignment may be made during the tenure process.

#### ***Mentor Responsibilities***

- Meet formally with mentee at least once/semester and informally frequently during the year
- review mentee's curriculum vitae and other materials to be submitted to P&T committee for consistency with PS 36T
- in conjunction with the Chair, assist faculty member in meeting deadlines for P&T
- be available for advice and consultation
- observe faculty member's teaching at least once/year
- provide a written report of important issues relative to faculty member that will go in faculty member's P&T file once/year

#### ***Peer Reviewer/Peer Review Committee Responsibilities***

- observe faculty member's teaching once/year
- review faculty member's annual activity report
- provide a written report of observation that will serve as the basis of the peer review committee report which will be forwarded to the Chair and become part of the faculty member's annual evaluation.

#### ***Mentee Responsibilities***

- reach out to mentor for advice and consultation

- request teaching observations from mentor and peer reviewer for tenure track faculty, become familiar with PS 36T and make written requests a part of P&T documents

## B. FACULTY AWARDS

### a. Distinguished Faculty Awards

LSU takes great pride in its world-class faculty. The University's [Distinguished Faculty Awards](#) recognize faculty accomplishments and showcase superb teaching, research, and service at LSU.

### b. Sabbatical Leave.

See the Academic Affairs website, for [Sabbatical Guidelines](#).

### c. Professorships and Endowed Chairs

The purpose of [Professorships and Chairs](#) is to recruit and retain high quality faculty. Most professorships and endowed chairs are established at the College or departmental level. The School of Theatre has the following named professorships: Gresdna A. Doty Professorship; Billy J. Harbin Professorship; and Louise and Kenneth Kinney Professorship. There are several University-wide professorships including the several Alumni professorships as well as the Boyd Professorship which is the “pinnacle of recognition.” Named for David and Thomas Boyd in 1953, it is conferred for life to the few faculty who set themselves apart as elite researchers, educators, and professionals in their field. For more information visit:

## C. UNIVERSITY RESOURCES

### a. [Faculty Technology Center](#) Workshops

The Faculty Technology Center is “dedicated to supporting all who teach in their efforts to seamlessly integrate academic technologies into teaching, learning, and research.” -

A list of workshops including workshops on Moodle and Turning Point can be found at can be found at:

<http://training.lsu.edu/>

or on your [myLSU](#) page under Instructional Support

- b. The [Office of Research and Economic Development \(ORED\)](#) administers a number of funding programs and professional development opportunities for faculty including:

- [LSU Council on Research Summer Stipend Program](#) The Council on Research (CoR) Summer Stipend Program provides financial support to junior researchers at the rank of assistant professor seeking to contribute to scholarly knowledge in their discipline.
- [Office of Research and Economic Development Faculty Travel Grant Program](#) Faculty and Junior Faculty Travel Grants are offered for research-related travel through the Office of Research and Economic Development on a first-come, first-served basis.
- [SEC Visiting Travel Grant Program](#) The SEC Visiting Faculty Travel Grant Program is intended to enhance faculty collaboration that stimulates scholarly initiatives between SEC universities.
- [Faculty Research Grant Program](#) The Faculty Research Grant (FRG) program is intended to provide seed funding for new research projects, or to provide resources for major planning grants that lead to center-scale proposals to federal or philanthropic agencies.
- offers the [ORED Workshop Series](#) for faculty, staff, and students.

c. [Learning & Teaching Collaborative \(LTC\)](#) supports faculty wishing to explore alternative pedagogy in the classroom, including the use of new technologies. Each year, the group hosts an [Annual Faculty Colloquium](#) in conjunction with the Office of Academic Affairs, and invites a nationally renowned subject matter expert to provide a keynote address and workshop.

## VII. ACADEMIC AFFAIRS

### A. COURSE SYLLABUS

This section presents information on the course syllabus and related issues. Preliminaries are things to consider prior to constructing a syllabus. Syllabus Construction ([Appendix D](#)) shows one model of syllabus structure. Moodle is LSU's information management system intended to facilitate course "delivery," including grading. The Syllabus Database section explains the process for archiving syllabi each semester. Textbook Adoption is an item in thinking ahead. Faculty should adopt course materials such as textbooks well in advance of the semester in question.

#### ***Preliminaries***

- a. A syllabus is considered a contract between the faculty and the student.
- b. [PS 44, Student Grading](#), states that every course must be represented by a written syllabus. This includes THTR 2026, 4136 and all independent study classes.
- c. "Class" Contexts (e.g., lecture, lab, independent study) are defined in [PS 45, Courses and Curricula](#), according to teacher and student roles.
- d. [PS 45, Courses and Curricula](#) also defines credit hour (50 min class) as the "basis for measuring the amount of engaged learning time expected of a typical student" per week. Students should expect that each credit hour will require a minimum of 2 hours of outside-of-class student work per week for approximately 15 weeks or the equivalent amount of work across a different period of time.
- e. Refer to the official Academic Calendar for start and end dates, the holiday schedule, and the midterm and final exam schedule. In LSU A-Z, choose [Schedule of Classes](#), choose Scheduling and Registration Instructions, scroll to find the [Academic Calendar](#).

#### ***Final Exams***

Final exam times are scheduled at the University level and can be found on the [Office of the University Registrar](#) website.

As per the Registrar's Office:

"University regulations require that final examinations be held. Where final examinations are inappropriate because of the nature of the course, exceptions to this requirement may be made upon approval of the appropriate department head, dean, or director, and the Office of Academic Affairs. Final examinations must be given during the published dates for the final examination period.

NO MEMBER OF THE FACULTY IS AUTHORIZED TO WAIVE FINAL EXAMINATIONS EXCEPT WITH APPROVAL AS PRESCRIBED.”

“Students having three or more final examinations in a 24 hour period may request permission to take no more than two examinations on the day concerned. Requests for special arrangements will be considered only when the three or more examinations cover more than seven (7) hours of credit work. These requests should be made to the dean or director at the college or school in which the student is registered.”

### **Syllabus Construction**

Please see [Appendix D](#) for syllabus requirements and a sample syllabus as provided by the LSU Courses and Curriculum Committee.

### **Moodle**

Moodle is LSU’s course management system. You will find helpful information at:

[http://www.lsu.edu/it\\_services/moodle/index.php](http://www.lsu.edu/it_services/moodle/index.php)

In addition to training resources and the Moodle knowledge base in GROK (LSU’s online knowledge base), LSU Information Technology Services (IT) offers help at 225-578-3375. Also, [helpdesk@lsu.edu](mailto:helpdesk@lsu.edu)

### **Syllabus Database**

A university-wide repository for syllabi is a year away from being up and running. Until then, faculty will submit all syllabi as email attachments by the end of the first week of classes each semester (fall, spring, summer) to the School of Theatre, Office Coordinator.

### **Textbook Adoption**

“Adopting” a book or other course material is what faculty do when they order a book, for use in a class. Timely adoption of books for the benefit of students is a common sense best practice. It is also a requirement of the 2008 Higher Education Opportunity Act. If you require no book for your class, lessons, or rehearsals, enter the [Faculty Enlight](#) resource (see B&N contacts below) and indicate that no book is required.

Adoption Schedule: Adopt Fall books by May 1, Spring books by October 1, Summer books by April 1.

LSU Bookstore (Barnes & Nobles at LSU)

[lsubookstore@lsu.edu](mailto:lsubookstore@lsu.edu)

225-578-5504

Co-op Bookstore

<http://coopbookstore.com>

## B. STUDENT ABSENCE FROM CLASS

University policy on the responsibilities of students and faculty in the matter of student absence from class is presented in [PS 22 \(Student Absence from Class\)](#) and [PS 44 \(Student Grading\)](#).

## C. STUDENT APPEALS

[PS 48 General Appeal Process Available to Students](#) and the [General Catalog](#) outline a formal appeal process for a student who “questions the application of any university regulation, rule, policy, requirement or procedure, not otherwise covered by established procedure, as it applies to that individual student.”

## D. COURSE SCHEDULING

Courses requests are due in early September (for Spring and Summer courses) and mid January (for Fall courses). The School will designate faculty to coordinate courses for each area.

The Course Requests should be submitted on the provided form and include: Course No., Course Title, Course Credit, Meeting Time & Days, Room & Building, Instructor, and Enrollment Limit.

We will make every effort to accommodate requests, but on occasion may need to adjust times and location based on course conflicts and student needs. The School of Theatre maintains a list of the [Course Rotation List](#) of which specifies what semester Theatre courses are offered.

All Independent Study courses must be approved by the Chair. Requests to add Independent Study courses must be accompanied by a syllabus. All requests for Independent Study courses should be made by a faculty member. Please do not instruct a student to request that an Independent Study course be added for them.

Faculty requests for summer courses should be submitted with spring course requests. Requests for spring and summer courses happen at the same time—again, early in the previous fall semester. Courses will be assigned based on student demand. Summer courses must meet minimum requirements and courses which do not meet required minimums will be canceled.

There is no pay for faculty service in THTR 8000 and THTR 9000. IF you choose not to advise theses or dissertations in the summer semester, please inform your advisee well in advance. Because summer progress is integral to finishing the degree in a timely fashion, your advisee should be given the opportunity to choose a different advisor.

## E. STUDENT ADVISING

Undergraduate student advising is conducted by a dedicated advising staff. Faculty are expected to be familiar with curricula and assist students informally with major coursework questions and advice, but do not conduct formal advising sessions. Freshmen and any student on Academic Probation are required to meet with an advisor prior to scheduling each semester. Sophomores, Juniors and Seniors in good standing are not required to see an advisor but are encouraged to do so to ensure understanding of curricular requirements. Advising appointments may be made at any time. Scheduling and schedule advising for the upcoming semester occurs (typically) in mid-October and mid-March.

The [Registration Calendar](#) found in the [Scheduling Booklet \(Scheduling and Registration Instructions\)](#) details registration start and end dates, payment deadlines, and penalties for late registration and late payment.

Graduate students are advised by faculty members in their area of concentration. The advisor normally serves as the chair of the student's graduate committee and compiles materials for the Master's Comprehensive, Doctoral General, and Doctoral Final examinations. The advisor's role is to assist the student in preparing a course of study for the degree and in selecting courses to be taken each semester.

The Associate Dean of Graduate Studies will assist faculty in interpreting and following the curriculum guides, in preparing degree audits to ensure that they stay on track to fulfill requirements, meeting deadlines for timely completion of the degree, and with all other issues related to degree completion.

