

Spring 2014

# Theatre & Dance 2014 APR Self-Study & Documents

University of New Mexico

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## 0A. Abstract

The Department of Theatre and Dance at the University of New Mexico (UNM) offers three Bachelor of Arts (BA) degree programs: one in Dance, one in Theatre, and one in Design for Performance and two 3-year Master of Fine Arts (MFA) degrees focused on professional preparation: one in Dramatic Writing that includes writing for stage, screen, and digital media and one in Dance. We also offer a Master of Arts (MA) Degree program with two concentrations: one in Dance History and Criticism and one in Theatre Education and Outreach (currently not accepting students) that are designed to prepare students for continued graduate study leading to the Ph.D. degree.

The Department of Theatre and Dance at UNM is founded upon a broad, liberal arts education that cultivates critical thinking and analysis integrated with the required skills for creative expression. For emerging artists and specialists, we provide tools to build careers and networks to the professional world, both nationally and internationally. We serve the community through high quality performance events that showcase student and faculty artistic work and serve as a laboratory for applying skills learned in the classroom and studio.

Our academic programs are supported by eighteen full time faculty members, over fifteen part time instructors, and frequent guest artists. Special strengths of the Department include:

- A production season that provides multiple and various training and performing opportunities that prepare students for professional careers and further study in graduate programs
- Design portfolio reviews that critique student work from which students gain experience in presentation skills and articulation of their aesthetic choices, preparing them for review by professionals
- Enriching and developing critical thinking skills that connect theory and practice through rigorous research and writing assignments in theatre and dance history and criticism, and the studio curriculum in performance and design where knowledge of history and criticism are put into practice
- On-going discussions with individual students regarding their interests, abilities, and affinities, advising them artistically and professionally, developing career possibilities that would best suit the student.
- An internationally acclaimed concentration in Flamenco Dance
- An award-winning Dramatic Writing program in which students develop new works for the multi-venue Words Afire Festival each fall
- Actor training and performance opportunities with the Tricklock Company, the internationally recognized professional theatre company-in-residence at UNM
- A Design for Performance program that prepares students to work in professional theatre, the burgeoning film industry in New Mexico, and computer-based interactive technologies
- An active Theatre Education and Outreach program that provides students many opportunities to develop new work and gain teaching and directing experience in area schools and community organizations. Students are immersed in education and training in an environment that supports exploration, artistic experimentation, risk-taking, creative collaboration, and innovative projects across disciplines. Faculty are dedicated to artistic and educational approaches that celebrate individual expression, build community, and engage

with the issues of our life and times. This program is currently on hold due to the retirement of its principal faculty member. A new-shared hire with the College of Education is currently in the works.

Recent advances in the UNM Department of Theatre and Dance:

- A new Fine Arts and Design Library, which houses the primary collections used by theatre and dance faculty and students. This new facility, which opened in 2008, features ample study space including computers and group study rooms, a computer classroom, media collections, and over 200,000 volumes.
- Creation of two concentrations in the BA in Dance (Contemporary Dance, Flamenco)
- Addition of a permanent Visiting Professor of Flamenco line, initiated in fall 2012. This faculty line provides four to five Visiting Professors per year who teach courses, mentor student choreography and/or research and writing, and, if they are choreographers, create works for students in the program.
- Creation of one new studio, called the West Wing, in the Carlisle Gymnasium where the dance program is housed.
- Addition of sprung flooring in the smallest studio in the dance building, studio 115
- Purchase and use of sprung floor for Rodey Theatre, the department's main stage theatre, where the annual faculty dance concert and the MFA final year concert are produced.
- Naming of the Elizabeth Waters Center for Dance at Carlisle Gymnasium. The new title of the dance program center honors and recognizes its founding faculty member, Elizabeth Waters. Should the dance program be moved to a new facility in the future, it may retain this signature title.
- Development of a Memo of Understanding between the Department of Theatre and Dance and *Yjastros: The American Flamenco Repertory Company* to have *Yjastros* as Dance Company in Residence at UNM. The Department and *Yjastros* plan to complete a Memo of Agreement by the spring semester of 2014.
- The theatre unit moved out of the College of Fine Arts building and into the Hartung Building in the summer of 2010.
- Tricklock Company, initiated in 2007, became the Theatre Company in Residence in the Department of Theatre and Dance.
- International study abroad programs with the University of Wales - Trinity St. David, the University of Exeter - England, and Alanus University - Germany were established.
- Performances by invitation took place in 2010 and 2012 at the Asian Theatre Education Centre (ATEC) International Theatre Festival, Central Academy of Drama: Beijing, China resulting in subsequent invitations to various Asian countries involved in ATEC.
- Performances by the department's dance and design students with the Lawin Torren Company in Austria.
- \$100,000 PNM (Power New Mexico) energy grant to purchase new energy efficient theatrical lighting instruments 2009.
- \$250,000 remodel of Rodey Theatre 2005, new seats, acoustic treatment, carpet, audio infrastructure.
- \$103,000 new floor and replacement of first and fourth lighting electrics due to safety issues in Rodey 2013.
- \$75,000 New lighting and sound system for Carlisle South Arena Performance Space

- \$25,000 Pilates Studio in Carlisle
- \$35,000 to divide the North Arena into two dance studios

## **0B. History of the Department**

Theatre at the University of New Mexico (UNM) began in 1900 with the production of the play "Old Maids Convention" at the Opera House in downtown Albuquerque.

UNM owes much of its early theatrical success to Professor George St. Clair and Coach Roy Johnson. Together they wrote, directed, produced, and acted in a great many plays during the 1920's and 1930's. UNM had no formal theatre at the time, and productions were staged wherever an empty space could be found.

According to *The University of New Mexico Bulletin* (Catalog Series Vol. 49, No. 5, May 15, 1936), the Regents of UNM Albuquerque established a College of Fine Arts with four departments: Architecture, Dramatic Art, Music; and Painting and Sculpture. Beginning in September of 1936, students were accepted into four programs with detailed curriculum requirements for the following degrees: Bachelor of Fine Arts (BFA) in Dramatic Arts, BFA in Music, BFA in Painting and Design, and a two-year pre-architectural program.

An excerpt from *The University of New Mexico Bulletin* states, regarding the new College of Fine Arts at UNM:

Albuquerque, with its high and dry climate, offering ideal conditions for study, needs no praise. The expenses for a student are as low as in any other school. The faculty is well trained and well fitted to give excellent instruction. The student is given candid and searching, but friendly and sympathetic criticism. Many of our nation's best and most famous painters live in New Mexico. Surrounded by natural beauty; and stimulated by the work of first-rate artists, the student of art will find in the College of Fine Arts a rare opportunity for expression and for complete development.

This foundation was built upon in the late 1930's when Professor Edwin Snapp, a former student at UNM, returned to head and develop the Theatre Department. Snapp successfully spearheaded a campaign to implement a Bachelor of Theatre Arts Degree, and UNM's Theatre Department began a new era--legitimized and ambitious.

Productions were mounted in the old Rodey Theatre located near Hodgin Hall. When this theatre was condemned and torn down, production continued in Keller and Popejoy Halls while the new Rodey Theatre was being constructed next to Popejoy Hall.

For many years, the Dance Program held its classes in the Center for the Arts.

The Department of Theatre and Dance moved into the newly constructed Rodey and Experimental theatres in the UNM Center for the Arts for the 1973 season, under the Chairmanship of Robert Hartung.

In the mid 1980's, the Dance Program moved to Carlisle Gymnasium. Over the years, much renovation has taken place to create studios, classrooms, and the Carlisle Performance Space. In the 1990's, the Department of Theatre and Dance made the decision to phase out all of the department's BFAs in Actor Training, Design, and Dance, to revise the BA and MA in Theatre, and to create a new BA in Design for Performance, MFA in Dance, and an MFA in Dramatic Writing. Therefore, the department moved away from the specialized training of the BFA toward a more multi-discipline, liberal-arts approach of theatre and dance education on the undergraduate level. The faculty spent considerable time and debate in making these decisions. The change to a more diverse liberal arts education was preferred for the department's mission, philosophy of education, and goals.

Production History, 2004 – Present:

**2012-13:**

*Metamorphoses* by **Mary Zimmerman**, directed by Joe Alberti

*A Family Affair, A Concert of UNM Dance Alumni Artists*

*Points in Space, Student Dance Concert*, artistic directors: UNM Dance Faculty

*Rosencrantz and Guildenstern Are Dead* by **Tom Stoppard**, directed by Michelle Lawson

*Zastrozzi: The Master of Discipline* by **George F. Walker**, directed by Bill Walters

*ArtFacts*, Faculty Dance Concert, Artistic Director: Vladimir Conde Reche  
Featuring choreography by Mercedes Amaya, Robert Battle, Donna Jewell, Zoë Knights, and Vladimir Conde Reche

*The Revenge of the Space Pandas*, by David Mamet, directed by Kyle Bible

*The Pillowman*, by Martin McDonagh, directed by Kevin O'Boyle

*MFA Dance Thesis Concert: Ophelia*, by Jacqueline M. Garcia and Heritage Journey by Crystal Fullmer

*2013 Words Afire! Festival of New Plays*, artistic director Gregory Moss; *Fadeaway*, by Zee Eskeets, directed by Joe Alberti

*Disposable Boys*, by Kevin Elder, directed by Rafael Gallegos

*The Invasive Kind*, by Christina Hjelm, directed by Julia Thudium

*Blithe Spirit*, by Noël Coward, directed by Paul Ford

*The Menu* featuring Tricklock Company, by Jim Linnell, directed by Elsa Menendez

*Inside Look, Student Dance Concert*, artistic directors Crystal Fullmer and Jacqueline Garcia

**2011-12:**

*Three's a Charm*, UNM Dance Alumni Concert

*The Eccentricities of a Nightingale*, by Tennessee Williams, directed by Shepard Sobel

*Doctor Faustus*, by Christopher Marlowe, directed by Justino Brokaw

*Moving Forward*, Student Dance Concert, artistic directors Donna Jewell and Mary Anne Santos Newhall

*The Rocky Horror Show*, book, music, and lyrics by Richard O'Brien, directed by Gil Lazier, music direction by Paul Roth, choreography by Vladimir Conde Reche

*2011 Words Afire Fall Reading Series:*

*Vessels*, an original adaptation of *A Streetcar Named Desire*, by Kevin R. Elder, directed by Kent Kirkpatrick, featuring Tricklock Theatre Company  
*NOVA*, Faculty Dance Concert, artistic director Vladimir Conde Reche  
*Eurydice*, by Sarah Ruhl, directed by Matthew Lee  
*Electricidad*, by Luis Alfaro, directed by Rachel Leos  
*Ilhuicamina*, MFA Dance Concert, by Marisol Encinias  
*Port Twilight*, by Len Jenkin, directed by Bill Walters  
*12th Annual Words Afire! Festival of New Plays:* by Law Chavez, Kevin R. Elder, Zee Eskeets, Christina Hjelm and Barney Lopez; artistic director Elaine Avila  
*Motionetics*, Student Dance Concert, artistic directors: Donna Jewell and Eva Encinias-Sandoval

**2010-11:**

*The Firebugs*, by Max Frisch, directed by Paul Ford  
*Flamenco Lobo Weekend*, A Concert of UNM Alumni Flamenco Artists  
*No Exit*, by Jean-Paul Sartre, directed by Joe Montoya  
*Still/Moving*, Student Dance Concert, artistic directors: Eva Encinias-Sandoval and Donna Jewell  
*The Cherry Orchard*, by Anton Chekhov, directed by Bill Walters  
*Traitors*, by Kristen D. Simpson, directed by Summer Olsson, Tricklock Company  
*And Then They Came For Me*, by James Still, directed by Susan Pearson  
*Convergencia*, MFA Dance Concert by Jeanne D'Arc Casas  
*Strada*, Faculty Dance Concert, artistic director Vladimir Conde Reche  
*The Ghost Sonata*, by August Strindberg, directed by Van Hollenbeck  
*11th Annual Words Afire Festival of New Plays*, artistic director Elaine Avila  
*Open the Unknown*, Student Dance Concert, artistic directors Donna Jewell, Eva Encinias-Sandoval, and Mary Anne Santos Newhall

**2009-10:**

*Dracula and SWOOP*, by Mac Wellman, directed by Bill Walters  
*Marat/Sadeb*, by Peter Weiss, directed by Nathan Simpson  
*Dancing On*, A Concert of UNM Dance Alumni choreographers  
*Cymbeline*, by William Shakespeare, Tricklock Company, directed by Kate Weiss  
*2009 Words Afire Fall Reading Series:*  
*RENT*, by Jonathan Larson, directed by Kathleen Clawson, musical direction by Paul Roth, choreography by Wendy Leverenz-Barker  
*Leverage*, Student Dance Concert, artistic directors Eva Encinias-Sandoval and Jennifer Predock-Linnell  
*Dead Man's Cell Phone*, by Sarah Ruhl, directed by Kristen Loree  
*The Great Negocio*, directed by Laurel Butler  
*Meta Morph*, Faculty Dance Concert, artistic director Donna Jewell  
*2010 Words Afire Festival of New Plays:*  
*Vortex*, Student Dance Concert, artistic directors Vladimir Conde Reche and Mary Anne Santos Newhall