## F. FORMAL UNIVERSITY ASSESSMENT

Each academic unit is required to conduct annual assessment of degree programs. Assessment reports are coordinated by the Assessment Committee and reported through the University's online assessment database Taskstream. The School of Theatre has developed and revised its assessment procedures over several years.

## G. COMMENCEMENT

LSU holds a Main Commencement in the Spring and Summer College-specific diploma ceremonies each Fall and Spring. The registrar's office asks that 10% of each college's faculty attend the main ceremony (beyond those hooding PhD students). CMDA asks that faculty attend the diploma ceremonies, either as general faculty or as a stage party member sitting with a graduating PhD student.

## H. RECRUITING

Recruiting is an ongoing process and should infuse all aspects of the School's public profile. All faculty are expected to engage in recruiting efforts. The School administers a rigorous recruiting schedule which is coordinated by the School's recruiting officer and the Assistant Dean for Recruiting and Diversity. Each academic year the School distributes its annual recruiting calendar which includes the following:

- Off-site recruiting events including Performing and Visual Arts Fairs; statewide thespian festivals and other statewide and regional theatre conferences.
- The annual Theatre Open House Events
- The Southeastern Louisiana Theatre Conference
- Consolidated auditions
- Additional recruiting activities

LSU Theatre has no additional requirements for admission to the undergraduate program.

## VIII. STUDENT RESOURCES

### A. GRADUATE ASSISTANTSHIPS

The School of Theatre awards 20-hour/50% assistantships to most students in the graduate programs. Graduate Assistantship recommendations are made by the heads of each of the individual graduate programs. Students in the MFA programs are generally awarded graduate assistantships for the duration of their program (2-3 years). Students in the Ph.D. program are generally awarded graduate assistantships for no more than four years. Graduate Assistantship work assignments are made by the Chair in consultation with the program heads. All students who are awarded assistantships must comply with University, Graduate School and departmental regulations.

For complete information see [PS 21 Graduate Assistantships](#); [PS 85 Preparation of Teaching Assistants](#) and the [Graduate School website](#).

In addition, students should refer to their award letter.

Students holding assistantships must be enrolled for a minimum of 9 credit hours, of which 6 must be in graduate level courses.

Students who hold graduate assistantships during the fall and spring semesters (two consecutive semesters) will receive a full tuition waiver for summer school if the budget to cover such costs remains intact. Students will still be required to pay all fees.

### B. TIMESHEETS

In order to satisfy audit concerns, graduate teaching assistants must complete timesheets every two weeks. Two-week increments should be reflected on each timesheet. This is the responsibility of students but faculty or staff member (or appropriate designee) must monitor. Total hours must sum to the number of assistantship hours awarded. When timesheet is completed, approval signatures must come from direct supervisor(s). At the end of each two-week period, area coordinator must collect all timesheets and submit to the School of Theatre Business Officer. Blank timesheets are available in the School off Theatre Main Office.

### C. TRAVEL FUNDING FOR STUDENTS

The [Graduate Student Travel Award](#) provides financial support to qualified graduate students who attend professional conferences to present their research. See:

The School of Theatre and College of Music and Dramatic Arts offers a limited number of professional development travel grants to students.

#### **D. SCHOOL OF THEATRE SCHOLARSHIPS**

The School of Theatre has a limited number of scholarships available for in-state and out-of-state students. Scholarships range from \$1,000 - \$2,000 annually and most may be awarded for up to four years. SOT scholarship applications are submitted through the online [SOT Scholarship Application Form](#). All applications are evaluated by a faculty scholarship committee, which is assigned each year.

#### **E. STUDENT AWARDS**

The following University student awards are available on a competitive basis:

- [Dissertation Year Fellowship](#)
- [Black Faculty & Staff Caucus Awards](#)

#### **F. STUDENT ORGANIZATIONS**

The following student organizations are affiliated with the School of Theatre:

- Delta Rouge
- Legacy
- Music and Dramatic Arts College Council
- Musical Theatre Club
- Physical Theatre Club
- Student Government (LSU SG)
- Undergraduate Theatre Alliance

## IX. PRODUCTION PROGRAM

### A. PRODUCTION SEASON

Each year the LSU School of Theatre produces the following series of events in addition to hosting a variety of guest artists and scholars.

- **Swine Palace**, LSU's professional Equity theatre company produces 3-4 productions annually. Provides students the opportunity to work alongside professional directors, designers and actors in a professional setting
- **LSU Theatre Mainstage Season** presents two fully produced undergraduate-dedicated productions annually.
- **Lab Season** presents four low-budget productions, which are completely student-driven with students assuming all production roles including director, designer, actor and technician.
- **Annual Dance Concert**, presented annually in the spring, the Dance Concert features student and faculty choreography.
- **Take Four Film Festival**, presented each spring the Festival showcases the best student films chosen through a competitive process.

Proposals for LSU Theatre and Swine Palace productions are solicited during the fall semester through an online [Call for Proposals](#). All proposals must meet the established [Guidelines for Season Programming](#) as defined by the LSU School of Theatre faculty in January 2015.

Lab season proposals are accepted in the spring for the following academic year. Each year, the Lab Season Committee oversees the Lab Season proposal process.

### B. COMP POLICY

All CMDA Faculty and Staff are eligible to receive two comp tickets per CMDA event. Comp tickets are transferrable. The following redemption policy applies to events that are processed through the CMDA Box Office (events in the Shaver Theatre, Reilly Theatre, Studio Theatre and the Recital Hall). Comps for events held at the Union Theatre must be processed through the Union Theatre Box Office.

#### Redemption Procedure:

- Faculty and Staff should redeem comps through the online ticketing system. Follow these instructions.
  - Go to [lsu.edu/cmda](http://lsu.edu/cmda) and click the "Buy Tickets" button
  - Select your event
  - When you get to the payment window, click the "Redeem Benefits" link
  - Enter your LSU email address or your 89# and your name

- Apply the benefit
- Finish your transaction

We encourage you to use our box office app, Walletini. Walletini is useful tool for managing your tickets in one place. To use this optional delivery method:

- Select the “mobile ticket” in the delivery option when you redeem your comp tickets.
- After you finish the transaction, you will receive a text with instructions to download the Walletini app.
- After downloading the app, you will need to use your LSU email to register the Walletini account.
- All your tickets for the CMDA events will show up in the app
  - Additionally, the Walletini app can be used to purchase tickets with any organization using Vendini ticketing system.
  - Again, this ability only applies to events that are ticketed by the CMDA box office. To receive your comps for events at the Union Theatre, you must contact the Union Theater box office.

The complete School of Theatre Comp Ticket Policy for Faculty, Staff and Students can be found in [Appendix E](#).

## C. REHEARSAL REGULATIONS

The following regulations have been established for LSU Theatre and Swine Palace rehearsals. Changes to the rehearsal regulations may be made with the approval of the Chair and Production Manager.

1. Rehearsals for Swine Palace must adhere to the rules and regulations determined by the Equity contract. Compliance will be monitored by the Chair, Equity Stage Manager, Managing Director, and Artistic Director.
2. The rehearsals for LSU Theatre are limited to a maximum of four (4) hours per day (Monday through Friday), up to five (5) hours on either Saturday **or** Sunday, **but not both days**. (Notes must be contained in this period.) Breaks for rehearsals should conform to Equity standards: five (5) minutes after sixty (60) minutes; ten (10) minutes after ninety (90) -- whatever the director prefers.
3. For Lab shows, tech rehearsals on weekends are limited to a maximum of eight (8) hours (meal breaks required after five (5) consecutive hours). For LSU Mainstage & Swine Palace, tech rehearsals are limited to a maximum of ten (10) hours out of twelve (12) hours. Tech rehearsals during the week are limited to five (5) hours or as determined by the Production Manager.
4. Students must have either Saturday or Sunday off (excluding final tech for Swine Palace only).
5. According to departmental policy all rehearsals **MUST** end no later than 11:00pm weekdays and 11:30 pm weekends.

## **D. PERFORMING ARTS SERIES**

The Performing Arts Series is a CMDA initiative funded by the Performing Arts Fee designed to engage major chamber music ensembles; cutting-edge theatre companies; solo artists; dance companies and other nationally and internationally recognized artists for residencies which include a public performance at either the Union Theatre or one of the CMDA performance venues; selected by PAS Committee. Proposals for Performing Arts Series events are solicited each February for the following year.

## X. BUSINESS OFFICE PROCEDURES

### A. FACULTY TRAVEL

All faculty must request approval for travel in advance of incurring any costs associated with a trip. Please use the [Theatre Travel Request Form](#) to submit your request to travel. Within this form (indicated by a below), you will detail estimated costs for travel and provide as much detail as possible regarding your trip. The [Pocket Travel Guide](#) is useful in estimating costs (indicated by b below). Upon submission and approval of the Chair, your form will be submitted to Melissa Fay, Theatre Business Officer who will create a spend authorization on your behalf in Workday. You will receive notification that your spend authorization has been completed. Upon receipt of that email, you may begin paying expenses for travel such as registration, airfare, and lodging.

Please note that you must book all air travel through [Short's Travel Online](#). If you are a new user and need to set up a login for Short's, please email [acreech@lsu.edu](mailto:acreech@lsu.edu). For additional information about Shorts Travel, see the [Accounts Payable and Travel website](#).

Upon return from a trip, please submit all receipts to Melissa Fay, Business Officer for expenses paid via LaCarte with an AS703 LaCarte Transaction Log attached (see d below). All receipts must be original. All receipts must be legible. Any additional receipts for reimbursement should also be submitted upon return.

Please complete Workday delegation to Melissa Fay by following the [Instructions for Delegating Business in Purposes in Workday](#). Delegation should be done annually. If you do not delegate these processes, the Business Office cannot complete your spend authorization, LaCarte reconciliation and expense reports.

### C. REQUEST FOR SERVICES FOR GUEST ARTISTS/SCHOLARS

Throughout the year, faculty will host artists and scholars both local and visiting for the purposes of class visits, workshops etc. All engagements which will incur expenses should be approved through the Chair. Once the engagement is approved, faculty can use the following two forms where applicable to facilitate payments as well as travel and housing reservations.

[Payee Request Form](#)

[Guest Travel, Lodging and Parking Request Form](#)

Payment, travel and housing will not be processed without completion of the corresponding form.

## C. EQUIPMENT/TECHNOLOGY

Requests for computer Equipment should be made through the [Computer Equipment Request Form](#). Once completed the form should be approved by the Chair and submitted to the SOT Business Officer who will coordinate ordering of the equipment. Please be as specific as possible when making your request and completing the form.

## D. KEYS

To request keys on a long-term basis, faculty members may contact the front office manager and present their 89 number and the key or keys requested. The front office manager will send a work order to Facility Services, who will contact the faculty member when keys are ready. The faculty member must pick up the keys from Facility Services on Nicholson Extension.

Graduate teaching assistants requesting long-term keys fill out a key request form in the front office and have it signed by their faculty adviser. Keys are issued by Facility Services. Under rare circumstance, undergraduate students may be permitted to request a key, most likely as temporary local key. They must complete a form, which includes faculty signature.

## E. ROOM RESERVATIONS

Requests for room reservations must be made in writing via e-mail ([lsuthtr@lsu.edu](mailto:lsuthtr@lsu.edu)) between 8 am and 4:00 pm, Monday through Friday. Faculty should refer to the online [Room Reservation Calendar](#) to confirm availability prior to making their reservation request. For additional information on [Room Reservation Procedures for Students](#) visit the SOT website.

## F. BUILDING HOURS

The CMDA recently installed card swipe readers allowing 24-hour access to the Music and Dramatic Arts Building. Be aware that the buildings may not be open on home football game Saturdays. While in and outside the building, be alert. Be safe. Keep track of your belongings. Please report to the School of Theatre Main Office or [Campus Police](#) (225-578-3231) the presence of unauthorized persons or aberrant behavior.

Despite 24-hour building access, departmental policy mandates that all rehearsals MUST end no later than 11:00PM.

## **G. COPIES**

With the exception of the library, the University has eliminated all convenience copiers across campus. Students will have to go off-campus, for the most part, to make personal copies. In the School of Theatre faculty have access to copy machines in the School of Theatre Main Office.

## APPENDICES

## APPENDIX A

In February 2011, the Department of Theatre submitted an updated strategic plan in accordance with University guidelines and corresponding to, [LSU Flagship 2020: Transforming Lives](#). Since that time, the School has achieved many of the initiatives related to the goals. In some cases, the School deemed certain initiatives no longer a priority. The following are the goals and initiatives of the current School of Theatre Strategic Plan still in process.

### **Goal 1: Strengthen the artistic quality and visibility of Swine Palace and the School of Theatre.**

- Develop recruiting strategy for the M.F.A. Technology/Design program and increase national presence in Technology/Design area.
- Continue to increase marketing initiatives.
- Continue to seek out partnerships with regional theatre companies.
- Increase the number of world premiere productions and quality of guest artists.

### **Goal 2: Expand School's external creative and scholarly activity.**

- Increased faculty production of books, articles, conference presentations and service on editorial boards.
- Increased faculty engagement with major regional theatre companies, the film industry and the greater entertainment field.

### **Goal 3: Expand School of Theatre undergraduate program through increased enrollment.**

- Develop comprehensive communication strategy for recruiting.
- Conduct student workshops at targeted regional high schools – NOCCA, LA School for Math Science and Arts; Mississippi School for Arts
- Conduct recruiting trip to North Louisiana High Schools.
- Conducting recruiting workshop for faculty and graduate students.
- Expand Theatre-in-our-Schools Program.

### **Goal 4: Strengthen undergraduate theatre curriculum.**

- Implement digital portfolio.
- Review curricular needs and growth when hiring replacements for departing and retiring faculty.

### **Goal 5: Increase School of Theatre's impact on the general University student body.**

- Further explore interdisciplinary curricular initiatives especially in the area of digital media.
- Recruit students to arts administration minor.

**Goal 6: Maintain the integrity of the production and performance facilities which serve as learning labs for students.**

- Develop maintenance and upgrade schedule for major equipment.
- Seek out funding for expanded digital media equipment.

**Goal 7: Increase School of Theatre's impact on the quality of statewide arts education.**

- Expand educational outreach activities with the goal of reaching more schools for on-site Shakespeare workshops.
- Launch Science-based tour for middle schools.

**Goal 8: Expand School of Theatre's impact on statewide economic initiatives.**

- Develop Digital Media/Film/TV degree curriculum.
- Seek out funding for digital media equipment.

**Goal 9: Expand the School of the Theatre/Swine Palace mission of producing socially relevant work and engaging community.**

- Expand community engagement dialogues.
- Create alternative avenues for community engagement including digital outlets.

**Goal 10: Enhance alumni engagement with the School of Theatre**

- Create comprehensive alumni communication strategy in conjunction with a scholarship campaign.
- Resume cultivation of potential planned gift donors.

## APPENDIX B

**Appendix A**  
**Louisiana State University**  
**College of Music and Dramatic Arts**  
**Faculty Bylaws**

**Article 1. College Faculty**

**A. Membership**

College Faculty are those members of the academic staff of the Department of Theatre and the School of Music who are full time and at the rank of instructor or higher, herein and after referred to as Faculty.

**B. College Faculty Meetings**

Faculty will meet at least once per semester during the academic year. The Dean shall schedule the meeting time each semester, and give at least one week's written notice. The Dean will distribute an agenda and any relevant information in advance of the meeting. The Dean may call special meetings of the Faculty. Questions before the Faculty may be decided by majority vote, unless a two-thirds vote is required by Faculty Bylaws. A Quorum shall consist of more than 50% of the Faculty. Minutes will be recorded and distributed.

**Article II. Dean of the College**

The Dean of the College of Music and Dramatic Arts is responsible to upper administration as set forth in PS-50, and holds office at the pleasure of the Board of Supervisors. The Dean serves as the Chief Executive Officer of the college and is responsible for all aspects of academic life within the college, including budgets, teaching, research, and personnel matters involving faculty, staff, and students. The Dean is responsible for the academic self-study and accreditation process, compliance with NASM and NAST standards, and related organizational structures and procedures. (Further duties apply as per PS-50)

The administrative officers of the College consist of a Dean, chairs and directors of the College departments, and other administrative support personnel as the Dean may from time to time appoint.

**Article III. College Administration Evaluations**

The Dean will initiate annual evaluations of each Departmental Chair and Director. The Dean will solicit evaluations of each Departmental Chair and Director from the Faculty and Staff of the relevant department. The Dean will review and report in accordance with each department's Code provisions and as outlined by the Department of Human Resource Management. The Dean will summarize and comment upon these reports when forming each Chair and Director's annual evaluation.

In an instance where the Dean of the College serves as the Chair of a Department, the Provost will complete the evaluation of the Dean/Director in accordance with guidelines provided in PS-36(T). The Provost may seek input from Faculty and Staff.

The Dean will solicit evaluations of other Administrators from the Departmental Chair, Director, and other Administrators and staff. These responses will inform the Dean's preparation of the annual evaluations of Administrators.

## **Article IV. Faculty Committees**

### **A. Curriculum Committee**

#### Membership

Members are appointed by the Dean. All members should have experience with curricular matters. The committee shall have four members, two from Theatre, two from Music, with three year staggered terms. This committee represents the Faculty as a whole.

Membership of this committee shall not overlap with the Advisory Committee. Members may be curriculum committee members in their respective units. This Committee will determine a Chair.

#### Duties

The committee shall consider curricular recommendations forwarded from departments. Positive recommendations for action are forwarded to the Dean. In the event that a positive recommendation cannot be forwarded to the Dean, the proposal will be returned to the unit for revision.

#### Meetings

When the committee Chair receives proposals from unit Chairs and Directors, the committee shall meet.

### **B. Dean's Advisory Committee**

#### Membership

The Dean's Advisory Committee (DAC) will consist of two tenured or tenure-track faculty from each unit in the College of Music and Dramatic Arts. Committee members will be elected by their respective unit for a two-year term. The election will occur by the end of spring semester; service will begin in fall semester. Terms of service will be staggered so that one member of each unit of the DAC may change each academic year.

The Dean and Executive Associate Dean will serve as ex officio members of the DAC. The Dean will serve as chair. In the Dean's absence, the Executive Associate Dean will lead meetings.

#### Duties

Although the DAC is not a policy-making body, it may function as a policy-recommending body. It will serve as a conduit between the Faculty and its Administration. The committee will advise the Dean on concerns of the Faculty. The Dean will solicit advice and Faculty perspective from the committee on matters of importance to the College.

The DAC will assist the Dean in creating and revising Bylaws for the Faculty.

#### Meetings

The Dean will convene the Dean's Advisory Committee.

### **C. Promotion and Tenure Committee**

#### **Membership**

The P&T Committee shall consist of four tenured Faculty members, two from Music and two from Theatre. At least one member will be at the rank of Full Professor with tenure. Each unit shall elect its members (one every other year) at the end of the academic year.

#### **Duties**

The College Promotion and Tenure (P&T) Committee shall advise the Dean regarding faculty tenure and promotion in accordance with the protocols set forth in PS-36(T) and the guidelines set by the appropriate unit. The P&T Committee's remit is restricted to advice based on a review of relevant procedures and processes. The Committee does not itself evaluate the merits of tenure/promotion cases, nor do they vote regarding whether to grant tenure or promotion to individual Faculty.

When a unit or the College makes substantial changes to its internal promotion and tenure guidelines, P&T Committee members shall meet to review the revisions, ensuring that they comply with the current version of PS-36(T), and that the process was followed with the current version of PS-36(T). The Committee may submit a written report with findings and recommendations to the Dean.

#### **Meetings**

When a case for tenure and/or promotion experiences a Faculty vote that is not unanimous, the unit's Chair or Director shall inform the Dean. The Dean will in turn request that the P&T Committee meet to review the case to ensure that the process was followed with established unit and university procedures. A unit's Chair or Director may initiate (through written request to the Dean) a P&T Committee case review.

A Faculty member under review may initiate (through written request to the Dean) a P&T Committee review of his/her case.

The Dean may request that the P&T Committee review any case currently under consideration.

When informed by the Dean of a review request, P&T Committee members shall first meet with the Dean and the relevant unit's Chair or Director to be briefed on the case.

The P&T Committee shall be given access to any relevant materials pertaining to the case (e.g., tenure binder, the unit's vote, minutes from meetings, explanatory memoranda).

After a week to review the material, the P&T Committee as a whole meets to discuss the case.