**2008-09:**

*Betty's Summer Vacation*, by Christopher Durang, directed by Rani Morris



*Frankenstein*, by R.N. Sandberg, directed by Kristen Loree  
**Words Afire Reading Series**, Staged Readings of MFA plays in development:  
*Full-Frontal Poetry*, by Various Poets, directed by Paul Ford  
*Rise Rhythm*, Faculty Dance Concert, Artistic Directors Mary Anne Santos Newhall and Vladimir Conde Reche  
*gestalt*, Student Dance Concert, Artistic Director Donna Jewell  
*Broadway, Your Way! The Interactive Musical Theatre Revue*, directed by Hal Simons, music direction by Paul Roth  
*Greek Row Tragedy*, by Mars Mráz, directed by Paul Ford Tibetan Mountain Boat, by James Blessing, directed by Becca Jo Griner  
*Thou Art Villian*, by Theo Jackson, directed by Amanda Machon  
**2009 Words Afire Festival of New Plays: The Big Come**, by Mars Mráz, directed by Lauren Keating  
*Living Purgatory*, by Patricia Crespín, directed by Michael Goldfried  
*Deception Pass*, An American Dream, by Kamarie Chapman, directed by Kerry Whigham  
*Impulse*, Student Dance Concert, Artistic directors Vladimir Conde Reche and Eva Encinias-Sandoval

**2007-08:**

*Cloud Tectonics*, by Jose Rivera, directed by Barney Lopez  
*The Water Engine*, by David Mamet, directed by Paul Ford  
*The House of Yes*, by Wendy MacLeod, directed by Elizabeth Dwyer  
*Seascapes with Shark and Dancer*, by Don Nigro, directed by Brandon Weaver  
*Twist*, Student Dance Concert  
*Zanna, Don't*, book, music and lyrics by Tim Acito, directed by Kathleen Clawson. Musical direction by Barbara Murray, choreography by Wendy Leverenz-Barker  
*Life During Wartime*, by Keith Reddin, directed by Kristen Loree  
*ROTation*, Faculty Dance Concert, Artistic director Donna Jewell  
*Fur*, by Migdalia Cruz, directed by Barney Lopez  
*Mr. Marmalade*, by Noah Haidle, directed by Steve Pinzone  
*Jump*, Student Dance Concert, Artistic directors Jennifer Predock-Linnell and Mary Anne Santos-Newhall  
**Words Afire 2008: Festival of New Works**, by Award Winning UNM Playwrights, directed by guest artists including Scott Vehill (Chicago) and Sheila Tousey (New York)

**2006-07:**

*Marisol*, by Jose Rivera, directed by JoRae Taylor  
*And Baby Makes Seven*, by Paula Vogel, directed by Justyn Vogel  
*Candide*, Adaptation of Voltaire's Classic by Joe Feldman & Joe Peracchio, Tricklock Company's debut production in residency at UNM  
*Fat Men in Skirts*, by Nicky Silver, directed by Kathryn Olguin  
**Words Afire 2006: A Festival of New Works:**  
*Sustenance*, MFA Dissertation Concert, Choreography of Jeanne Snodgrass  
*Velocity*, Student Dance Concert  
*Caminos*, Readings of New Latino Plays  
*the dreamer examines his pillow*, by John Patrick Shanley, directed by Theodore Hamblin

*The War Boys*, by Naomi Wallace, directed by Kathryn Olguin  
*The Shape of Things*, by Neil LaBute, directed by JoRae Taylor  
*eXpanZ*, Faculty Dance Concert, with guest artist Stacy Matthew Spence  
*Lonestar and Laundry and Bourbon*, by James McClure, directed by Dodie Montgomery  
*Twelfth Night*, by William Shakespeare, directed by Denise Schulz  
*Instigate*, Student Dance Concert

#### **2005-06:**

##### ***Community Dance Fundraiser***

*References To Salvador Dali Make Me Hot*, by Jose Rivera, directed by Asae Dean  
*Frozen*, by Bryony Lavery, directed by Justin Lenderking  
*The Most Fabulous Story Ever Told*, by Paul Rudnick, directed by Hal Simons  
*MoveContinuum*, Student Dance Concert  
*Ashes to Ashes*, MFA Dance Thesis Concert, choreographed by Sarah Katherine Waff

##### ***2005 Words Afire Festival***

*eMOTIONS eMBODIED*, Faculty Dance Concert  
*Hurlyburly*, by David Rabe, directed by Jeff Andersen  
*The Madwoman of Chailot*, by Jean Giraudoux, directed By Denise Schulz  
*The Lonesome West*, by Martin McDonagh, directed by Justyn Vogel  
*Leaps and Bounds*, Student Dance Concert  
Readings of MFA Writers' Thesis Plays: *A Little Common Courtesy*, by Peter Walsh,  
*Searching for Calliopeia* by Lou Clark  
*Medea*, by Euripides, directed by Asae Dean  
*Urinetown the Musical*, book and lyrics by Greg Kotis, music and lyrics by Mark Hollmann,  
directed By Kathleen Clawson, musical direction by Barbara Murray

#### **2004-05 Season:**

*Nickel and Dime in America*, by Joan Holder, based on the Novel by Barbara Ehrenreich;  
directed by Eugene Douglas, Set Designer: Gordon Kennedy, Costume Designer: Leonard  
Madrid (student), Lighting Designer: Patricia Goodson (student)  
*Faculty Dance Concert*, Lighting Designer: William Liotta, Costume Designer: Carmen Acosta  
(guest)  
*Honk*, by Anthony Drewe, directed by Kathy Clawson, Costume Designer: Kent Parker  
*A Midsummer Night's Dream*, by William Shakespeare, directed by Denise Schulz, Scenery  
Designer; John Malolepsy, Costume Designer: Dorothy Baca, Lighting Designer: William Liotta

### **0C. Organization and Governance**

Governance of the Department of Theatre and Dance is documented in a constitution designed to maximize faculty and student input in order to fully support the Department's educational and artistic mission. The Department Constitution is in accordance with the University of New Mexico Faculty Constitution and the Faculty Handbook.

The Department Chair leads the Department in a broad range of activities including curriculum, personnel, planning, and integration with larger university bodies and public outreach: advocacy, the diverse program of public performances, and faculty participation in artistic and academic

organizations from the local to the international level. The Chair is responsible for the oversight of the Department's many production activities.

The Chair is the Department's chief financial officer, responsible for representing the Department's budgetary needs to the Dean, managing the budgetary resources assigned by the Dean to the Department, soliciting budgetary needs from the Programs, and defining the budgetary resources available to them. The Chair has overall authority in relation to production budgets. The Chair provides oversight of fund-raising, including grant proposals and funding development.

The Department is structured into three Programs: Theatre, Dance, and Design for Performance. A Head for each Program coordinates the faculty's deliberations on a variety of matters and represents these to the Chair, the Administrative Council, and the Department at large. ***(In spring 2008 the department voted to temporarily suspend its constitution regarding this council and in its place created an Associate Chair position, which is appointed by the Chair.)***

The Heads of Theatre and Design for Performance are elected annually by the faculties of their respective Program Committees and serve on the Department's Administrative Council.

The Head of Dance is appointed for terms longer than a single year through the Dance faculty recommendation of a name to the Chair, who appoints the Head of Dance in consultation with the Administrative Council and the Dean.

Each Program is represented by a Committee, faculty members may serve on one committee in the program of their curricular specialization. The size of a Program Committee shall not be fewer than three members of the full-time faculty.

Program Committees meet periodically to consider long-term curricular planning, production plans, course scheduling, faculty assignments, part-time faculty recruitment and evaluation, capital and equipment needs, student recruitment, scholarships, management of facilities and integration of their Programs with the activities of the Department as a whole.

The Departmental Council consists of all faculty members and full time or continuing staff of the Department of Theatre and Dance. All faculty members holding the rank of Assistant Professor or higher, all full-time and permanent lecturers, and regular staff members are entitled to vote. Undergraduate and graduate student representatives and teaching assistants may attend meetings of the Departmental Council but are not entitled to vote.

The Departmental Council meets at least six-times a semester. Special meetings may be called by the Chair or whenever the Administrative Council makes a request or whenever a request in writing is made by 25% of the members of Department voting members.

The Department's Administrative Council consists of the Chair, the Heads of the Dance, Theatre, and Design for Performance Programs plus the Department Administrator and the Chair of the Production Committee as ex-officio members.

The Administrative Council functions as a permanent executive council, advising the Chair on all matters of importance to the Department and receiving reports and recommendations from the Program and Departmental Committees and the Departmental Council.

Duties of the Administrative Council include developing departmental goals and curricula, and advising the Chair regarding teaching personnel, scheduling of courses, and faculty assignments.

Meetings of the Administrative Council are normally held weekly and may be called by the Department Chair or any of the Program Heads.

The Chair and the Administrative Council may appoint ex-officio members of the Administrative Council and form sub-committees within and outside of its membership to study matters of importance to the Department.

The Department's Personnel Committee is composed of all tenured faculty members. The Personnel Committee elects its own Chair. The department chair is an ex-officio member of this committee.

The Personnel Committee provides advice and counsel to the Department Chair on matters of hiring, termination, promotion, tenure, salary, merit, and leaves (sabbatical and leaves without pay), in keeping with a Departmental document titled "Policy on Renewal, Promotion and Tenure."

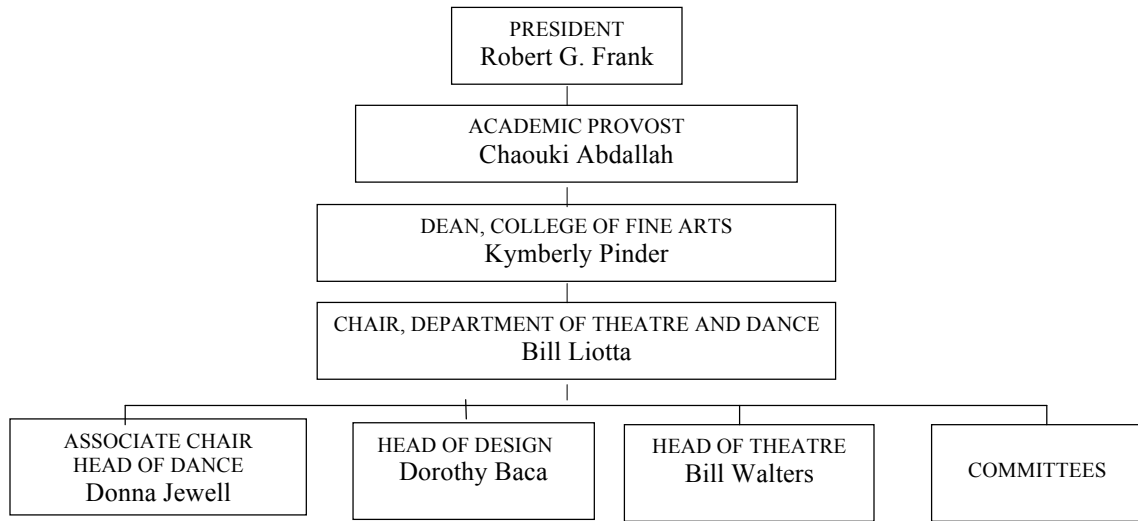
The Graduate Committee consists of the departmental Director of Graduate Studies, who is appointed by the Chair with the advice and consent of the Administrative Council, plus representative faculty from the various graduate programs within the department: dance, dance history and criticism, dramatic writing, and theatre education and outreach. The membership of the committee normally numbers more than six but not less than four and is normally evenly divided between theatre and dance.

The Graduate Committee makes decisions about graduate admissions and financial aid as well as all policies related to curriculum, staffing, examinations, evaluations, awards, and the general content of the graduate programs.

The faculty believes that non-voting student representatives are vital to the deliberations of most major bodies of the Department, including the Departmental Council, and other subcommittees or special groups as are appointed by the Chair or Administrative Council.

Student participation is not appropriate in the deliberations of the Personnel Committee or in certain matters that may be brought before the groups named above. Student representatives for appropriate committees will be sought from the Associated Students of Theatre and Dance or from within the Department at large.

Organizational Chart for The University of New Mexico including the Department of Theatre and Dance:



#### **0D. External Accreditation**

The Department of Theatre and Dance has two accrediting bodies: the National Association of Schools of Theatre (NAST) and the National Association of Schools of Dance (NASD). The theatre unit has been granted accreditation by NAST from 2002 to present, and the dance unit by NASD from 2002 to present. The department just completed its second ten-year review this past March 2014. The external visitors' reports are located in the appendixes of this document.