At the conclusion of that meeting, the two members of the unit not involved with the case at hand shall confer to render a finding. These Committee members will submit a written report to the Dean.

### **D. Ad Hoc Committee**

The Dean, or the Faculty in consultation with the Dean, may create other ad-hoc committees or sub-committees for specific purposes as the need arises. Ad Hoc committees shall be of short duration and created for a well-defined, temporary task.

#### **Article V. Faculty Bylaws**

##### **A. Adoption of Bylaws**

The Bylaws of the Faculty shall be adopted by a majority vote of the Faculty. When adopted by majority vote, the Bylaws shall go into effect immediately.

##### **B. Amendment to Bylaws**

Any Faculty member may propose an amendment to the Faculty Bylaws by giving written notice to the Dean. Such amendments will then be circulated among members of the Faculty prior to a Faculty meeting. Amendment materials must be available to Faculty members at least seven workdays prior to the faculty meeting, not including the day of the meeting. Voting on amendments will be passed by two-thirds of the Faculty present at the meeting, provided the above-defined quorum. Subsequently, the approval of the Dean shall make such amendments part of the Bylaws.

## APPENDIX C



# **PROMOTION AND TENURE SCHOOL OF THEATRE**

The document serves as a resource for promotion and tenure policies specific to the School of Theatre in the College of Music and Dramatic Arts. It is intended to guide new faculty appointments, faculty mentors and faculty who serve on the School committee for Promotion and Tenure as a supplement that in no instance supersedes the procedures and guidelines set in Louisiana State University Policy Statement on Promotion and Tenure (PS36.)

<https://sites01.lsu.edu/wp/policiesprocedures/files/2014/09/PS-36.08.pdf>

**Revised January 2016**

**Femi Euba**

**John Fletcher**

**George Judy**

**Kristin Sosnowsky, Chair**

**School of Theatre**

**Louisiana State University  
School of Theatre  
Criteria and Procedures for  
Promotion, Tenure, Review, and Graduate Faculty Status**

The following criteria and procedures are to be used in conjunction with the University regulations for promotion and tenure as outlined in PS-36 (Revision 7, June 2015) and the guidelines for membership on the Graduate Faculty as outlined by the Graduate School:

<http://sites01.lsu.edu/wp/graduateschool/graduate-faculty-membership-requirements/>

Faculty are encouraged to review PS-36 in depth for greater understanding of University definitions for concepts such as *tenure* and *academic freedom* as well as format and submission procedures. This document is more limited in scope and seeks to provide specific information relevant to the operation of School of Theatre promotion and tenure policies which are required to align with policies of the College of Music and Dramatic Arts as well as those of the University.

**Tenure**

The distinction of the School of Theatre depends in large part upon the quality of the judgment exercised in making tenure decisions. For this reason, and because the awarding of tenure represents a commitment of substantial resources on the part of the University, each such recommendation will be made with the greatest possible care and will be the result of thorough and rigorous scrutiny of all relevant information.

The extended commitment inherent in the granting of tenure requires not only a firm record of achievement, but also the potential for future achievement. It is expected that each person who is awarded tenure will be a highly qualified individual in terms of:

- A. Teaching,
- B. Research/Creative Activity, and
- C. Service.

The awarding of tenure entails the presumption of professional excellence and implies the expectation of a career that will grow in quality and value. Tenured faculty play a key role in governance and leadership. The successful candidate will have developed a strong individual professional reputation and will have clearly contributed to the functioning of the academic program of which she/he is a part. Factors such as leadership, collegiality, mentoring, and other contributions to the welfare and mission of the unit may not always be easily categorized within the existing framework of criteria, but the value of these contributions can be significant and should be both documented and considered. Superlative positive contributions demonstrate leadership and significantly advance the mission of the academic unit. Likewise, negative actions such as non-cooperative, disruptive, or combative behavior may demonstrate a lack of collegiality

and significantly interfere with the mission of the academic unit.

It must be recognized that the criteria for tenure and promotion cannot be precisely the same for all faculty members in the School of Theatre. Faculty members are typically hired with a focus in:

- A. Scholarship/Teaching,
- B. Artistic/Teaching, or
- C. Both Scholarly and Artistic areas.

While these areas of responsibility may overlap for most faculty, it is important that **the job description** of the faculty member being considered for tenure or promotion provide guidelines for the appropriate criteria to be considered and that new faculty request a clear and defined job description at the time of appointment. Allowance must be made for individual cases in which very special contributions may differ from another faculty member's either in quality or quantity in the artistic or scholarly arenas. We must remain flexible enough to consider the individual rather than the rule, while still maintaining overall standards of excellence.

### **Faculty Ranks and Graduate Faculty Status**

#### **Assistant Professor**

Faculty who have achieved the highest terminal degree or equivalent as evidenced by professional achievement and who demonstrate clear evidence of excellence in teaching and creative or scholarly contributions (research, performance, production) may be appointed as assistant professors. Normally, faculty will remain in this rank until the sixth year when they will be considered for promotion to

#### **Associate Professor or Associate Professor with tenure.**

Specific criteria for promotion and tenure are presented later in this document. After at least five years service in the rank of associate professor at LSU or other accredited institutions (possibility of early promotion with superior credentials), faculty may be considered for promotion to

**Full Professor.** Faculty who hold the rank of professor (and in exceptional cases, the rank of Associate Professor) may be considered for titled professorships including those within the School of Theatre (**Gresdna A. Doty and Billy J. Harbin Professors**).

Nominations for **Alumni Professor and Boyd Professor** originate with the academic deans or directors of schools in which the nominee holds professorial status. The nomination is directed to the President for review by the President, the Executive Vice President and Provost, and the Vice President for Research and/or Graduate Dean, after which the nomination is transmitted to a review committee of the LSU System.

The **Graduate faculty** at LSU consists of those members of the teaching and research faculties who have

been so designated by the President, on recommendation of the Graduate Council acting on appropriate nominations. Such designations provide for classification as a full member, associate member, or affiliate member.

Full members of the Graduate Faculty determine policies of the Graduate School, engage in all graduate education activities, and nominate faculty for membership on the graduate faculty. Doctoral general and final examination committees must include two full members of the graduate faculty, including one from the major department. Final examination committees for M.F.A. students must include one full member of the graduate faculty.

Associate members of the Graduate Faculty may engage in all graduate education activities. They may chair a thesis or dissertation if the committee includes at least one full member of the graduate faculty from the major department. Affiliate members may serve as members of examination, thesis or dissertation committees, but may not chair them.

### **Chair's Annual Evaluation and Three-Year Review**

**All faculty will be evaluated annually.** The Annual Review will begin with the submission of the LSU Annual Report/Evidence of Performance to the Chair of the School of Theatre. Each faculty member should schedule an appointment with the Chair for a review of his/her year's activities and have the opportunity to respond both orally and in writing to the Annual Review.

**Tenure-track professors will undergo an annual review and evaluation by the School promotion and tenure committee,** which will include mentor\* reports, faculty evaluations from in class visitation, assessment of faculty student evaluations and annual evidence of performance.

\*Newly appointed and Tenure Track faculty will be assigned a faculty mentor to act as a resource and facilitator in the promotion and tenure process and take an active role in working with TT faculty to address issues which may come up in the annual evaluation. Mentors will meet with TT faculty periodically to discuss ways to implement any feedback received or address other current issues, serving as an advocate in confronting obstacles which may be preventing TT faculty from working toward their full potential. The mentor will generate a report each spring addressing these issues that will be submitted to the Chair only and placed in TT faculty files as a record of efforts toward sustained growth. The purpose of this system is to ensure that there is a complete picture of the TT faculty experience as well as multiple points of feedback. When fully implemented the schedule will be as follows:

Fall – Peer Review Committee visits classes, collects information on Tenure Track faculty

Mentor meets with Mentee to discuss ways to address feedback from previous annual evaluation and obstacles to success.

Early-January – All faculty submit annual activity reports

Mid-January – February – Peer Review Committee reviews TT faculty annual activity reports and prepares Peer Review reports

End of February – Peer Review Committee reports and confidential Mentor reports are submitted to Chair

End of March – TT Faculty receive annual evaluations

Late spring – Mentor meets with TT faculty to begin a plan to address any issues noted in the annual evaluation.

**The three-year re-appointment review** is intended to be a more in-depth review in preparation for the tenure recommendation process. The third year review begins with submission of the Curriculum vitae and supporting documents to the School promotion and tenure committee in the format outlined for tenure and promotion review. This generally occurs at the beginning of the spring semester roughly late January or early February. Specific submission dates are communicated by the Chair of the School of Theatre. This committee will review the candidate's evidence of scholarly and artistic performance, evaluations of teaching, will observe the candidate's teaching and interview other faculty, as well as evaluating service criteria. The committee will then present its report to the faculty who will vote on the retention. Following the vote of the faculty, the Chair will notify the candidate as to the outcome of the review.

### **Criteria for Retention, Promotion, Tenure,**

Recommendations for retention, promotion, and tenure shall be based on the record of the faculty in

- A. Teaching,
- B. Research/Creative Activity, and
- C. Service.

In evaluating the qualifications of faculty, judgments will be made as to whether the individual is engaging in a program of work that satisfies University, College and School criteria for success in each evaluation area. The goal of all faculty should be to expand their spheres of influence from local/state to regional, regional to national, and national to international. This goal may be accomplished through excellence in teaching which attracts and produces successful students, outstanding research or other creative contributions which attract the attention and praise of other professionals in the field, and effective service to the School of Theatre, the College of Music and Dramatic Arts, the University, and local, state, regional and national professional organizations.

Examples of specific evidence to be considered within each of the three categories of teaching, research/performance/creative activity, and service are listed in the following outline. **It is not expected that a faculty member will engage in all of the activities listed under any of the following categories. Neither is it expected that a faculty member will be equally active in each of the three categories.**

## A. Teaching

Evidence to be considered in the evaluation of teaching shall include student evaluations as well as faculty peer/mentor evaluations. Student evaluations, using approved forms, should be administered according to University schedules and procedures **by all faculty** in fall and spring terms and included as evidence of performance in teaching in every annual review.

In assessing the effectiveness of an individual's teaching, reviewers should consider **but are not limited to:** the teacher's command of the subject; evidence of continuous growth in the subject field; ability to organize material for instruction; ability to present material with force and logic; ability to arouse curiosity in beginning students; and ability to stimulate advanced students to creative work.

Evidence in Teaching beyond student evaluations and peer/mentor reviews may include:

1. Written statements by faculty and professional colleagues;
2. Success of present and former students;
3. Written statements by former students;
4. Current course syllabi, development of new courses, instructional programs, teaching materials, or teaching techniques;
5. Participation in service learning courses and their creation;
6. Grants for teaching and course development;
7. Participation in honors or campus residential learning communities;
8. Invited workshops and lectures at peer level institutions and conferences.
9. Formal recognitions and/or awards for excellence in teaching.

## B. Research/Performance/Creative Activity

In assessing an individual's research/creative activity reviewers should consider **but are not limited to:** the significance and or influence of research, production, or other creative activity\* in terms of sphere of influence (local/regional/national/international,) quality of work relative to commonly held standards of excellence across the field for projects of similar scope and resources, quantity of works produced, published or juried critical review, and success in reaching a target audience.

\*Significance and influence of research, production or other creative activity can be difficult to define and must be evaluated on a case by case basis in terms of quality by more than a single reviewer. **As a general rule faculty should look to achieve an upward trajectory or expanding dynamic in creative activities;** that is to say that performance in increasingly larger roles in increasingly important venues, moving from local to nationally recognized is a good marker, on the local level work seen at the studio level moving to LSU Mainstage to Swine Palace might be an entry level example; moving from extra and under five roles in film and television to featured, supporting or principal roles or moving to projects that have an increasingly

higher profile or budget; moving as a scholar from publishing in less highly regarded journals to those universally recognized as leading, or from articles to book publication; for film artists to move from showing their work in the Louisiana Film Festival to Sundance, Toronto or other international festivals...etc.

It is expected that School Promotion and Tenure reviewers will know and understand what constitutes quality achievement in our field both in individual projects and career path and take responsibility as a group to reach consensus in each review to see standards of excellence are upheld. In the absence of overwhelming evidence of an upward trajectory, the **quantity of work deemed of professional quality** will get greater consideration.)

The charge of the Chair of the School of Theatre to newly appointed faculty in performance/production areas follows this general outline:

Success in the area of Research and Creative Activity, which can be more difficult to assess than traditional scholarly research defined by a record of publication, is contingent on creating a national profile through work primarily with professional theatre companies (those operating under contracts with Actors' Equity Association (AEA), the union of professional actors and stage managers in the United States), and/or in significant film, television or media productions operating under contracts with SAG-AFTRA, the union of professional film and television actors and performers. **Of less significance** is work associated with nonprofessional or community theatres. A **secondary activity for measurable attainment** is through panel presentations at regional or national conferences such as Southeastern Theatre Conference (SETC), Association for Theatre in Higher Education (ATHE) or United States Institute for Theatre Technology (USITT).

Evidence in Research/Performance/Creative Activity may include:

1. Significant public performance, production or design. Such public performance might include work seen or heard in professional theatres, film, television, media or significant (regional/ national/ international/ festival) off-campus venues
2. Presentations (to include papers, panels, master classes and adjudications) at significant (regional/national/international/festival) workshops, seminars, or professional conferences or societies.
3. Contracted consultation, performance or commissions as a guest artist on other peer campuses or respected production venues
4. Publication of books, plays, articles, reviews, chapters in books, or monographs;
5. Membership in important professional unions and guilds; particularly those with significant professional experience required for admission; Actors' Equity Association, United Scenic Artists, SAG-AFTRA...etc.
6. Contributions (including editing and reviewing) for professional journals;
7. Appearances as guest lecturer or seminar leader on other campuses/venues
8. Citations of performance or published work or awards/prizes for work; including written evaluations from acknowledged experts in the discipline under review;

9. Research grants/external funding earned in support of creative activity/research.
10. Delivery or application of innovative technology in production and performance;
11. Creative work completed or submitted but not yet published or produced as in manuscript or film script/concepts under review for funding or publication. Film submission "Look Books," trailers or production prospectus submissions.

### C. Service

In assessing an individual's service, reviewers should consider that evidence in this area is secondary to evidence in teaching, research, and creative activity, yet it remains important because of the importance of our relationships to the community, the profession and the world. The School of Theatre and Swine Palace seek to maintain visibility and viability as a contributing member of the University-at-Large, the community of Baton Rouge, the state, nation, and around the globe. Faculty service is central to that goal.

Evidence in Service may include:

1. Active participation, elective or appointive leadership roles in professional associations, or attendance at professional meetings;
2. Student advising/mentoring; student recruitment;
3. Serving on committees of the School, College or University;
4. Administrative duties, including program head, area coordinator and workshop or institute organizer;
5. Utilization of the professional abilities and expertise of the faculty on behalf of continuing education in theatre, service learning, or in the service of government agencies, citizens' groups, educational or religious institutions, or charitable organizations at any level;
6. Presentation of workshops, master classes, and/or lectures for local or state organizations;
7. Service as an editorial board member of a refereed professional journal;
8. Creation and execution of Honors or other special circumstance classes and workshops for the University.

### **Graduate Faculty Status**

Criteria for membership on the graduate faculty are similar to those for retention, promotion, and tenure except that creative contributions and teaching receive the primary emphasis. Complete information on qualifications and appointments for Graduate faculty status can be found on the LSU Graduate School website at <http://sites01.lsu.edu/wp/graduateschool/graduate-faculty-membership-requirements/>

### **Classification of Research/Creative Activity as Major or Minor**

When a faculty member applies for retention, promotion, tenure, and/or graduate faculty status, the appropriate committee(s) will consider the relative importance or sphere of influence of each creative

contribution. The following delineations are provided to assist faculty in these discriminations. It is recognized that many faculty members engage in a wide spectrum of scholarly and creative endeavor. Such breadth of activity is encouraged and will be considered in the review process. **However, each faculty member's primary efforts should be directed towards those activities expected in the area of his or her appointment and outlined in their job description.**

### **A. Creative Activity**

Creative activity in theatrical and/or film/media production encompasses a wide range of activities, including **but not limited to** the following: producing, acting, directing, choreography, musical direction, fight direction, musical composition, dramaturgy, vocal/dialect coaching, play and script writing, design, technical production, stage management, cinematography, editing (film), post-production work (film), and marketing. Teaching master classes, conducting workshops, and fulfilling artistic residencies may also qualify as creative activity.

Since theatrical and media performance activities are usually collaborative in nature, assessments of major or minor creative activities typically assess the production to which the artist contributes, but the review committee should look to specific accomplishments within the general context of the production where possible and appropriate. Judgments of the major or minor status of the work may account for factors such as the standing of the producing agency, the scope of the work's distribution, and the level of recognition the work earns. The following criteria provide a general framework for distinguishing between major and minor creative works.

**A major creative work** implies theatrical or media performance whose production, distribution, and/or recognition reaches beyond the local and state levels. Major creative works generally feature at least one of the following distinctions:

1. Produced at and/or featured in a regional, national, or international venue (including Swine Palace) or festival.
2. Affiliated formally with an established professional company or producing organization of significant national or international stature both academic and artistic.
3. Featured at a professional theatre symposium, conference, or institute at the regional, national, or international level.
4. Distributed significantly (for feature films or broadcast media works).
5. Published by a recognized press (i.e., something other than a self-published effort).
6. Commissioned for a major event/concert or by another university.
7. Successfully completed in compliance with a state, regional, national, or international agency's grant.
8. Successfully entered in a national or international competition.
9. Honored with an award or prize relevant to the contribution in question.
10. Incorporated meaningful collaboration with notable professionals in the field.

**Minor creative works** encompass those whose production, distribution, and/or recognition remains at local or state levels. The following are examples of minor works:

1. Produced by and for LSU (i.e., not Swine Palace).
2. Produced by or for a local, state, community, or semi-professional group.
3. Presented by official invitation at another university.
4. Produced with limited (state or local) distribution.
5. Self-published and/or self-distributed.
6. Produced for Louisiana schools or events.

Awards, notable citations, funding, and other such recognitions of creative work may enhance a work's ranking. A national award for a local group, for instance, might raise significant participation in that group to the level of a major creative activity.

## **B. Scholarly research**

Scholarly research in performance may be measured by two main types of activities: (1) publication of scholarly work in print or online; and (2) scholarly presentations at and participation in academic conferences and other venues. Each set of activities has its own standards for distinguishing major and minor contributions, but the basic criteria involve the magnitude of the project, the reputability of the venue, and the quality of the reception and audience.

**Major publication activities** generally involve a large project that makes a significant intervention into or contribution to a critical field or subfield and whose publication venue incorporates academic peer review. The following are examples of major publishing activity:

1. Writing or a research monograph published with an academic press.
2. Editing or co-editing a major anthology of scholarship with an academic press.
3. Writing or co-writing a substantial textbook.
4. Editing a critical edition of a dramatic text or historical document published with an academic press.
5. Producing a critically edited translation of a dramatic text or document published with an academic press.
6. Compiling and curating a substantial historical archive or comparable scholarly resource.
7. Publishing a scholarly article or extensive review (e.g., a comparative review of several works) in a refereed journal.
8. Publishing a scholarly article published as a chapter in an anthology or other work from an academic press.
9. Participating significantly in a major performance-based research project. "Performance-based research" names performance projects carried out explicitly in pursuit of an academic or scholarly inquiry (ex: staging a medieval cycle play as a mode of historical research). "Significant participation" implies a contribution on the order of devising, writing, directing,

designing, and/or performing in a major role in the project. A “major performance-based research project” will generally fulfill at least one of the following criteria:

- a. Supported by a major grant from a funding agency beyond LSU
- b. Commissioned by another university; large organization; or a regional, national, or international festival/conference.
- c. Received significant critical attention (a review, an article) in a scholarly journal.
- d. Published subsequently in a peer-reviewed journal.

Note that, even though all of these activities qualify as “major,” they do not necessarily reflect equal degrees of effort or recognition. Publishing a research monograph, for example, generally represents a greater accomplishment than publishing a peer-reviewed article. Considerable variation is possible, however, so **case-by-case assessments are necessary.**

**Minor publication activities** involve projects that require less effort to produce, that are aimed at wider (i.e., not just academic) audiences, and/or that are published in venues which do not observe conventions of academic peer review. The following are examples of minor publishing activities:

1. Writing a relatively brief, introductory-level text for an academic press.
2. Publishing a book or production review of a single work.
3. Writing an article for a non-scholarly publication or website.
4. Publishing an edited interview with an artist or company (note that adding significant historical or critical context to an interview may raise the publication to major levels).
5. Writing a brief entry in an encyclopedia.
6. Maintaining an online writing venue (such as a blog) relevant to scholarship.
7. Participating more tangentially in a performance-based research project and/or participating in performance-based research whose reach remains at the institutional or local levels.
8. Awards, notable citations, funding, and other such recognitions of published work may enhance the work’s ranking. A national award for a critical blog, for instance, might raise the blog to the level of a major publication.