#### **0E. Summary and Response to Last APR**

The last Academic Program Review for the UNM Department of Theatre and Dance was completed in 2004. The following is a summary of the review team's final report and resulting actions taken:

##### **Introduction**

The Department of Theatre and Dance is lead and instructed by a faculty of great ability who demonstrate a profound commitment to the success of their students - a commitment that is manifested in a high level of morale and enthusiasm. Both the university and department face a time of great change and hopefully great promise as well; yet, without concerned mentoring and strong teaching, students can become unsettled and dispirited in such an environment. That there is no evidence of an eroded morale in the department is a tribute both to its administrative leadership and to its committed and engaged professorate.

As a framework for this report, the committee will respond to each of the questions that were prepared for it by the 2004 APR reviewer committee. There may be some overlap in commentary, partly because the answers to these questions intersect at many points and partly because it is an unavoidable consequence of group writing.

The committee felt strongly that advising procedures needed to be strengthened for all graduate students. There was a clearly expressed need on the part of certain graduate populations that advisement prior to matriculation was confusing and cursory. This seemed to be particularly located in the population of students entering the MA, with the partial exception of dance.

This uncertainty was expressed as an inability to determine before entry into the program the following kinds of information: What is the exact relationship between the concentrations in directing and theatre education? How are students placed in these concentrations? What is the curriculum that students would be expected to take upon matriculation? The committee understands that students sometimes lack diligence in pursuing the answers to these questions; however, representations of pre-enrollment confusion were expressed strongly and widely. The committee therefore recommends that the department review its advising procedures and graduate orientation. Additionally, the department might want to reconsider the programmatic name "theatre education" to one that more clearly reflects the generalist nature of the program and distinguishes it from a narrow teacher-training program that culminates in certification.

The committee was also unclear as to what formal advisement students were receiving for entry into the profession (whether that destination be either the academy or the professional world of practice.) Clearly, the current faculty is engaged in individual ways in promoting student placement, however, with the emergent MFA degrees it will become increasingly important to systematize this activity. When resources permit, the department might contemplate adding a staff graduate advisor who could help facilitate both program matriculation and professional entree. It will also be important to energize the visiting artist program to provide students with the opportunity to interact and establish relationships with professionals from the field. Additionally, opportunities for student work to be presented in major centers of performance and media production should be pursued.

2. UNM enjoys a robust and extensive undergraduate program and delivers both its graduate and undergraduate curriculums with a comparatively modest faculty in terms of numbers. This being true, the committee is concerned that the department may lack the infrastructure to deliver a multiplicity of diverse graduate programs and still protect the quality of its undergraduate programming. The committee would like to recommend to the department that they re-envision the way in which they aggregate new graduate curriculums to the current structure. Rather than adding whole new MFA-degrees, the committee recommends that all current MFA programs be subsumed into one departmental MFA in Theatre and Dance that would have four concentrations: *Dramatic Writing*, *Dance/Choreography*, *Directing* and *Applied Theatre*. The Committee also recommends that the current M.A. in *Directing/Theatre in Education*, and the M.A. in *Dance History and Criticism* be discontinued.

It is the opinion of the committee that the current MA has outlived its usefulness at UNM. The MA, on the national level, has devolved into a degree with one of two general purposes. First, it is a useful degree for K-12 teachers who wish to develop subject certifications, enter administrative tracks, or just upgrade their teaching qualifications. Second, the purpose of the degree is that it exists as a precursor degree conjoined to the PhD. It is not viewed as either a terminal degree or a degree that promises professional entree. As UNM does not currently offer

a PhD, the existence of a detached precursor MA seems unnecessary at best. As a degree that promises professional entree in directing, the MA is antiquated and inappropriate. As the state of New Mexico no longer certifies K-12 specializations in the performing arts, the M.A seems like a degree that would have a decreasing demand among potential teachers from the state.

As was mentioned above, the committee would further recommend that the new MFA track in *Theatre in Education* change its name to *Applied Theatre*. In talking with students, it was clear that they viewed their employment destinations as being more expansive than a simple return to the classroom. With emergent destinations in arts outreach, neighborhood development, and work with specialized communities, the name *Theatre in Education* seems unduly restrictive and somewhat misleading. The committee is mindful that *Theatre in Education* is a title that has specific currency within the field, however, that does not ameliorate the opinion of the committee in this regard. Given the resources that will be needed to support the MFA programs, the Department should also consider eliminating the MA in dance history and criticism. A strong MA requires a level of scholarly commitment that the Department will be unlikely to provide in the foreseeable future. Further, unless the University allocates major additional resources, the Department does not at present have the faculty resources to establish a Ph.D. in performance studies, and the Committee recommends that in the case of the former the degree be dropped and in the case of the latter that the PhD not be added to the programmatic portfolio of the department.

All this being said, the committee felt that it was important to make commentary on the MFAs as they are currently configured not on how they may look under a new structure. To that end, the Committee makes the following evaluations and recommendations:

### **The MFA in Dance Performance/ Choreography:**

The Department has wisely decided to transform the existing MA with a choreography emphasis into an MFA in dance performance/choreography. The MFA is a terminal degree and has become the union card for practitioners who wish to teach on the college level. MFAs are required to teach composition and technique courses. Depending on the department, they can be called upon to teach courses in dance appreciation, dance history, and world dance. By and large, the MFA is well designed. In its present form, however, it has certain deficiencies. The core group of courses is heavily oriented toward performance studies. While one such *course-- Introduction to Graduate Studies--is* appropriate, the present focus means that MFA students will not receive any training in dance history, ethnography, or critical writing, although they will almost certainly be called upon to teach one or more of these subjects.

Given the new degree's emphasis on choreography, the committee recommends that the Department bring students into sustained contact with working artists actively engaged in their profession. The Department should develop a vigorous program to bring guest artists to the campus for shorter or longer periods both to choreograph and to teach. In addition to working with students in the studio and presenting work in performance, these artists should be encouraged to present lecture-demonstrations and other types of public programs open to members of the larger UNM community.

The committee also recommends that the Department should make a concerted effort to build a video collection of works by contemporary choreographers. This collection should include tapes not released commercially, but solicited directly from the choreographers themselves and/or their companies. This is essential, given UNM's physical isolation from major dance centers. Courses spotlighting contemporary choreographers and their works should be offered on a regular basis.

The Department currently has a number of programs on Hispanic-related themes. These include the undergraduate flamenco emphasis and an exchange program with Mexican modern dance choreographers. In addition, a course in Mexican folk dance is offered, while the Dance Appreciation course, which is taken by all majors and large numbers of undergraduate non-dance-majors, includes units on flamenco, Native-American, and New Mexican dance. Finally, material on Pueblo dance is included in Dance History I, albeit problematically, as part of a unit on dance in prehistory.

At present, these efforts lack institutional visibility and have little programmatic focus. It strongly recommends creating a structural entity linking them. The committee also recommends adding to the curriculum, especially at the graduate level, a required course--to be taught by one or more members of the existing UNM faculty--highlighting Native-American and/or New Mexican theatre, dance, and music. This could be satisfied by The Theatre and Dance of New Mexico core course mentioned above. Finally, the committee recommends developing a series of lectures and programs by local theatre/dance artists, with attendance by majors and graduate students being compulsory. The Committee believes that these various initiatives will give a unique focus to the graduate program and constitute an "area of distinction" in line with current university directives.

The committee feels that there is a clear need to differentiate the graduate and undergraduate programs. More graduate courses are needed, above all in the history and ethnography areas. The existing history sequence is not sufficiently challenging for graduate students and should be taken by them only to make up for an undergraduate "deficiency." Too many graduate courses are actually undergraduate courses with "add-ons" in the form of extra reading and a paper. Quantity is not the same as quality.

### **The MFA in Dramatic Writing:**

The committee recognizes that this program has been well designed by two distinguished professors: Jim Linnell and Digby Wolfe. The committee also recognizes that the following list of suggestions, which expand on the core ideas of these professors, are not instantly achievable. The committee does feel, however, that as the program expands, as recruitment of the best students goes forward, and as hires to replace retiring faculty come into play, that all of the following are achievable. The committee feels that an energetic five-year plan will provide the basis for a program that can produce excellence and can gain recognition on a national and international level.

The committee recommends the following ideas for the implementation of the MFA *Concentration in Dramatic Writing* be considered:



1. A fifty-fifty balance be established in the department's teaching efforts between writing for the stage and writing for film and television. These forms all feed into each other, reinforce each other-- and the film/TV experience gives graduates a much greater potential to earn a living in what is essentially a free-lance, highly competitive occupation. Thesis work could be done in any of these areas - playwriting, feature film, television.

2. A Video Production facility be made available for students as a support to the screenwriting component so that students can film their own work for the screen. This lab (a TV Studio if and when it is possible) would function educationally in parallel to the way that theatre productions, readings, etc. function for the playwright.

3. The committee recommends that the small Department of Media Arts be folded into this MFA umbrella and be structurally re-linked to the Department of Theatre and Dance.

4. A literature component to the Graduate Dramatic Writing course of study should exist, involving the study of plays and screenplays-- these readings need to focus historically or thematically. Materials should be drawn both from inside and outside the standard canon in theatre, and the same for film. This Graduate level course should study plays and screenplays not only in an English Dept. manner (text analysis from various points of view), but also from a writer's perspective--revealing elements of structure, techniques of scene work and dialogue. This could be one comprehensive yearlong course or up to four semesters, involving screenplay analysis, textual analysis of plays, and critical perspectives.

5. Further, the committee strongly feels that a vital component of the MFA Concentration in Dramatic Writing should be the introduction of guest teachers into the program. These guests should be hired on a regular basis to supplement the strong core faculty. These could be semester-long appointments, or less--whatever works. These teachers could be found locally or in New York or Los Angeles. The committee feels that Hispanic and Native American faculty would be of particular value, considering the entire MFA's orientation to develop a more unique regional focus, reflective of the New Mexico community.

6. Finally, the Department should work to prevent a sense of isolation on the part of the students and to collect them more strongly with commercial and independent theatre, as well as with the film industry. To that end, the committee recommends that the Department consider the development of a showcase for student work that could be mounted on a yearly basis in New York or in Los Angeles.

Given the likelihood of static funding and resources for the foreseeable future, how might the department make best use of its available resources to develop and advance its graduate programs? This includes among other elements:

- Faculty, staff support
- Space for instruction/practice/faculty offices
- Equipment, etc.

The committee was generally impressed with the high quality of the physical plant and facilities of the Department. The dance studios and performance spaces in particular are excellent. There were relatively few concerns expressed by faculty or students in regard to either facilities or equipment, however, those that were mentioned are important and should be addressed by the University. These are:

1. Both performance spaces need moveable dance floors with appropriate elasticity to provide safe use by the dancers. Both current floors are inappropriate for dance use and present a very real risk to students. This is a health and safety issue that should be addressed immediately.

2. In keeping with the recommendation that the current MFA in dramatic writing (or concentration if the MFA is generalized) needs to expand its offerings in writing for television and screen writing, it will be important for the department to acquire and maintain a small television studio facility. It may be able to acquire this facility through some cooperative venture with Media Arts.

3. There was a clearly expressed need to increase the dance video collection in the Fine Arts Library. The reviewers see this as particularly important with the emergent MFA in Dance. Additionally, as scholarly activities begin to increase, the current collection of performance journals needs to keep pace with the field. Finally, the University should pay careful attention as the new Fine Arts library enters its planning phase to insure that sufficient space is provided in the facility so that the Theatre and Dance Collection can be joined in the same facility with the rest of the Fine Arts Collections.

Aside from these rather modest facility concerns, the committee sees the major resource challenges to the department to be a perceived crisis in human resource- a crisis strongly articulated by the faculty.

Clearly, in order to respond to the mission of the greater University, the department must work so that it can be viewed as an area of distinction both individually and in conjunction with other units of the college and the University. It must become identified with the dual projects of increased diversity and public responsibility while at the same time maintaining and improving a vital academic climate. In the creation of two new MFA programs, the department has identified one way it wishes to move toward these goals. The Committee is concerned, however, that the development of extensive graduate programming layered on top of an already extensive undergraduate program cannot be sustained by the current faculty in the way in which these curriculums are now being delivered."

The Committee feels strongly that the adoption of the new graduate structure {see question 2) in concert with the recommendations to discontinue the current M.A. degrees will help to ease some of the time pressures on the faculty. Additionally, however, the faculty should also contemplate: 1.) how it can reduce current teaching loads on the undergraduate level, and 2.) how it might reduce the very heavy demand placed on faculty and staff time as they deliver the extensive production season that the department now supports. In the case of undergraduate teaching loads, the faculty may want to restrict the number of performance classes available within the degree electives. As for the production season, the department should: 1.)

contemplate reducing the over-all number of events that it now supports, 2.) increase the ratio of non-supported or minimally supported events to fully supported events; and finally, 3.) reduce the reliance of the faculty on the in-house production season as the primary location for faculty creative activity by systematically providing preference to external creative activity over that which is done internally (see question 5).