**Major presentation/conference participation activities** are those where a significant project gets presented at a notable academic venue. Such venues generally include colleges and universities as well as regional, national, or international academic conferences with competitive, vetted submissions. Although organizing or leading academic conferences generally involve academic skills, those activities are more usually considered examples of service rather than scholarship. Examples of major conference participation activities include the following:

1. Presenting a paper, lecture, or academic workshop at a regional, national, or international academic/professional conference that incorporates some degree of competitive/vetted submissions.

2. Presenting an invited guest paper, lecture, workshop, or master class at another university or professional society.
3. Convening and facilitating (or co-convening/co-facilitating) a working group, seminar, or critical roundtable at a regional, national, or international academic/professional conference that incorporates some degree of competitive/vetted submissions.

**Minor presentation/conference participation activities** are those involving modest projects, state- or local-level venues, or non-academic/professional organizations. Examples of minor conference participation activities include the following:

1. Presenting a paper, lecture, or workshop at a state or local academic or professional conference.
2. Presenting a paper, lecture, or workshop at a non-academic/professional venue.
3. Chairing or moderating an academic panel at a conference.
4. Presenting an invited guest lecture or workshop at another department within LSU or at a university function.

### **Expectations for Progress in Rank**

New appointments in the School of Theatre are typically made at the Assistant Professor rank for an initial three year period at the end of which there is a mandatory review for re-appointment.

The specific criteria for reviews has been outlined above, but general expectations include:

#### **Assistant Professor**

1. Demonstrated Competence in the teaching assignment, with a clear potential for future excellence
2. Demonstrated Service Contributions to the School and the profession
3. Recognition at local/regional level as an artist or scholar of professional potential by faculty colleagues or external publication, production, evaluation and review
4. Appropriate terminal degree, satisfactory progress toward it, or the professional equivalent (e.g., substantial experience and accomplishment in teaching, production, or research; areas of expertise must be clearly defined).

For faculty who are re-appointed after third year review, the sixth year of service toward tenure will be the mandatory review that leads to recommendation for tenure and promotion to Associate Professor. The general expectations at that rank include:

#### **Associate Professor**

1. Demonstrated Excellence in teaching over multiple years assessed through student/peer evaluations.

2. Demonstrated breadth of knowledge within the discipline and a growing mastery in specialty areas of study or performance.
3. Significant creative/research accomplishments and/or recognitions that demonstrate through publication, production, performance, external evaluation and review an established and growing reputation at a regional/national level.
4. Significant Service contributions at the School, College, University level as well as recognition for service within the profession or discipline.
5. Appropriate terminal degree awarded, or its professional equivalent (see number 4 under “Assistant Professor”)

#### Detailed Criteria for Promotion to Associate Professor

1. **Residency:** Promotion to Associate level normally requires six years of service as an Assistant Professor at LSU, which usually includes a formal third-year review. This time requirement may be reduced if the person has served at this level elsewhere at a comparable institution. Any such renegotiations should be specified at the time of hire and incorporated into the faculty member’s contract.
2. **Teaching:** Candidates for promotion to Associate Professor must provide evidence of sound teaching, as assessed by student evaluations, peer reviews, third-year review, and (if applicable) relevant teaching awards and testimonials. See PS 36-T for detailed descriptions of required evidence of sound teaching.
3. **Service:** Candidates for promotion to Associate Professor must provide evidence of satisfactory service to the School of Theatre, to the College of Music and Dramatic Arts, and to the University. Service to the community and/or to the profession may enhance the candidate’s overall promotion case, but for Assistant-to-Associate promotion, service to School, College, and University are paramount.
  - a. Service to the School of Theatre may be demonstrated by activities such as the following:
    - i. Serving on and/or chairing School committees.
    - ii. Serving in an administrative position (e.g., head of a degree program).
    - iii. Representing the School at extracurricular functions such as recruitment trips.
    - iv. Developing or revising protocol for various School functions (e.g., working out a new plan for equipment rental; helping to revise a program’s curriculum).
  - b. Service to the College is demonstrated by activities such as the following:
    - i. Serving on and/or chairing College committees (e.g., the CMDA Awards Committee).
    - ii. Serving on School of Music search committees.
    - iii. Representing the College at extracurricular functions.
  - c. Service to the University is demonstrated by activities such as the following:
    - i. Serving on the Faculty Senate.
    - ii. Serving as a Dean’s Representative on doctoral committees.
    - iii. Serving on and/or chairing University committees.
    - iv. Representing the University at extracurricular functions.

- d. Service to the Profession/Field/Discipline is demonstrated by activities such as the following:
    - i. Serving on a committee for a professional organization beyond LSU.
    - ii. Serving as an officer for a professional organization beyond LSU.
    - iii. Serving on the artistic or management staff/board of a professional organization beyond LSU.
    - iv. Serving as editor, associate editor, or peer reviewer for a scholarly journal.
    - v. Organizing or co-organizing a conference, symposium, festival, or artistic event.
  - e. Service to the Community is demonstrated by activities such as the following:
    - i. Participating in profession-related organizations or projects beyond LSU that contribute positively to the local or state community.
    - ii. Creating and/or carrying out service projects related to the profession (e.g., an acting workshop for youth).
    - iii. Contributing to local and state arts organizations or initiatives.
    - iv. Advocating for the arts at the state, local, and national levels.
4. **Productivity:** Candidates for promotion to Associate Professor must provide evidence of substantial productivity and progress in original research/creative activity. Rigid definitions of what constitutes “substantial productivity,” such as an exact number of publications or productions, are of course not possible. Each candidate for promotion should be evaluated individually, taking into account the scholarly and/or artistic expectations specified in the candidate’s job description. See PS 36-T for the specific format for presenting research/creative activity. The following provides basic guideposts for what “sufficient activity” might mean for promotion to Associate Professor.

Evidence of substantial creative productivity/progress for Associate Professor candidates should be on the order of significant contributions to at least three major creative works (see Classification of Creative/Research Activity, above) while at LSU. Candidates should also demonstrate regular (an average of at least one per year) contributions to minor creative works while at LSU. Particularly long-term, intensive, or notable major projects may compensate for lower productivity in minor work.

Evidence of substantial research productivity/progress should include some combination of major publications and major presentations/conference participation activities. The distribution of the two need not be strictly equal; several major publications might complement relatively few minor presentations. As a guide, however, publication activity sufficient to advance to Associate Professor should include activity equivalent to any of the following guideposts:

- At least three major publication activities, one of which should be a research monograph or edited/co-edited volume published with an academic press. In the case of a monograph or anthology, a finalized contract with the press and/or the published volume itself is preferred at the time of review. A formalized preliminary contract from a reputable academic press may be acceptable for promotion

purposes if it is accompanied by (1) a supporting letter from the press's editor and (2) a draft of the completed manuscript (for monographs).

- At least six substantial articles in different peer-reviewed journals and/or anthologies published with academic presses. The majority of these must be in print at the time of review, and each must represent a distinct scholarly project (i.e., none of the articles should be a simple revision/cutting/expansion of another).
- Two book-length publications (edited anthologies and/or monographs). At least one of these must be in print at the time of review. In that case, a formalized preliminary contract with a reputable press for the other publication (along with a supporting letter from the editor) may be acceptable at the time of review.

Generally, the more a candidate relies on a few large-scale, long-term, major publication projects (like authoring a monograph or editing an anthology), the more it is reasonable to expect that multiple minor publication activities (reviews, encyclopedia entries) will supplement the major projects as proof of promotion-worthy research activity.

Conference presentation/participation activity sufficient to advance to Associate Professor should include activity equivalent to an average of two major conference contributions a year for all years on the tenure track, supplemented with at least three minor conference presentation/participation activities over the course of the candidate's tenure-track time at LSU. A lower average number of major conference contributions may be acceptable if compensated for by activities such as the following:

- A greater-than-required number of major and minor publication activities.
- Service to the profession in the form of significant conference organizing (e.g., serving as an organization's conference planner or serving on a major organization's conference committee).

Tenured Faculty at the Associate Professor rank may be reviewed for promotion to Full Professor. General expectations for that rank include:

#### Professor

1. Outstanding ability as a teacher, measured over a significant number of years through student/peer evaluations.
2. Recognized Mastery of the candidate's special areas of study or performance, with a significant and demonstrated breadth of knowledge about the general subject area.
3. Exceptional contributions to the field, with the emphasis on the quality of work, the impact on the discipline, and the continuation of the effort as demonstrated through a consistent body of quality

publication, performance, production, external evaluation and review at the national/international level.

4. Notable and sustained Service contributions to the University and the profession
5. Appropriate terminal degree or its professional equivalent.

#### Detailed Criteria for Promotion to Full Professor

1. **Residency:** Promotion to Full Professor usually requires at least five years of service as an Associate Professor at LSU. This time may be lessened if the individual has served satisfactorily at this level at a comparable institution, or if the majority of the voting faculty believes that the individual case merits special consideration for waiving this minimum. Any such renegotiations should be specified at the time of hire and incorporated into the faculty member's contract.
2. **Teaching:** Candidates for promotion to Full Professor must provide evidence of sound teaching continuing beyond promotion/appointment as Associate Professor. Teaching is assessed by student evaluations, peer reviews, third-year review, and (if applicable) relevant teaching awards and testimonials.
3. **Service:** Candidates for promotion to Full Professor must provide evidence of continuing service as Associate Professor. The level of service should be commensurate with the candidate's increased experience, institutional memory, and professional standing. Reviews of candidates for Full Professor may place emphasis on service to the Profession/Field and/or to the Community in addition to those areas of service expected of candidates for Associate Professor.
  - a. Service to the School of Theatre may be demonstrated by activities such as the following:
    - i. Any of the School Service activities sufficient for promotion to Associate Professor (see above).
    - ii. Serving as a Director or Interim Director of the School of Theatre.
    - iii. Devising wholly new programs, degrees, or curricula.
  - b. Service to the College is demonstrated by activities such as the following:
    - i. Any of the College Service activities sufficient for promotion to Associate Professor (see above).
    - ii. Serving as an officer for the College (e.g., an Associate or Assistant Dean).
  - c. Service to the University is demonstrated by duties such as the following:
    - i. Any of the University Service activities sufficient for promotion to Associate Professor (see above).
    - ii. Serving an administrative position beyond the CMDA.
  - d. Service to the Profession/Discipline/Field may be demonstrated by activities such as the following:
    - i. Any of the Professional Service activities sufficient for promotion to Associate Professor (see above).
    - ii. Participating in reviews of tenure cases from other institutions.
    - iii. Reviewing manuscripts for academic publishers.
    - iv. Providing expert advice to professional companies, organizations, or projects.