4. In addressing how the UNM theatre and dance programs are similar to others in the United States, what role does instruction of students to be teachers of theatre and dance as well as to be performers play in ensuring that they can be hired upon graduation?

Professional development and training for graduates of the Theatre and Dance programs is a high priority. Placement of graduates, whether in academic or performing roles, contributes to the reputation of any graduate program, especially one that is not close to a major center of artistic commerce. This important aspect of a student's career will occur most effectively through faculty mentoring of graduates as they begin to seek jobs. Both educators and performers rely on faculty contacts through collegial networks and through preparation of professional skills during the application and interview process. For practicing artists, it is most important to establish contacts with established professionals in the field. These opportunities will become most readily, available if the student can obtain real working experience in an external location where a larger concentration of productions exists. Both the dance and theatre programs should strive to encourage their future graduates to seek professional experience in major arenas of artistic production beyond the limits of New Mexico. Graduates in either program will have a distinct advantage when seeking employment in their chosen areas if they are able to present knowledge or expertise in some facet of Southwest culture.

The current *Theatre in Education*. MA should be elevated to an MFA in *Applied Theatre* as a means of providing employment opportunities for well-trained professionals. The conversion of MA degrees to MFA degrees will increase the likelihood of employment, especially if the candidate's preparation includes a combination of distinctive regional features along with solid general preparation of the sort provided elsewhere. All other factors being equal, graduates with particular expertise in some facet of the Southwest should prove to be attractive candidates. The department should explore ways to position itself affordably in this field where it has some real strengths available.

5. How can the program most clearly exploit the potential that exists for research given that "research" in the performing arts is a different breed of cat from conventional approaches?

The department can and should devise a relatively clear and feasible set of guidelines to recognize and reward accomplishments, whether in the academic or performance areas. A set of expectations for tenure and promotion in the form of a written document should be devised for all tenure-track faculty with a formal system of mentoring by senior faculty.. Performances and productions should be recognized through their own set of criteria by- devising standards that are appropriate to those disciplines. The question should be: "What constitutes excellence in these particular areas?" A clear distinction should be -made between work produced at UNM and works produced on the broader regional or national scene. As with scholarly research and publication in peer-reviewed journals, the venue in which a work is produced can provide a good

sense of its relative worth. Creative artists should strive to place works on par with their peers across the profession and should be recognized and encouraged for raising the visible stature of the department.

Since productivity requires time and resources, the committee recommends that the faculty should devise a system for awarding reduced teaching loads to individuals engaged in significant projects. This could be accomplished within the Department and with current resources if this plan becomes a departmental priority. Application to RAC and TAC for research support, especially for tenure-track faculty, should be strongly encouraged as it promotes tangible and visible projects. Internal or local funds for more creative projects should be secured if they fall outside RAC and TAC guidelines. Where possible under curricular constraints, differentiated course loads should be devised, especially for faculty engaged in graduate teaching assignments. The faculty should be commended for having implemented a very ambitious curriculum with a regular offering of a broad array of courses. In certain circumstances, it might be advisable to consider offering courses on a less frequent basis in order to free up faculty time for meeting some of the time and resource demands of running a successful graduate program.

### **Recommendations, General:**

1. Advising procedures need to be strengthened for all graduate students with particular attention to departmental orientation. The department should contemplate hiring a full-time staff graduate advisor.
2. The department needs to energize the visiting artist program to provide students with the opportunity to interact and establish relationships with professionals from the field.
3. The small Department of Media Arts should be placed under this MFA umbrella and be structurally re-linked to the Department of Theatre and Dance.

### **MFA Programs:**

4. All current MFA programs should be subsumed into one departmental MFA in Theatre and Dance that would have three concentrations: Dramatic Writing, Dance/Choreography, Directing and Applied Theatre. The Committee also recommends that the current MA in *Directing/Theatre in Education*, and the MA in *Dance History and Criticism* be discontinued.
5. The department should find ways to present student work in major centers of performance and media production. Perhaps it should consider the development of a yearly showcase in New York or Los Angeles.
6. A fifty-fifty balance should be established in the department's teaching efforts between writing for the stage and writing for film and television.
7. A literature component to the Graduate Dramatic Writing course of study should exist, involving the study of plays and screenplays.

8. All of the graduate programs of the department should make an effort to reflect the unique cultural heritage of the southwest as a focus that can create a distinct identity for the department on the national scene.

#### Facilities and Resources:

9. The Department should make a concerted effort to build a video collection of works by contemporary choreographers.

10. Students working in media related dramatic writing need access to a video production facility.

11. Both major performance spaces need moveable dance floors with appropriate elasticity to provide safe use by the dancers.

12. As the new Fine Arts Library enters its planning phase, it should ensure that sufficient space is provided in the facility so that the Theatre and Dance Collection may be joined in the same facility with the rest of the Fine Arts Collections.

#### Production:

13. The impact on faculty time as it relates to the current production season should be curtailed by increasing the ratio of non-supported or minimally supported events to fully supported events.

14. Reducing the reliance of the faculty on the in-house production season as the primary location for faculty creative activity.

15. Devising a system for awarding reduced teaching loads to individuals engaged in significant projects.

The report is signed by Richard M. Isackes, Chair, Department of Theatre and Dance, University of Texas, and Joanne Sharp Crosby, Endowed Chair in Theatre Design and Technology.

#### **2014 Response to the reviewers' recommendations:**

##### General:

1. Advising procedures need to be strengthened for all graduate students with particular attention to departmental orientation. The department should contemplate hiring a full-time graduate advisor.

*Answer:* The department has redefined duties with graduate advising and admission policies. A graduate advisor exists in both the Theatre and Dance areas, additionally the Department Administrator handles many of the graduate student challenges, and helps with the interface with the Office of Graduate Studies (OGS).

The department also brings in an on-call staff member to help deal with the admissions process.

2. Visiting Artists: The department needs to energize the visiting artist program to provide students with the opportunity to interact and establish relationships with professionals from the field.

*Answer:* Over the last six years the department has expanded its team of visiting artists both in Theatre and Dance. The department established a permanent guest artist line for the MFA in Flamenco and notables such as Len Jenkin, Mac Wellman, and Charles Mee have visited and engaged the BA and MFA in Dramatic Writing students. Erika Pujic, Zoë Knights, Mercedes Amaya, Johanna Hongell-Darsee, Carmen Rivas La Talegona, Concha Jareño, and Elizabeth Aldrich have done the same for the BA and MFA student in Dance.

[https://theatre.unm.edu/people/guest\\_artists.php](https://theatre.unm.edu/people/guest_artists.php)

3. Media Arts should be folded into the departments MFA umbrella and be structurally re-linked to the Dept. of Theatre and Dance

*Answer:* Since 2004 the Dept. of Media Arts (now Cinematic Arts) has grown to over 200 majors. It is not feasible to fold the two departments together at this stage.

MFA Programs:

4. The Department decided to keep the MFA degrees separate for Dramatic Writing and for Dance, this was of particular importance to the NASD accreditation.

*Answer:* The MA in Directing was discontinued and the MA in Theatre Education and Outreach was renamed. The department continues to operate the MA in Theatre and Dance with concentrations in Theatre Education and Outreach (currently on hold) and Dance History and Criticism. NASD continues to have issues with the fact that a student graduating with an MA in Dance History and Criticism receives a degree in Theatre and Dance and not just Dance. Additionally the faculty believes that although an MA degree is not terminal, these programs continue to be feeders for the PhD programs at UC Riverside (Dance) and U Texas (Theatre), for example.

5. The department should find ways to present student work in major centers of performance and media production. Perhaps it should consider the development of a yearly showcase in New York or Los Angeles.

*Answer:* The MFA in Dramatic Writing has begun addressing this concern, and although showcase of the work has not happened. The students are now travelling to NY or LA to meet professionals in their trade (literary managers, agents, etc.).

6. A fifty-fifty balance should be established in the department's teaching efforts between writing for the stage and writing for film and television.

*Answer:* The MFA in Dramatic Writing has not yet achieved a 50/50 balance between writing for the stage and for TV/Film, however there is now a Professor of Practice who teaches writing for the screen courses.

7. A literature component to the Graduate Dramatic Writing course of study should exist, involving the study of plays and screenplays.

*Answer:* This recommendation is addressed in current MFA in Dramatic Writing coursework as it is found to be appropriate by the faculty.

8. All of the graduate programs of the department should make an effort to reflect the unique cultural heritage of the southwest as a focus that can create a distinct identity for the department on the national scene.

*Answer:* The demographics of Albuquerque, UNM, and the department have changed. Students of all races are encouraged to create new work that exemplifies their viewpoint(s) to the world.

#### Facilities and Resources:

9. The Department should make a concerted effort to build a video collection of works by contemporary choreographers.

*Answer:* The dance program has made a concerted effort to improve its collection of video works by contemporary choreographers. The new Fine Arts library also houses a collection of dance choreographic work. With the change in technology in general students can access dance companies work via *You Tube* on the two computers in the student lounge. Additionally, the program has built a small video and audio editing studio.

10. Students working in media related dramatic writing need access to a video production facility.

*Answer:* The Dramatic Writing students have access to several video production facilities on or around campus.

11. Both major performance spaces need moveable dance floors with appropriate elasticity to provide safe use by the dancers.

*Answer:* All dance studios have sprung floors and a movable sprung dance floor was purchased for Rodey Theatre, which is the site for the dance program's yearly faculty and MFA dance concerts.

12. As the new Fine Arts Library enters its planning phase, it should ensure that sufficient space is provided in the facility so that the Theatre and Dance Collection may be joined in the same facility with the rest of the Fine Arts Collections.

*Answer:* The new fine arts library has ample space and houses the Dance collection. A decision was made during construction that the Theatre collection, being dramatic literature, be kept in the Zimmerman library. Both libraries are tied together with the various search engines.

#### Production:

13. The impact on faculty time as it relates to the current production season should be curtailed by increasing the ratio of non-supported or minimally supported events to fully supported events.

14. Reducing the reliance of the faculty on the in-house production season as the primary location for faculty creative activity.

15. Devising a system for awarding reduced teaching loads to individuals engaged in significant projects.

*Answer:* The department reduced the size of its production season as requested. The department fully produces three faculty directed theatre productions a year and the Linnell Festival of New Plays (formally *Words Afire*). The student theatre organization, SCRAP, produces two student directed works a year.

The department also produces one faculty choreographed dance concert, the MFA dance concert, and two student dance concerts per year.

### **Criterion 1. Program Goals:**

#### **Departmental Mission Statement:**

The Department of Theatre and Dance provides a broad, liberal arts education in the related performing arts of Dance, Theatre and Design for Performance that cultivates critical thinking and analysis as well as helping students build the basic skills for creative expression. For emerging artists and specialists, we provide tools to build careers in their chosen field and networks to the professional world, both nationally and internationally. We serve the community through high quality performance events that showcase student and faculty artistic work and serve as a laboratory for applying skills learned in the classroom and studio.

These statements reflect the theatre unit's commitment to and successful attainment of:

- A production season that provides multiple and various training and performing opportunities that prepare students for professional careers and further study in graduate programs
- Design portfolio review that critiques student work whereby students gain experience in presentation skills and articulation of their aesthetic choices, preparing them for review by professionals
- Enriching and developing critical thinking skills that connect theory and practice through rigorous research and writing assignments in theatre history and criticism, and the studio curriculum in performance and design where knowledge of history and criticism are put into practice
- On-going discussions with individual students regarding their interests, abilities, and affinities, advising them artistically and professionally, suggesting career possibilities that might suite that student
- Procuring the best visiting professors, adjunct instructors, guest directors and designers, and choreographers the department can afford and attract to provide students with multifaceted examples of how to make and perform work for the stage, and delving into academic discussions arising from both traditional and experimental work.
- Utilizing faculty connections to enhance student experience academically and professionally, as evident through opportunities for students to travel and perform nationally and internationally. Examples include students performing in China at the Central Academy of Drama- Asian Theatre Education Centre Festival, the Kennedy Center American College



Theatre Festival, attending the United States Institute for Theatre Technology, working as designers on a professional project in the Alps of Austria, and current activity to develop a Fine Arts connection with the University of Guanajuato, Mexico to create an arts exchange and develop courses within the teaching program there. The Department of Theatre and Dance and its Chair and the College of Fine Arts and its Dean show commitment to this objective through allocation of resources and funds for student travel and expenses for these projects.

- Enhancing reciprocal study abroad programs with international institutions, such as University of Wales, Trinity St. David and University of Exeter.