- v. Serving as an officer in a regional, national, or international professional organization.
  - vi. Founding or co-founding an ongoing professional group, festival, conference, or organization.
- e. Service to the Community may include any of the Community Service activities sufficient for promotion to Associate Professor (see above).
4. **Productivity:** Candidates for promotion to Full Professor must provide evidence of continued productivity in research or creative realms. Generally, expectations for promotion to Full replicate those for promotion to Associate level (e.g., another monograph with two peer-reviewed publications; three major creative works in addition to yearly minor works) but also to see the quality and visibility of research or creative work both clearly sustained and enhanced on the national and international level. See productivity guidelines for promotion to Associate Professor, above.

### **Graduate Faculty Appointment**

The School of Theatre offers graduate programs leading to the Doctor of Philosophy and the Master of Fine Arts. Doctor of Philosophy degrees are offered with specializations in theatre history, dramatic literature, and theory/criticism. Master of Fine Arts degrees are offered with specializations in acting and technical production/design. Criteria for the Ph.D. and the .M.F.A. graduate faculty appointment are separate and distinct as outlined below.

#### Qualifications for Ph.D. Graduate Faculty Status

1. Doctoral degree.
2. A consistent annual record of mature and independent research, scholarly, or creative activities. Such activities take the form of published books; chapters in books; articles in refereed or other appropriate journals; monographs; presentations at scholarly meetings; service as an editor or referee of a scholarly or other appropriate journal; consulting; or other significant scholarly and/or professional activity.
3. Experience in graduate level teaching and advising. Before serving as major professor of a doctoral student, the faculty member should have served as a member of at least one doctoral committee.

#### Qualifications for M.F.A. Graduate Faculty Status

1. Appropriate terminal degree or significant professional experience.
2. A consistent annual record of high-level creative endeavor.
3. Experience in graduate level teaching and advising.

Complete information on qualifications and appointments for Graduate faculty status can be found on the LSU Graduate School website at <http://sites01.lsu.edu/wp/graduateschool/graduate-faculty-membership-requirements/>

### **School of Theatre Procedures**

The School of Theatre shall operate in accordance with the policies and procedures in PS-36-T.  
See <https://sites01.lsu.edu/wp/policiesprocedures/files/2014/09/PS-36.08.pdf>

1. Selection of the Promotion and Tenure Committee.
  - a. The Chair of the School will appoint a committee comprised of all tenured faculty, will serve as an additional ex officio member, and appoint a committee chair.
2. Reappointment Review during third year of service.
  - a. The Chair notifies each candidate of eligibility for reappointment;
  - b. The candidate is responsible for providing accurate documentation and supporting material for the reappointment file, which must include the following:
    - (1) Biographical information.
    - (2) Employment information.
    - (3) Evidence of candidate's performance as provided by the candidate in her/his Documentation and Supporting Material (see Appendix B of PS- 36) and outline in this document above.  
<https://sites01.lsu.edu/wp/policiesprocedures/files/2014/09/supporting-documentation.pdf>
  - c. The candidate's reappointment file is reviewed by the Promotion and Tenure Committee for the School of Theatre.
  - d. An initial meeting is called by the Chair of the School for all faculty, excluding the candidate, to gather general information regarding the candidate in terms of collegiality, after which non-tenured faculty are excused. The Chair has the responsibility of remaining impartial in the Promotion and Tenure meeting. The Chair does not take part in the deliberation other than providing requested factual information, nor does the Chair take part in the voting because the Chair must make an independent evaluation and written recommendation.
  - e. The Promotion and Tenure committee votes on the candidate's

reappointment/ non-reappointment with votes recorded by the committee chair.

- f. The report and recommendations of the Promotion and Tenure Committee including the vote of the Committee are compiled by the Committee Chair and forwarded to the Chair of the School.
- g. The Chair of the School of Theatre takes under advisement this report, recommendations and the recorded votes.
- h. The Chair reviews and makes reappointment decisions according to the procedures outlined in PS-36.

### 3. Promotion and Tenure Review

- a. The Chair notifies candidates who must undergo mandatory tenure review and/or those who are eligible for promotion to a higher rank.
- b. The candidate is responsible for providing accurate documentation and supporting material for two constituencies:
  - (1) The external evaluators (see Appendix A for suggested format); and
  - (2) The Promotion and Tenure Committee (see Appendix B of PS-36).
- c. The candidate's reappointment file is reviewed by the Promotion and Tenure Committee for the School.
- d. A recommendation regarding tenure/non-tenure and promotion/no promotion of the candidate is made to the tenured faculty (associate and full professors for promotion from assistant to associate professor; and full professor for promotion from associate to full professor) of the School of Theatre and to the Chair of the School.
- e. The appropriate tenured faculty votes on the candidate's tenure and promotion.
- f. The report of the Promotion and Tenure Committee including the vote of the Committee and the vote of the appropriate tenured faculty is forwarded to the Chair of the School.
- g. The results of the School P and T Committee, and supporting materials, are forwarding to the College of Music and Dramatic Arts Promotion and Tenure Committee.
- h. The Dean forwards his recommendation, the report of the college Promotion and Tenure Committee, the vote of the departmental Promotion and Tenure Committee, and the vote of the appropriate tenured faculty to the University Promotion and Tenure Committee.
- i. See PS-36 for the remainder of the procedure and for procedures regarding appeals.

4. External Evaluation (from PS-36)
  - a. Outside evaluators are to be selected by the Chair of the School in consultation with the candidate and the Promotion and Tenure Committee.
  - b. All recommendations for promotion and/or tenure must be accompanied by letters of evaluation from recognized experts in the candidate's field, none of whom may be a member of the LSU faculty.
  - c. The external evaluator must be of higher rank than the candidate.
  - d. In most cases, letters of evaluation should come from faculty employed at institutions with Carnegie Rankings of Research I or II.
  - e. A letter from a person who has served as a candidate's major professor for a graduate degree or postdoctoral advisor is unacceptable.
  - f. No more than one letter may come from any institution.
  - g. A minimum of three letters must be received before a recommendation vote may be taken.
  - h. No information from the evaluator's' letters will be divulged to the candidate (see PS-40 for confidentiality of letters of evaluation.)
  - i. Access to the letters will be limited to the eligible voting faculty, the Chair, and the staff involved in the processing of personnel forms.

5. The Review Process

- a. The candidate submits his/her retention, promotion, and/or tenure file to the staff member in charge of personnel matters in the School of Theatre;
  - (1) The file must be accurate and up-to-date;
  - (2) If changes are made in the file, they are to be made only by the candidate; all changes, additions, or deletions to the file must be brought to the attention of the appropriate staff member and the Promotion and Tenure Committee.
- b. The Promotion and Tenure Committee, comprised of all tenured faculty, shall review all documents in the candidate's file (see Appendix B of PS-36) and letters from external evaluators. If possible, members of the committee should observe the candidate's teaching, interview appropriate faculty colleagues and interview current and former students.
- c. The appropriate rank faculty reviewing for promotion shall review the candidate's file and, after hearing the report of the Promotion and Tenure Committee, submit their votes on the form provided.
- d. Prior to submission of promotion and/or tenure recommendations to the Chair of the School, the candidate will receive copies of all official written statements of evaluation generated by faculty regarding his/her promotion and/or tenure.

- e. The candidate may prepare a formal letter of response for inclusion with the promotion and/or tenure file submitted for review beyond the School of Theatre. Such a letter must be sent to the Chair no later than five working days after he/she has been given the information outlined in d. above.

## **NOTES/TIMELINE on Retention, Promotion, and Tenure Review Process**

1. Chair of the School of Theatre notifies all candidates who must be reviewed.
2. Any faculty member who wishes to apply for a non-mandatory review must notify the Chair of the School in writing.
3. All candidates for review must submit seven sets of materials to be used for outside evaluators. See Appendix A of PS-36 for a suggested vita format.
4. Outside evaluators will be chosen by the Chair of the School in consultation with the promotion and tenure committee. Candidates should not contact outside evaluators.
5. Candidates must submit complete files with documentation (see Appendix B) Curriculum Vitae must be in required LSU format.
6. The Promotion and Tenure Committee begins its work.
7. Promotion and Tenure Committee reports to the tenured faculty of the School of Theatre; appropriate faculty votes on tenure and/or promotion are taken following the report and recommendations/reports are forwarded to the Chair of the School.
8. Review process within the School of Theatre is completed with the Chair's recommendation.
9. The candidate reviews the report and is given an opportunity to respond within seven calendar days
10. College Promotion and Tenure committee review process is completed;
11. Dean forwards materials to Academic Affairs. (Exact date will vary as is set each year by Academic Affairs.)