The mission of the Dance Program at the University of New Mexico is to promote healthy physical practices in dance, encourage artistic exploration that can successfully encompass interdisciplinary and multidisciplinary approaches to performance, enhance critical thinking skills that connect theory and practice, and provide an educational landscape that develops multicultural academic and artistic perspective. The Dance Program endeavors to create knowledgeable and skillful dancers, guiding student academic and career goals to align with student affinities and abilities. The vision of the program is to provide the most current, experimental, and sophisticated choreography curriculum and productions in the southwest, and to explore and value the rich tradition of dance history as a living legacy for the contemporary artist/scholar. The program promotes and utilizes national and international faculty connections for student academic and professional experience.

- This statement reflects the dance program's commitment to and successful attainment of:
  - Healthy practices in technique training and rehearsal and performance processes, supported by a rigorous Kinesiology course
  - Bolstering artistic research in multidisciplinary and interdisciplinary works, with faculty choreography and performance as a living example, created by both resident and visiting faculty for concerts in the departmental production season and professional work elsewhere in the world
  - Enriching and developing critical thinking skills that connect theory and practice, through rigorous research and writing assignments in dance history and criticism, kinesiology, the choreography curriculum sequence, and in technique classes, where reading and writing assignments often cover live productions where students must analyze the dancing and choreography
  - Multicultural perspectives, as evident in the offering of the *Flamenco Concentratio*, promoting theoretical discussion and the creation of dance works by students, as well as faculty, that are unique in voice and show various approaches to style, form and content
  - On-going discussions with individual students regarding their interests, abilities, and affinities, advising them artistically and professionally, suggesting career possibilities that might suite that student
  - National presence of students in the American College Dance Festival conferences
  - Valuing and representing the rich tradition of dance history as a living legacy for the contemporary artist/scholar by restaging works from the Graham Company and the Etude series of the American Dance Legacy Initiative (ADLI).
  - Procuring the best visiting professors, adjunct instructors, and guest artists that the dance program can afford and attract, providing students with multifaceted examples of how to

make and perform work for the stage, and delving into academic discussions arising from both traditional and experimental work

- Using faculty connections to enhance student experience academically and professionally, as evident through opportunities for students to travel and perform nationally and internationally.

## **1B. Relationship of the Department's Vision and Mission to UNM's Vision and Mission**

UNM's statement of mission articulates our highest purposes for existing:

The mission of the University of New Mexico is to serve as New Mexico's flagship institution of higher learning through demonstrated and growing excellence in teaching, research, patient care, and community service. UNM's ongoing commitment to these cornerstones of purpose serves to:

- Educate and encourage students to develop the values, habits of mind, knowledge, and skills that they need to be enlightened citizens, contribute to the state and national economies, and lead satisfying lives.
- Discover and disseminate new knowledge and creative endeavors that will enhance the overall well-being of society.
- Deliver health care of the highest quality to all who depend on us to keep them healthy or restore them to wellness.
- Actively support social, cultural, and economic development in our communities to enhance the quality of life for all New Mexicans.

The vision and mission of the UNM Department of Theatre and Dance are intrinsic in UNM's statement of cornerstone of purpose to "educate and encourage students to develop the values, habits of mind, knowledge, and skills that they need to be enlightened citizens, contribute to the state and national economies, and lead satisfying lives" as the Department's vision and mission for students is "exploration, artistic curiosity, experimentation, risk-taking, creative collaboration, and innovative projects across disciplines."

## **1C. Overall Learning Goals for Undergraduate and Graduate Programs**

Theatre and Dance goals and objectives for Performance (from the Student Handbook):

- Students have access to rehearsal space adequate for their needs in creating and rehearsing work.
- Students collaborate with faculty and other students in a professional and responsible manner.
- Students perceive an atmosphere of artistic freedom and rigor that allows for experimentation.
- Students are exposed to and involved in diverse theatre and dance genres, historical as well as new and current artistic trends.
- Students understand how to work and to communicate within the multiple and various disciplines that are the components of theatre and dance, creating awareness of an aesthetic gestalt when making and performing theatre and dance.
- Students are confident they have the skills and knowledge to audition, perform, and collaborate in the professional world of performance.

- Students have direct rehearsal and performance experience with the faculty, who create/restage/direct artistically challenging works annually for the production season.
- Professional level marketing of performance events, including photography and video of the shows when appropriate is provided.

### **Bachelor of Arts (BA) in Theatre:**

- Students should possess a globally and historically diverse knowledge of dramatic literature.
- Students should possess a knowledge of theatre practices within historical and cultural contexts, from ritual origins to the present day.
- Students should develop skills of critical thinking and analysis as applied to the study of theatre and possess the technical vocabulary and methods of discourse to be able to articulate critical arguments in relation to theatre practices.
- Students should acquire basic skills and vocabulary of acting technique.
- Students should acquire basic skills and vocabulary of voice and movement as applied to performance.
- Students should possess a foundational knowledge of scenic, lighting, and costume design and production for the theatre.
- Students should have knowledge and experience in the basic skills of stage management.
- Students should learn and exhibit qualities of professionalism and appropriate behavior within applied theatre practice
- Students should be aware of and have experience in the appropriate methods of presenting their work in preparation for interviews/auditions for professional work or entry into higher degree programs.

### **Bachelor of Arts (BA) in Dance:**

Broad Program Learning goals for the BA in Dance, Department of Theatre and Dance:

- Students know basic principles of the science of the body and movement
- Students have an overview of the field of dance, both current and historical, and can employ critical analysis in writing and oral presentation about dance.
- Students exhibit skill in performance and choreography and value multicultural perspective in the field of dance.

Knowledge:

- Students can describe basic and healthy elements of dance training and how alignment is crucial in the discipline of all dance forms.
- Students exhibit the vocabulary to speak about scientific and artistic principles of movement and how those principles apply to teaching in dance courses and in choreography.
- Students can describe important theoretical applications of dance in the classroom and in choreography.

Writing:

- Students can name and describe the works and theories of important historical figures in dance.
- Students have exposure to current artistic trends in the field of dance and can critically analyze choreography, both historic and current.
- Students exhibit concise and thorough writing skills in critical analysis of trends and theories in the dance field.

Awareness as a Global Citizen:

- Students have movement vocabulary in more than two dance styles (Flamenco, Ballet, Modern, African, Tap, Hip Hop, Jazz) and have performed in live dance concerts in the dance program at least once per year.
- Students can work collaboratively in dance projects of variable disciplines, have knowledge of various and multicultural performances on campus and in Albuquerque, and can compare and contrast multicultural dance forms using critical written and oral skills.
- Students do not see one discipline in dance as “better” or more sophisticated than any other, but value all dance styles equally within their historical and theoretical contexts.

**Bachelor of Arts (BA) in Design for Performance:**

- Students will develop design skills for stage productions.
- Students will develop conceptual designs, which are produced on stage.
- Students will have successful collaborations with directors, actors, dancers.
- Students will understand and demonstrate mastery of the safety component and equipment certification in all studio and theatrical facilities.
- Students will compile and then present a portfolio to all of the Design for Performance students, faculty and staff at the end of each spring semester.
- Students will receive an individual evaluation from the Design for Performance faculty and staff.

**Master of Fine Arts (MFA) in Theatre Dramatic Writing:**

- Students will be able to demonstrate a working knowledge of current trends in dramatic theory, playwriting, and theatre making.
- Students will be able to employ a variety of approaches to generating and revising their artistic work.
- Students will be aware of collaborative practices among actors, designer, directors, producers, choreographers and playwrights.
- Students will understand the practical aspects of production.
- Students will be able to demonstrate a functional knowledge of the form and conventions of narrative screenwriting.
- Students will have a portfolio of three to five producible full-length plays and one completed screenplay.
- Students will be able to speak in formal and critical terms about their own writing and personal aesthetic.

- Students will demonstrate an awareness of the national theatrical landscape, in both aesthetic and commercial terms.
- Students will identify theatres and other institutions with whom the student would like to develop a professional artistic relationship.
- Students will possess an awareness of development opportunities and financial support available to emerging playwrights.
- Students will have experience successfully teaching, or otherwise mentoring, students in the art and craft of dramatic writing.

### **Master of Fine Arts (MFA) in Dance:**

#### Broad Program Learning Goals:

- Students have in-depth knowledge of principles of the science of the body and movement.
- Students have in-depth knowledge of choreographic principles and how to apply them, as well as knowledge of current trends and historical perspectives in choreography.
- Students value multicultural perspective in the field of dance

#### Knowledge:

- Students can describe proper elements of dance training and how alignment is crucial in the discipline of all dance forms.
- Students exhibit the vocabulary to speak about scientific and artistic principles of movement and how those principles apply to teaching in dance courses and in choreography.
- Students can apply knowledge of technical discipline in coaching dancers in their own choreographic projects.

#### Writing:

- Students can describe, in-depth, structure in choreography, defining form and content within a work, and can describe how they use choreographic tools in their own work.
- Students can set themselves within the current and historical framework of choreographic artists, presenting their works in an oral defense wherein they describe where they see themselves in the field of dance continuum.
- Students can use written critical skills to analyze performance and choreography of different dance styles, as well as in-depth analysis of the style in which they work. These skills lead to the final written work, their dissertation, which ties in their knowledge of the dance field and what principles they used in creating their final evening length work of choreography.

#### Awareness as a Global Citizen:

- Students have movement vocabulary in more than one dance style and have presented works at least once a semester.
- Students can work collaboratively in dance projects of variable disciplines, have knowledge of various and multicultural performances on campus and in Albuquerque, and can compare and contrast multicultural dance forms using critical written and oral skills.

- Students do not see one discipline in dance as “better” or more sophisticated than any other, but value all dance styles equally within their historical and theoretical contexts.

### **Master of Arts (MA) in Theatre & Dance with a Dance History Concentration:**

#### Broad Program Learning Goals:

- Students exhibit in-depth knowledge of historical and theoretical aspects of the field of dance
- Students have developed research writing skills towards further academic study and professional presentations
- Students value multicultural perspective in dance studies

#### Knowledge:

- Students can name and describe the works and theories of important historical figures in dance and exhibit concise and thorough writing skills in critical analysis of trends and theories in the dance performance and dance studies
- Students narrow their focus of study in the first year towards their written thesis in their second year
- Students are aware of thesis and other written materials in their thesis subject and seek out an original topic or point of view for their final thesis project

#### Writing and Research:

- Students present their work to other dance history or interdisciplinary classes, in symposium on the UNM campus, or at national conferences, such as the National Dance Education Organization.
- Students will develop research skills and an effective scholarly approach to the study of dance.
- Students will complete a thesis of original research and writing that explores in depth a particular, carefully focused subject related to an area of emphasis.
- Students are well prepared in research and writing skills to pursue a Ph.D.

#### Awareness as a Global Citizen:

- Students do not see one discipline in dance as “better” or more sophisticated than any other, but value all dance styles equally within their historical and theoretical contexts.
- Students can compare and contrast multicultural dance forms using critical written and oral skills.
- Students can research and write critical analysis of the socio-political perspective of live dance performance, choreographic trends in dance, and/or movement theories.

### **1D. Communication of Learning Goals to Students**

The theatre and dance programs communicate learning goals for all academic coursework and production/performance to students through statements of degree requirements, in course syllabi, through performance and portfolio reviews, through ongoing discussion of student progress and areas for improvement, and through mentoring of graduate teaching.

## **1E. Primary Constituents and Stakeholders**

### Students

The department of theatre in the academic year 2012-13 served 1,539 UNM students who enrolled in theatre course offerings, with 174 theatre majors and six MFA candidates.

The department of dance in the academic year 2012-13 served 1,957 UNM students who enrolled in dance course offerings, with 61 dance majors, one MA and five MFA candidates.

### Faculty

The theatre unit has ten full-time, tenure track positions and three full-time lecturer positions plus one half-time lecturer position. Various adjunct positions cover curriculum as needed, averaging three adjuncts hired per semester, with some teaching multiple courses.

The dance program has five full-time, tenure-track positions and one Visiting Professor in Flamenco. It splits one full time lecturer position in Hip Hop and Flamenco, and various adjunct positions to cover curriculum as needed, averaging 6-10 per semester, with some teaching multiple courses.

### Community

The University of New Mexico and Albuquerque, a city with a population of 900,000 is enriched by the high number and quality of theatre and dance productions on-campus and through community outreach.

### Global Stakeholders

International programs and performances impact students and audience members in Europe and Asia.

## **1F. Satisfaction of Program Goals Serves Constituents**

- UNM productions of *Dracula* in 2010 and *Port Twilight* in 2012 presented at the ATEC Festival at the Central Academy of Drama in Beijing, China. Twenty-one student actors and technicians in *Dracula* and eighteen students involved in *Port Twilight* traveled to Beijing to perform these shows and to attend the festival, which includes participants from fifteen different countries. UNM was the only US delegation invited to participate.
- Design students attend the United States Institute of Theatre Technology (USITT) conferences. The department provides funding and a design student organization raises money to send students to national conferences. The students meet with graduate school recruiters, have their portfolios reviewed and critiqued by professionals, interview for summer internships, and meet theatre students from universities around the country while attending sessions by industry professionals

- Study abroad program with the University of Wales - Trinity St. David, where design and theatre students attend for one semester as an on-going exchange between UNM and the University of Wales. Two exchange students from Trinity St. David University of Wales studied acting at UNM in fall 2011 and in the academic year 2012-2013, two UNM design students attended the University of Wales Trinity St. David.
- Study abroad program with the University of Exeter - England theatre program
- Collaboration between the Martha Graham Dance Company and the department's dance program.
- Collaboration with the Lawin Torren Dance Company of Austria.

## **1G. Outreach Activities**

### **Asia Theatre Education Centre (ATEC): International Theatre Festival**

Associate Professor Bill Walters came into the department with connections that enhanced the academic and professional experience of the students in the theatre unit. In 2009, the department created an opportunity for international exchange in China, due to the formal invitation of the department's production of Mac Wellman's *Dracula* to perform in the ATEC Festival in 2010, the only US delegate invited to the festival. The students who traveled to China to attend the festival and perform there were exposed to fellow theater students from China, India, Japan, Korea, Mongolia, Vietnam, and Singapore, from schools considered the best in their respective countries. Most of the students from UNM had never been out of the country and this exchange broadened their perspectives in both traditional training and foreign cultures.

The Central Academy of Drama, founded in 1949 and the host of the ATEC Festival, is considered the best theatre school in Asia. Its students are famous actors seen on China television and internationally in such movies as *Memoirs of a Geisha*, *Crouching Tiger Hidden Dragon*, *Farewell My Concubine*, and *Hero*, to name a few. The school also produces some of the best directors, designers, writers, and producers in Asia.

ATEC was created in 2005 with the following mission:

Asia Theatre Education Centre is the institution for theatre education and study, approved by Ministry of Education China. The motives and main objectives are to establish an effective network to connect theatre schools and organizations in Asia and to enhance communication on theatre education among different countries and areas in Asia; to promote the development of theatre education, creation and research by providing a communication platform for all students, teachers, and researchers who are devoted to the study and practice of theatre.

This connection with ATEC and the direct exchange of performance and production experiences in a foreign country and culture has had deep and impressionable impact on the students and faculty who engage in the exchange. Travel and exposure to different cultures, ways of thinking and being, are life changing experiences and the department is committed to supporting, in any way that it can, the continuance of this exchange with the Central Academy of Drama in Beijing and further opportunities made through attendance at the ATEC Festival.

### **USITT and URTA**



The department is committed to encouraging and supporting students in attending the United States Institute of Theatre Technology (USITT) and the University Resident Theater Association (URTA), providing them with opportunities to make professional and academic connections that will have long-term contributions to their careers.

### **Kennedy Center American College Theater Festival (KCACTF)**

Students in the MFA in Dramatic Writing have regularly participated in the Kennedy Center American College Theatre Festival (KCACTF) and have been selected as national and regional finalists and winners in The Latino Playwriting Award and the Theatre for Young Audiences. Although the dance program has no formal ties with other dance institutions in the state, strong and positive informal relationships with various schools and dance and theater companies enhance the dance program activities and the professional careers of dance program graduates.

***Yjastros: The American Flamenco Repertory Company*** – Flamenco concentration students either dance in the company or may in the future. Members of *Yjastros* take part in the advanced Flamenco class and are integrated into the rehearsal process of the works set by the Visiting Professor in Flamenco. The high level of rigor and technical standard of the training and rehearsals with the Visiting Professor are in part due to the presence of *Yjastros* company members in these activities. We are working on the Memo of Understanding and the subsequent Memo of Agreement with *Yjastros* to be our Dance Company in Residence in the future.

**American Dance Legacy Initiative** - Rehearsing and developing the Etude series from ADLI repertory on UNM dance program students, involving community members and partners in the process through workshops, master classes, and performance showings. A note from Julie Adams Strandberg, one of the founders of ADLI:

“In 1993 my sister, Carolyn Adams, and I co-founded the American Dance Legacy Initiative (ADLI). We had a vision of ADLI hubs throughout the nation where there would be an organic exchange among people from all regions, sharing historical and contemporary dance, and creating an inclusive circle of American dance shared by all. In 1998 when we met Mary Anne Santos Newhall the dream of an ADLI SouthWest Hub was born. For the next fifteen years we were on a journey together, researching, teaching, and performing with colleagues and students in New York, Rhode Island, New Mexico, and Florida. This Community Workshop at UNM is a milestone in that journey and the first major ADLI SouthWest Hub event. I am particularly thrilled to anticipate the next leg of that journey and can only imagine what lies ahead as we continue to “Gather Our Forces” and move into the future together.”

- Julie Adams Strandberg, Co-founder, American Dance Legacy Initiative Tricklock Theater Company –Theater Company in Residence in the Department of Theatre and Dance. This company annually produces a theater festival, REVOLUTIONS, that brings international theater and dance companies to perform and give workshops every January. Director of the educational component of Tricklock works closely with Head of Dance to schedule visiting artists in the REVOLUTIONS Festival to give master classes in the dance program.
- North Fourth Arts Center and the Very Special Arts Program – the North Fourth Arts Center in Albuquerque has hosted a Global Dance Festival since 2001 and their grant

activity often mandates that they share their visiting artists with the UNM dance program. Fortunately for our students, these visiting artists from Denmark, South Africa, Japan, New York, Finland, Sweden, France, Nigeria, Senegal, and Mali, to name a few, have given master classes to our advanced modern students on a regular basis. In addition, requirements in many of our contemporary dance based classes include attendance at and a critique of concerts presented by North Fourth of these visiting artists. One student in the MFA in Dance shared with the Head of Dance that the Global Dance Festival produced by North Fourth deeply and meaningfully influenced her perspective on contemporary dance.

- Keshet Center for the Arts and Keshet Dance Company – modern dance company and dance educational center. Shares visiting artists with the dance program whenever possible. Hires dance faculty to occasional teach and to set works on the company. Graduates from the dance program work in the company and with the institution.
- Spring Invitational Workshop and Faculty Dance Concert – In the spring of 2013 and 2014 the dance program organized workshops and a faculty dance concert, inviting high school and university students as well as professionals in the area. Participants are invited to attend workshops and master classes given by UNM dance faculty featuring new choreography, offering a unique opportunity to work closely with UNM faculty members and attend the faculty dance concert at a reduced rate. The workshops and master classes are free to the public and registration is required. This event creates strong connections to dance area professionals and students and fosters future interest in the dance program at UNM.

**Playwriting Awards. The following is a record of UNM’s Dramatic Writing Program National Award Winners:**

**2012**

National KCACTF Winner

The Latino Playwriting Award:

*Casualties of Dreams and Sand*, by Christina Hjelm, University of New Mexico

**2011**

Riti Sachdeva, was the winner of the Excellence in Playwriting Award at the 2011 National Newborn Festival, presented by Maieutic Theatre Works for her play *PARTS OF PARTS & STITCHES* (which premiered in the 2010 *Words Afire Festival*.)

**2010**

National KCACTF Winners:

The Latino Playwriting Award:

*CABALLOS MUERTOS* by Law Chavez, University of New Mexico

The KCACTF Theatre for Young Audiences Playwriting Award

*ASH TREE*, by Georgina Hernandez Escobar, University of New Mexico

**2009**

National KCACTF Winners:

Kamarie Chapman- *Deception Pass* - David Mark Cohen, Paula Vogel (co-winner) - KCACTF

Regional KCACTF Finalists:

Simon Blair - *A Stoic Boy* - Ten-Minute Play

Patricia Crespín - *Tres Pigletas Y El Diablo the Wolf* - Short Play

Beth Iha - *Tears of Men* - Short Play

Barney Lopez - *Sometimes it Snows* - Short Play

Other Awards:

Kristen Simpson - *The I in team*

**2008**

National KCACTF Winners:

Leonard Madrid – *Aurora* – Latino Plays

Regional KCACTF Winners:

Kamarie Chapman - *Unravel* - Short Play

Leonard Madrid - *Aurora* - Full length

Other theatre program award winners include:

Feature Film Awards:

Aaron Frale & Jason Witter - *Hamlet: The Vampire Slayer* - Best Writer - B Movie Fest, Syracuse, New York

Leonard Madrid - *Volver Volver Volver* - ATHE Latinoworks winner

**2007**

National KCACTF Winners:

Don Garcia - *A Kiss for Death* - Latino

Leonard Madrid - *Perla* - Latino

Regional KCACTF Winners:

Leonard Madrid - *Perla* - Short Play

Regional KCACTF Finalists:

Jamie Armer - *The Rumors they Never Forget* - Short Play

Additional dramatic writing awards:

Terry Gomez - American Indian College Fund Mellon Fellow

Leonard Madrid - *Volver Volver Volver* - New Rocky Mountain Voices Finalist

Kristen Simpson - *Four Days in the Delta* - University Playwrights Workshop

Leonard Madrid-*Volver Volver Volver* - University Playwrights Workshop

Beth Iha - *Hopeless Spinning* - KCACTF Musical Theatre

Don Garcia - Great Plains Theatre Conference Scholarship

## 2006

National KCACTF Winners:

Lou Clark - *I, Sea* - Theatre for Youth Playwriting Award

Terry Davis - *The Family Frost* - Jean Kennedy Smith

National KCACTF Finalists:

Rebecca Orchant - *Secrets and Other Indulgences* - John Cauble Short Play

## 2005

National KCACTF Winners:

Leonard Madrid - *Tecolotito* – Latino

## 2004

National KCACTF Winners

Dusty McGowan - *Harry the Magnificent* - Theatre for Youth Playwriting Award

Students who successfully complete the degree are well prepared to engage in academic and professional pursuits in the field. Successful professional, academic and pedagogical activity and careers by graduate students:

Theresa Goldbach – MA in Theatre and Dance (Dance History and Criticism), presenter at the Congress on Research in Dance Conference fall 2013. Anticipated graduation spring 2014

Sarah Williams - MA in Theatre and Dance (Dance History and Criticism) graduated spring 2012, adjunct faculty: teaching Dance Appreciation in the highly regarded Freshman Learning Community courses and Dance History at UNM and faculty member of the Keshet school.

Rachel Packard - MA in Theatre and Dance (Dance History and Criticism) graduated spring 2012, teaching Dance History and studio classes Seattle, Washington

Gwen Jensen - MA in Theatre and Dance (Dance History and Criticism) graduated spring 2010, teaching in Page, Arizona; thesis was prominently cited in the new biography of Mary Anthony

Erica Ocegueda - MA in Theatre and Dance (Dance History and Criticism) graduated spring 2010, pursuing a Ph.D. at the University of Arizona

Rosamaria Cisneros-Kostic - MA in Theatre and Dance (Dance History and Criticism) graduated summer 2010, Guest teaching Dance History at Brown University, Providence, Rhode Island Fall 2013

Mary Cianflone - MA in Theatre and Dance (Dance History and Criticism) graduated spring 2010, leading the STEM program at UNM <http://unmstemgateway.blogspot.com/p/people.html>

### **SCRAP**

SCRAP is a student theatre organization chartered under the Associated Students of Theatre and Dance at UNM that mounts productions under the guidance of the faculty of the Department of Theatre and Dance. Through a process of proposal and selection by both students and faculty, SCRAP normally presents one fully produced show each semester in departmental spaces. Faculty mentors oversee directors and designers. Additional activities may also be organized on or off campus under lesser faculty guidance and departmental support.

## **Criterion 2. Teaching and Learning: Curriculum**

### **2A. Degree Program**

#### **Curricula Degrees Offered:**

- Bachelor of Arts (BA) in Theatre
- Bachelor of Arts (BA) in Dance
- Bachelor of Arts (BA) in Design for Performance
- Master of Fine Arts (MFA) in Theatre Dramatic Writing
- Master of Arts (MA) in Theatre & Dance with a Theatre Education & Outreach concentration
- Master of Fine Arts (MFA) in Dance
- Master of Arts (MA) in Theatre & Dance with a Dance History concentration

#### **Bachelor of Arts (BA) in Theatre**

The Bachelor of Arts in Theatre provides the student with the opportunity to obtain a comprehensive background in the discipline of Theatre. It is intended for students who wish to

pursue a generalized course of study or who wish to focus their higher studies in the areas of Acting, Dramatic Writing, History and Criticism, or Theatre Education. The Theatre B.A. is designed for students who may wish to pursue further studies of theatre at the graduate level or in a conservatory, and for those who wish to use the study of theatre as a nexus for their general education in the liberal arts. This degree aims to educate creative, resourceful and responsible future artists, teachers, scholars, audience members and advocates for the art of theatre.