Please follow the link below for a general overview of the University P and T process:

<https://sites01.lsu.edu/wp/policiesprocedures/files/2014/09/Promotion-and-Tenure-Process1.pdf>

**Appendix A**  
**School of Theatre P & T Document**

**Suggested Format for Curriculum Vitae to be sent to External Evaluators**

NAME

EDUCATION

Institution      Degree Year

PROFESSIONAL EXPERIENCE

HONORS AND AWARDS

PUBLICATIONS, PERFORMANCES, CREATIVE ACTIVITIES

RESEARCH PRESENTATIONS, CLINICS, WORKSHOPS

REPERTOIRE PERFORMED

GRANTS

STUDENT ACCOMPLISHMENTS

COURSES TAUGHT

PROFESSIONAL MEMBERSHIPS

NATIONAL COMMITTEES AND OFFICES

CURRENT BIOGRAPHICAL LISTINGS

**Updated by committee January 2016**

**John Fletcher**

**Femi Euba**

**George Judy, Chair**

**Kristin Sosnowsky, Chair, School of Theatre**

## APPENDIX D

**Course Title**  
**CHEM 1285 - Fall 2015**  
**Professor Mike Tiger, VI**

**Course Description:** This is the course description from the LSU catalog.

**Office:** 128 Allen Hall

**Contact information:**

Telephone: 578-1212

Email: mtiger@lsu.edu

**Office hours:**

**Textbook:** The Central Science by Brown, LeMay, Bursten, 11<sup>th</sup> edition

**15 Week Course Outline:**

Week 1	Chapter 1	Energy and enthalpy
Week 2	Chapter 2	Entropy, equilibrium, and ocean tides
Week 3	Chapter 3	Free energy
Week 4	Chapter 3	Energy and China
Week 4	<b>Exam 1</b>	Coverage: Chapters 1,2,3
Week 5		
...	...	...
Week 15	Review	Cumulative

**GRADING Scheme:**

LSU letter grades will be assigned according to this table. Your end of semester numerical grades are rounded up to whole numbers (for example, 94.49 = 94, 94.50 = 95)

A+	98-100
A	94-97
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	71-76
C-	68-70
D+	65-67
D	62-64
D-	58-61
F	57 and below

Final grades will be computed from the following activities:

Three in-class exams	30%
Final exam (cumulative)	25%
Homework	15%
Capstone Project	15%
Participation	10%
Attendance	5%

**Description of Activities that will be Graded:** Describe the activity and the method that will be used to assign a grade.

### **Three Exams**

Exams will be taken in class on scantrons. Exam content will address both conceptual understanding and numerical problem solving. The exam grade will be computed as % correct.

**Final Exam** A comprehensive final exam will be taken on scantrons at the time and date published in the LSU scheduling book. The exam grade will be computed as % correct.

### **Homework**

Homework will be done using the WebAssign online homework system. The homework grade is calculated as an average of the individual percent grades. Due dates are listed on the WebAssign website. Further instructions can be found on the course Moodle site.

### **Capstone Project**

Describe what the student is expected to do, how students are expected to work (individually or in groups), how conflicts will be resolved, how the project will be graded, and the time line for submission. Describe any special activities students must do to complete the project. Examples: (1) Prior to beginning the project, students must file forms and obtain approval from the IRB board to use human test subjects. (2) Students must pass the laboratory safety exam with a grade of B or higher. This exam is administered by the department and can be taken a maximum of two times. Students may not begin the project until this requirement has been satisfied.

### **Participation**

The class participation grade should be used to access participation in classroom activities but should not be used to access attendance. The syllabus must specify what activities will be accessed, how the assessment will be determined, and how accommodations will be handled for excused absences. Example: Students will work in groups of 2-3 to solve problems in class. Answers will be

submitted using the Turning Point instant response system (clicker). Your in class participation grade will be calculated from this equation:

$$\text{Participation Grade} = \frac{(\text{Your total clicker Pts})}{\text{Total Semester Points}} \times 100$$

“Total Semester Points” in the above equation is adjusted for each student to accommodate excused absences.

### **Class Attendance**

The syllabus must specify how the class attendance grade will be determined and how accommodations will be handled for excused absences. Example: Your attendance grade will be calculated from this formula, where  $N$  represents the number of class meetings in the semester:

$$\text{Attendance Grade} = \frac{(N + 3 - (\text{Number of Unexcused absences}) \times 2)}{N} \times 100$$

The attendance grade has a minimum of 0% and a maximum of 100%.

### **Expectations**

LSU’s general policy states that for each credit hour, you (the student) should plan to spend at least two hours working on course related activities outside of class. Since this course is for three credit hours, you should expect to spend a **minimum of six** hours outside of class each week working on assignments for this course. For more information see: <http://catalog.lsu.edu/content.php?catoid=12&navoid=822>.

### **LSU student code of conduct**

The LSU student code of conduct explains student rights, excused absences, and what is expected of student behavior. Students are expected to understand this code as described here: <http://students.lsu.edu/saa/students/code>. Any violations of the LSU student code will be duly reported to the Dean of Students.

### **Disabilites**

Each course syllabus should contain a statement reflecting compliance with The Americans with Disabilities Act and the Rehabilitation Act of 1973, as amended, Section 504. This link contains 4 example statements: <http://students.lsu.edu/disability/information-faculty-staff/sample-syllabus-statements>

### **General Education (if applicable)**

Include a statement declaring that this course is a general education course in the chosen Area and that, as such, material in the course addresses students’ achievement

of this General Education Competency: State the competency and state the specific criteria established for this Gen Ed Area.

### **CxC (if applicable)**

Link to statements that should be used for courses using CxC.

<http://sites01.lsu.edu/wp/cxc/cisyllabusstmt/>

### **Academic Success**

The primary ingredients of your academic success are attending class, managing your time efficiently, taking good notes, and developing good critical thinking and communication abilities. LSU has a number of excellent resources that will assist you in developing these skills. The place to begin is the Center for Academic Success (<http://students.lsu.edu/academicsuccess>). The CAS offers guidance on what learning strategies are best suited to your talents, tutoring in the basic subjects, and workshops on a variety of topics, from note taking to time management. Communication Across the Curriculum (<http://cxc.lsu.edu>) assist students in developing the communication skills necessary for academic and professional success. Finally, with respect to professional success, the LSU Olinde Career Center (<http://students.lsu.edu/careercenter>) can assist you in choosing a major and a profession that best suits your talents and passions and help you develop a four year career plan to ensure success when you graduate from LSU.

*A syllabus is considered to be a contract between the faculty and the student.*

The syllabus should include:

1. The course title, rubric and course number, description as it will appear in the catalog.
2. Faculty contact information including the physical location of the office, phone number, and email address.
3. A listing of office hours.
4. Grading Scheme:
  - A. A listing of the point values that will be assigned to all course activities from which the grade will be determined.
  - B. A list that shows how the total points earned in the course will be mapped into the LSU plus/minus grade scheme.
  - C. A description of all course activities from which the student grades will be determined.
  - D. For projects, reports, field trips, and participation activities, specify all activities students will be expected to perform and how the grade will be determined.
  - E. Attendance grades must specify how the grade will be calculated and what accommodations will be given for excused absences.
  - F. A description of how accommodations for excused absences and disabilities will be handled.
5. Title of text, laboratory manual, or other course materials, including a list of principal reference readings.
6. A 15 week outline of course subject matter including the approximate exam schedule and deadlines for the submission of student work.
7. A reference link to the LSU student code of conduct.
8. A reference link to the faculty expectations of student effort as specified in the LSU credit hour definition.
9. A statement regarding accommodations for disabilities.
10. If the course is intended to be a General Education course: Include a statement declaring that this course is a general education course in the chosen Area and that, as such, material in the course addresses students' achievement of this General Education Competency: State the competency and state the specific criteria established for this Gen Ed Area.
11. A statement about CxC, if applicable.
12. A statement regarding academic achievement as shown in the example syllabus.

## APPENDIX E

### LSU School of Theatre 2018-2019

#### Complimentary Ticket Policy

The LSU CMDA Box Office has adopted the following complimentary ticket policy to ensure that ticket requests are filled to the best of its ability while continuing to maintain excellent customer service for the LSU and Baton Rouge community and adhering to auditing requirements.

Please note that this policy applies to events that are processed through the CMDA Box Office (events in the Shaver Theatre, Reilly Theatre, Studio Theatre and the Recital Hall). Comps for events held at the Union Theatre must be processed through the Union Theatre Box Office.

#### Eligibility Tiers:

- CMDA Faculty and Staff:
  - CMDA Faculty and Staff are eligible to receive two comp tickets per CMDA event.
  - These comps are transferable.
- LSU Theatre Grad Students
  - LSU SOT Grad Students are eligible to receive two comp tickets per School of Theatre event.
  - These comps are **not transferable**.
- LSU Theatre Majors
  - LSU Theatre majors are eligible to receive one comp ticket to the first Thursday performance (preview) of Swine Palace and LSU Mainstage productions.
  - These comps are **not transferable**.
- Lab Season/Dance/Physical Theatre/Film Festivals:
  - Cast and production team members are eligible to receive one comp ticket. The production team is defined as:
    - Directors and assistants
    - Designers and assistants
    - Stage management
    - Dramaturgs
    - Choreographers and assistants
  - These comps are transferable.
- LSU Mainstage, Swine Palace, and LSU Opera
  - Cast and production team members are eligible for two comps for these productions. Guest artists receive four comp tickets. The production team is defined as:
    - Directors and assistants
    - Designers and assistants
    - Stage management
    - Dramaturgs

- Choreographers and assistants
  - Music Directors and assistants
- These comps are transferable

All Tiers: In the event that a person falls under more than one tier of eligibility, the tier with the highest number of comps will apply. Comps do not stack. For example, a Theatre major who serves as an Assistant Stage Manager to a Swine Palace production may not claim their first Thursday comp in addition to their production team comp.

### Redemption Procedure:

- Faculty and Staff should redeem comps through the online ticketing system. Follow these instructions.
  - Go to [lsu.edu/cmda](http://lsu.edu/cmda) and click the “Buy Tickets” button
  - Select your event
  - When you get to the payment window, click the “Redeem Benefits” link
  - Enter your LSU email address or your 89# and your name
  - Apply the benefit
  - Finish your transaction

We encourage you to use our box office app, Walletini. Walletini is useful tool for managing your tickets in one place. To use this optional delivery method:

- Select the “mobile ticket” in the delivery option when you redeem your comp tickets.
- After you finish the transaction, you will receive a text with instructions to download the Walletini app.
- After downloading the app, you will need to use your LSU email to register the Walletini account.
- All your tickets for the CMDA events will show up in the app
  - Additionally, the Walletini app can be used to purchase tickets with any organization using Vendini ticketing system.
  - Again, this ability only applies to events that are ticketed by the CMDA box office. To receive your comps for events at the Union Theatre, you must contact the Union Theater box office.
- Students/Cast/Production Team Comps:
  - Redeem comps by email: [cmdaboxoffice@lsu.edu](mailto:cmdaboxoffice@lsu.edu)
  - **Comp requests must be made 24 hours before the production for which the comp is being used. No comp requests will be accepted on the night of the performance.**
  - If you are transferring an eligible comp, include the name of the person using them.
  - Comps must be picked up at Will Call by show start time.
  - Any comps not retrieved by show start time will be released and the comp forfeited.