**BA in Theatre Requirements:**

Total within the Theatre Major: 60 Hours

- Three hours: 105 Theatre Appreciation
- Twelve hours of history/criticism:
  - 345 Theatre History I
  - 346 Theatre History II
  - 445 Topics in Theatre History/Criticism
  - 446 Performance Theories of Theatre
- Three hours: 130 Acting I
- Three hours: 231 Voice and Movement I
- Three hours: 366 Stage Management
- One hour: Stage Management Lab
- Nine hours of Design and Production:
  - 192 Stagecraft I
  - 194 Introduction to Costuming
  - 196 Introduction to Stage Lighting
- Three hours of dance technique chosen from: 110 Modern Dance I, 149 Ballet I, -or- 169 Flamenco I (advanced placement in one of the three styles is possible by permission based on previous experience)
- Three hours chosen from 304 Make Up Design for Stage, Film and Television, 355 Fundamentals of Playwriting, or 403 Directing I
- Twenty-one hours of Theatre electives, chosen with advisement.

**The Bachelor of Arts (BA) in Dance (Contemporary Dance, Flamenco) Curricular Table  
Department of Theatre and Dance, University of New Mexico**

Dance Studies	Performance and Required Dance Electives	General Studies	General Studies Electives	Total Number of Units
30 units = A	35 units = B	40 units = C	23 units = D	128 units
A = 23.5%	B = 27.3%	C = 31.2%	D = 18%	100%

## **Dance Studies**

DANC 105	Dance Appreciation	3 units
DANC 204	Stretch and Strength	3 units
DANC 212	Improvisation	3 units

DANC 240	Music Essentials for Contemporary Dance Or Music Essentials for Flamenco Dance	3 units
DANC 242		

DANC 313	Kinesiology	3 units
DANC 416	Dance Pedagogy	3 units
DANC 431	Dance Criticism	3 units
THEA 194	Intro to Costuming	3 units
THEA 196	Intro to Stage Lighting	3 units

Three hours selected from:

THEA 120	Acting I	3 units
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THEA 224	Voice Production for Actors	3 units
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THEA 328	Musical Theater	3 units
THEA 426	Performance Art	3 units

**Total Dance Studies** **30 units = A**

## **Performance and Required Dance Electives**

Twenty-six hours in dance technique selected with advisement. All students must complete at least one course in each of the following areas: Ballet, Modern and Flamenco and at least one course from one of the following areas: African, Hip Hop, Jazz, Mexican Folk, Renaissance and Baroque, or Tap 26 units

Nine units in selected concentration:

### **Contemporary Dance**

DANC 311 Choreography I	3 units
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DANC 411 Choreography II	3 units
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Three hours selected from DANC Dance History courses 462, 463, 464, 466, 467	3 units
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- OR -

### **Flamenco**

DANC 379 Flamenco Structure/Improvisation	3 units
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DANC 479 Flamenco Choreography	3 units
DANC 466 Flamenco History	3 units

**Total Performance and Required Dance Electives units = B = 35 units**

### General Studies

Forty units selected from courses offered by departments of the College of Arts and Sciences, including Core Curriculum requirements of approximately 37 hours. Specific requirements include an upper-division English elective and 3 hours selected from Anthropology 130, 150 or Psychology 220, 260

The basic UNM Undergraduate Core Curriculum requires approximately 37 credit hours of courses in seven areas of study.

1. **Writing and Speaking** (9 credit hours): English 101 and 102 plus an additional course chosen from English 219, 220; Communication and Journalism 130; Philosophy 156; University Honors 201. Students with ACT English scores of 29 and higher or SAT Critical Reading scores of 650 or higher have satisfied the University Writing Requirement and should enroll for courses of their choice in the Writing and Speaking Core. Students with ACT English scores of 26, 27, 28 or SAT Critical Reading scores of 610 or higher may enroll directly in English 102 and, upon passing, meet the University Writing Requirement. Students with ACT English scores of 25 or lower or SAT Critical Reading scores below 610 should enroll in English 101. Students who have taken an Advanced Placement examination in English Language or Literature should refer to “Advanced Placement” for placement and credit information.
2. **Mathematics**: One course chosen from Mathematics 121, 129, 150, 162, 163, 180, 181, 215; Statistics 145; University Honors 202.
3. **Physical and Natural Sciences**: Two courses, one of which must include a laboratory, chosen from Anthropology 150 and 151L, 120 (lab required), 160 and 161L; Astronomy 101 and 101L; Biology 110 and 112L, 123 and 124L; Chemistry 101, 111 (lab required), 121 and 123L or 131L (lab required), 122L and 124L or 132L (lab required); Earth and Planetary Sciences 101 and 105L, 201L (lab required); Environmental Science 101 and 102L; Geography 101 and 105L; Natural Sciences 261L (lab required), 262L (lab required), 263L (lab required); Physics 102 and 102L, 105, 151 and 151L, 152 and 152L, 160 and 160L, 161 and 161L; University Honors 203.
4. **Social and Behavioral Sciences** (minimum 6 credit hours): Two courses chosen from American Studies 182, 185; Anthropology 101, 130; Community and Regional Planning 181; Economics 105, 106; Engineering-F 200; Geography 102; Linguistics 101 (AOA Anthropology 110); Political Science 110, 200, 220, 240; Psychology 105; Sociology 101; University Honors 204.
5. **Humanities** (6 credit hours): Two courses chosen from American Studies 186; Chicana and Chicano Studies 201; Classics 107, 204, 205; Comparative Literature and Cultural Studies 222, 224; English 150, 292, 293; Foreign Languages (MLNG) 101; Geography



140; History 101, 102, 161, 162, 181, 182; Honors Legacy Seminars at the 100- and 200-level; Philosophy 101, 201, 202; Religious Studies 107, 263, 264; University Honors 205.

6. **Foreign Language** (non-English language; minimum 3 credit hours): One course chosen from any of the lower-division non-English language offerings of the Departments of Linguistics (including Sign Language), Spanish and Portuguese, Foreign Languages and Literatures, and foreign languages in other departments and programs.
7. **Fine Arts** (minimum of 3 credit hours): One course chosen from Architecture 121; Art History 101, 201, 202; Dance 105; Fine Arts 284; Media Arts 210; Music 139, 142; Theatre 122; University Honors 207. Students may elect to take one 3 credit hour studio course offered by the Departments of Art and Art History, Music, Theatre and Dance, and Media Arts to fulfill this requirement.

**Total General Studies units = C = 40 units**

### **General Studies Electives**

Six hours selected from other departments of the College of Fine Arts (Art and Art History, Fine Arts, Media Arts and Music. 6 units

Eight additional hours selected from courses outside the major offered by any college including Fine Arts (cannot be Theatre or Dance). 8 units

Nine hours additional course work, in any field, selected with advisement 9 units

**Total General Studies Electives units = D= 23 units**

### **Bachelor of Arts (BA) in Design for Performance**

The Design for Performance program of The Department of Theatre and Dance prepares students for advanced study or professional careers in design and technical production across the spectrum of the performing arts. Our offerings lead to career paths in Theater, Dance, Opera, Film, Television, Gaming and Interactive Environments, the new Digital Media, and related areas.

Students receive a good liberal arts education and general training in design as well as specialized training in areas of their particular interest. Design and production areas offered include the traditional areas of Scenic, Costume, Lighting, and Sound Design for the Theatre, Dance, Opera, and Musical Productions, as well as offerings in Art Direction/Production Design for Film and Television, new Digital Media, and Interactive Art and Environments.

Students in the Design for Performance work with faculty and staff who work professionally in their fields as well as in the academic arena. Students have access to state-of-the-art production facilities, with the newest available equipment, including scene and costumes shops, lighting and sound labs, computer labs, three well equipped theatres, and the new high-technology ARTSlab, as well as many other resources in the College of Fine Arts. Students are offered programs of

study in the history and theory as well as the creative and technical aspects of design for the performing arts. In addition, as an undergraduate program, our students have extensive opportunity to participate in actual productions in all levels of responsibility.

#### BA in Theatre Design for Performance

THEA 192 Stagecraft I  
THEA 194 Introduction to Costuming  
THEA 196 Introduction to Stage Lighting  
THEA 130: Acting I  
THEA 292: Rendering for Stage, Screen, and New Media  
THEA 345: Theatre History I  
THEA 346: Theatre History II  
THEA 366 AND THEA 367  
THEA 396 Lighting Design 1  
THEA 370: 2-D CAD and 3-D Viz  
THEA 482 OR THEA 488 OR THEA 496  
THEA 387: Design History and Styles for Performance and New Media [Design History and Styles]  
THEA 392: Introduction to Scenic Design for Performance and New Media  
THEA 394: Costume Design for Performance and New Media [Costume Design I]  
THEA 366 OR THEA 367 OR THEA 396  
THEA 403: Directing I  
THEA 498: Design Seminar  
DANC 462 OR DANC 463 OR DANC 464  
THEA Electives:  
THEA 290: Stagecraft II  
THEA 296: Light Meth & Equip  
THEA 304: Make-Up Design  
THEA 314: Pattern Development  
THEA 334: The Decorated Body  
THEA 371: Digital Image & Prod  
THEA 390: Scenic Painting  
THEA 391: Advanced Scenic Techniques  
THEA 397: Sound for Performance  
THEA 398: Costume Techniques  
THEA 399: Special Problems in Theatre & Production  
THEA 470: Arch Mod Vis & Pres  
THEA 471: Multi-Media Production  
THEA 473: Interact Des & Techn  
THEA 475: T: Computers for Design  
THEA 483: Lighting Design II  
THEA 491: Prof Apprenticeship  
THEA 492: Scene Design II: Theatre  
THEA 493: Art Direction TV Film  
THEA 494: Costume Design II

## Master of Fine Arts (MFA) in Dramatic Writing

### MFA in Dramatic Writing: The Curricular Cycle

The MFA Program in Dramatic Writing is designed to provide a supportive, nurturing context in which writers can develop their craft. Part of this process is the cyclical repetition of the primary writing sequence (555, 556, 557, and 558), which allows newer students to learn from the example of more experienced students, and facilitates a sustained relationship between the student, the student's work, and the playwriting faculty.

### Required Course Hours

Core: 500, 503, 506, 512 12

555 -- Dramatic Writing I 8

556 -- Dramatic Writing II 8

557 -- The Writer's Stage 8

558 -- Screenwriting 6

559 -- Topics in Dramatic Writing 6

Electives (graduate level) 6

699 -- MFA Dissertation 6

Total 60

### Qualifying Review

After completing 20 hours of graduate credit (usually at the end of the first year in the program), each student must submit all writing completed since entering the program for review by the Graduate Faculty, which will assess the student's promise as a dramatic writer. This review will result in one of the following:

- Permission to continue in the MFA program
- Dismissal from the Graduate Program
- "Revise and resubmit" -- the Faculty may request that the student resubmit their work after addressing specific concerns. Resubmission must be completed and re-reviewed before the beginning of the Fall Semester.

*The outcome of the Qualifying Review is at the sole discretion of the Graduate Faculty.*

### Advancement to Candidacy / Comprehensive Examination

After successfully completing 30 hours (i.e. at the end of the second year) of graduate work, all MFA students must pass a Comprehensive Examination. *Students are strongly encouraged to meet with the department's graduate advisor early in their 3rd semester to arrange the parameters and schedule of their Exam.*

Students who pass the Comprehensive Examination will be allowed to submit the Application for Candidacy to the Office of Graduate Studies, and formally advance to Candidacy (the final stage of the program). Students who fail the Comprehensive Examination may petition to retake the Exam, but the decision to allow this is at the sole discretion of the Graduate Faculty. Students have 5 years to complete the program after submitting the Application for Candidacy.

MFA Dissertation, Essay, and Exam:

The MFA Dissertation is the major, full-length work (play or screenplay) written in the final year of the Candidate's program. The Dissertation Work must be presented publicly in a venue and format to be determined in consultation with the student's Graduate Advisor -- typically, this means a workshop production in the Department of Theatre and Dance; but the presentation may be more or less elaborate, depending on the merit of the Dissertation and the availability of production facilities.

The play or screenplay must be accompanied by a substantial essay (typically, 30-50 pages) that addresses such topics as:

- the process by which the work was developed
- research done to aid in the writing of the work
- analysis of the issues and meanings embodied in the work itself
- problems or epiphanies encountered in the production of the work

After submission of the Dissertation and Essay, the candidate must pass an Oral Examination. This is the last step prior to earning the degree.

Additional Requirements, MFA in Dramatic Writing:

In addition to the requirements listed on the previous pages, the successful MFA candidate must complete the following works to graduate:

- 3 full-length plays
- 1 screen play
- 1 short screen or stage piece

Including the Dissertation this makes a total of 6 complete scripts required to earn the MFA degree.

Of these 6 scripts, at least three must be produced in a forum judged as suitable by the Graduate Faculty. Appropriate venues may include:

- Staged Readings open to the Public
- The Writer's Stage course (557)
- University Productions (at UNM or elsewhere)
- Professional Productions

## **Master of Fine Arts (MFA) in Dance**

The Master of Fine Arts in Dance is a three-year terminal degree that serves a select population of emerging artists pursuing a future in professional performance, choreography, and teaching.

The degree requires choreography of at least two works per year and the creation and presentation of a full evening's work supported by a written dissertation in the final year.

Opportunities for graduate students to teach in the dance program are available for qualified students, which includes mentoring by graduate faculty. Graduate assistantships are available that provide scholarship and stipends.

MFA in Dance Graduate Core:

DANC 500 Introduction to Graduate Studies 3

DANC 503 Performance Theory 3  
DANC 506 Critical Issues in the Performing Arts 3  
Subtotal: 9  
Dance Core:  
DANC 510 Creative Investigations I 3  
DANC 511 Choreography II 3  
DANC 515 Creative Investigations II 3  
DANC 516 Dance Pedagogy 3  
DANC 549 Dance Technique for Graduate Student 24  
DANC 531, 562, 563, 564, 565, 566 Dance History or Dance Criticism 3  
DANC 699 Dissertation 6  
Subtotal: 45  
Electives:  
Six hours graduate electives in the student's area of interest 6  
Subtotal: 6  
Total: 60

#### Requirements & Qualifying Review:

##### Advancement to Candidacy/Comprehensive Examination

After successfully completing 40 hours (i.e. at the end of the second year) of graduate work, all MFA students must pass a Comprehensive Examination. Students who pass the Comprehensive Examination will be allowed to petition the Graduate Faculty for Advancement to Candidacy (the final state of the program). Students are strongly encouraged to meet with Professor Donna Jewell early in their third semester to determine the parameters and schedule of their Exam. Students who fail the Comprehensive Examination may petition to retake the Exam, but the decision to allow this is at the sole discretion of the Graduate Faculty.

Each petition for Advancement to Candidacy will be reviewed by the Graduate Faculty, who will review the candidate's work to date, and assess the potential of each candidate for continued success in the program. This review has three possible results:

Advancement to Candidacy – the student is permitted to enroll in Dissertation hours and to complete the MFA degree.

Conditional Advancement – the student is permitted to enroll in Dissertation hours, but will not be permitted to complete the degree unless they take specific steps, prescribed the Graduate Faculty, to address problems or concerns about the quality and/or quantity of their work.

Dismissal from the MFA Program: a student whom the faculty votes to dismiss will receive a letter from the Head of Dance detailing the reason(s) for dismissal. The student will then have one month in which to file an appeal with the Graduate Faculty. This appeal will be considered by the Department's Graduate Committee, who will review the student's file and either confirm the Dismissal or prescribe other action (such as Conditional Advancement). The decision of the Graduate Committee is final and binding.

#### MFA Project and Dissertation:

In their third and final year of the program, all MFA candidates are required to complete to the satisfaction of the Dance Faculty a final performance of choreographic project with accompanying written dissertation.

Accompanying the Project, Choreography students must submit a Choreographic Dissertation (30-50 pages) in which they identify and analyze specific artistic and choreographic issues of particular concern to them, and of particular relevance to their Project.

All Dissertations must be written as formal research papers, including detailed citations, notes, and a substantive bibliography of no fewer than twenty (20) sources.

### **The Master of Arts (MA) in Theatre and Dance (Theatre Education and Outreach)**

Students are not currently being accepted into this program.

This two-year program prepares students for professional work in theatre for youth, theatre education and outreach related jobs in professional and communities theatres, and applied theatre in community as well as for terminal degree programs such as the Ph.D. or Master of Fine Arts. The program covers both theory and practice and offers opportunities for students to be involved in production and practical work in the department and in the community along with their academic studies and research.

For those students interested in obtaining certification to teach in public schools with an endorsement in theatre, additional hours (approximately 30) of coursework in Education are required and must be obtained through the UNM College of Education.

### **The Master of Arts (MA) in Theatre and Dance with Dance History Concentration**

The two-year program prepares students for teaching, practice, and/or pursuit of a Ph.D The program develops research skills and an effective scholarly approach to the study of dance.

The university offers two options, called Plan I and Plan II, for completing the Master of Arts Degree. Plan I is the only option available for the Dance History Concentration.

Plan I is comprised of a minimum of 30 credit hours, 6 credit hours of thesis, completion of a Master's Thesis and an oral examination.

Plan I has electives of 12 credit hours and Plan II has electives of 18 credit hours. Both plans require that electives be related to the area of concentration.

Plan

The degree is comprised of core curriculum in General Studies in Theatre and Dance that total 12 credit hours and include introduction to graduate study, performance theory, critical issues in the performing arts, and a graduate seminar designed to develop research and writing techniques as the student prepares for the essay or thesis work.

**Plan I (Thesis)**

Core of General Studies in Theatre and Dance	Other Studies in Theatre and Dance	Electives	Total Number of Units
12=A	6=B	12=C	30
40%	20%	40%	100%

**Plan II (Essay)**

Core of General Studies in Theatre and Dance	Other Studies in Theatre and Dance	Electives	Total Number of Units
12=A	3=B	18=C	33
36%	9%	55%	100%

Concentration: Dance History and Criticism

**Required Courses:**

The purpose of the required courses for the Master of Arts degree is to provide a common conceptual framework for all graduate students in the program. The required courses aim to strengthen critical and practical skills that will support and guide students' direction and concentration in the remainder of the program and beyond.

- THEA/DANCE 500 Introduction to Graduate Study 3
- THEA/DANCE 503 Performance Theory 3
- THEA/DANCE 506 Critical Issues in the Performing Arts 3
- THEA/DANCE 512 Graduate Seminar (elective) 3

**Degree Plans:**

(Dance concentration in History/Criticism):

**Dance History/Criticism**

- Required core: 500 and either 503 or 506 6
- Dance History Courses: 6 hours from 562, 563, 564, 565 6
- DANCE 531 Criticism 3
- Electives related to concentration 9
- Thesis 6

Total: 30

**Plan I – Master's Thesis:**

This is the traditional M.A. program, and culminates in the writing of a formal Thesis, a work of original research and writing (typically, 60-85 pages) that explores in depth a particular, carefully delimited subject related to the student's area of study. Plan I is especially recommended for students who intend to eventually pursue a Ph.D. The thesis must be written in

the UNM Office of Graduate Studies format. The oral defense of the Master's Thesis serves as the final exam.

### Other Options for Graduate Study

#### Graduate Non-Degree Option:

Students who have earned a bachelor's degree from an accredited college or university are welcome to enroll in some of our graduate courses on a space-available basis, by registering as a non-degree student. For details on non-degree graduate registration, contact the Office of Graduate Studies at (505) 277-2711. If you later decide to apply for admission to the Graduate Program, up to twelve (12) credit hours of non-degree coursework may be counted toward your degree. Enrolling as a graduate non-degree student does not guarantee admission into the Program.

#### Transfer Option:

Students transferring from graduate programs outside of UNM must complete the same option of accepting up to six (6) credit hours of graduate-level work completed at another institution and routinely does so provided that the credit is from an accredited graduate program and applies to the proposed area of emphasis at UNM. Students hoping to transfer credits from another institution should make this clear in their Letter of Intent, and (if admitted) should work with OGS and the Graduate Faculty Advisor from their area to determine exactly how many credit hours UNM will accept before making the transfer. The policies regarding transfer of credit also apply to students transferring from graduate programs within UNM.

#### Advising:

All students in the graduate program are required to meet with their area Graduate Faculty Advisor at least once each semester. The Graduate Faculty Advisor's job is to help students select courses, solve problems related to their work in the program, to meet deadlines and to graduate on time.

### **General Education:**

The UNM system has four branch campuses and one campus on the west side of the city that serves as an extension campus, called UNM West. Proposals for new courses and faculty are submitted to the department for approval.

Credit hour values for courses in theatre are consistent with formats prescribed by UNM for all colleges, departments and programs. UNM awards 1 hour of credit for every 800 minutes of instruction, or 50 minutes per week per 1 credit in a 16-week semester.

Transfer of credit toward theatre unit degrees from other institutions is controlled in the case of undergraduate students by the College of Fine Arts advisement office in collaboration with the Heads of the areas and the undergraduate advisor, and for graduate students by the Office of Graduate Studies in collaboration with the respective graduate degree advisor.

University policy pertaining to transfer of credit for undergraduate students and graduate students.



## Dance Studies in General Education

The University of New Mexico has a Fine Arts requirement for all students on campus. The student who chooses a dance program course offering to fulfill this Fine Arts requirement tends to take the Dance Appreciation course, the Stretch and Strength course, and the beginning, entry level technique courses in all the movement disciplines, including Improvisation. Sometimes they delve into the Dance History sequence as well. The dance program provides individual attention to the university student that they often do not receive in large lecture classes on campus. There are no courses in the dance program course offerings that are designed specifically for students not majoring in dance.

The objectives of the dance program to the general college student are to open a door to discovering the performing arts, create and maintain healthy movement practices in studio disciplines, and foster an appreciation of multicultural, diverse expressions in the performing arts. The dance program provides this through the diversity of course offerings and studio practices. This influx of students taking their Fine Arts requirement in the dance program also adds to the fundamental values found in a liberal arts education, so that the BA in Dance student finds themselves surrounded by students with different points of view and life experiences, increasing their exposure to various ways and means of creating dance and/or thinking about dance.

### **UNM Department of Theatre and Dance Courses Offered:**

#### **Dance**

#### **105. Dance Appreciation. (3 to a maximum of 6)**

A lecture and discussion course introducing the study of dance as technique, spectacle and ritual for today's audience. Course fee required.

Meets New Mexico Lower-Division General Education Common Core Curriculum Area V: Humanities and Fine Arts (NMCCN 1113).

{Fall, Spring}

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#### **110. Modern Dance I. (3 to a maximum of 9)**

Fundamental work for the adult beginner in Modern Dance techniques and styles. Course fee required.

{Fall, Spring}

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#### **116. Mexican Folk Dance I. (3 to a maximum of 12)**

An introduction to the dynamic dances and styles of the different states of Mexico. Course fee required.

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#### **118. Tap I. (3 to a maximum of 9)**

Introduction to the techniques and styles of tap dancing. Course fee required. {Fall}

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#### **127. African Dance I. (3 to a maximum of 12)**

An introduction to the movement, polyrhythmic music and meanings of West and Central African dance. Course fee required.

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#### **132. Jazz I. (3 to a maximum of 9)**

Fundamental work for the adult beginner in technique and styles of jazz dance. Course fee required.  
{Fall}

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**149. Ballet I. (3 to a maximum of 9 Δ)**

Fundamental work for the adult beginner in vocabulary, technique and styles of ballet. Course fee required.  
{Fall, Spring}

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**169. Flamenco I. (3 to a maximum of 9 Δ)**

Fundamental work for the adult beginner in techniques and styles of Flamenco. Course fee required.  
{Fall and Spring}

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**170. Hip Hop I. (3 to a maximum of 12)**

An introduction to Hip Hop, its movement, style and culture. Course fee required.  
{Fall and Spring}

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**201. Crew Practicum. (0)**

Participation in University theatre and dance season through assignment on a production crew. To be completed in one semester.

**Offered on a CR/NC basis only.**

{Summer, Fall, Spring}

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**204. Stretching, Strengthening and Conditioning for the Performing Arts. (3 to a maximum of 15)**

Specialized floor work training using principles of the Pilates Methodology and the basic movement concepts of Core Dynamics™. For preparing and maintaining a uniformly developed body for dance and movement. Course fee required.

{Fall, Spring, Summer}

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**210. Modern Dance II. (3 to a maximum of 12)**

Modern dance techniques and styles at the intermediate level. Permission of instructor required. Course fee required.

{Fall, Spring}

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**212. Improvisation. (3 to a maximum of 6)**

Discovering the authentic self in movement. First steps in use of structure and form in dance composition. Developing skills in group interaction. Course fee required.

{Fall}

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**218. Tap II. (3 to a maximum of 12)**

Tap dancing techniques and styles at the intermediate level. Course fee required. Restriction: permission of instructor.

{Spring}

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**232. Jazz II. (3 to a maximum of 12)**

Jazz techniques and styles at the intermediate level. Permission of instructor required. Course fee required.

{Fall, Spring}

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**240. Music Essentials for Contemporary Dance. (3)**

Overview of fundamental elements of music and historically significant collaborations between choreographers and composers in contemporary dance.

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**249. Ballet II. (3 to a maximum of 12)**

Ballet techniques and styles at the lower intermediate level.

Permission of instructor required. Course fee required.

{Spring}

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**250. Movement Analysis I. (3, no limit)**

An introduction to Laban's theoretical system for observing and describing movement events and their component parts. Guidance in the application of Laban theory to dance, therapy and awareness of the role of movement in the other arts through an understanding of dynamics, space and body function. Course fee required.

{Fall}

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**269. Flamenco II. (3 to a maximum of 12)**

Flamenco techniques and styles at the intermediate level.

Permission of instructor required. Course fee required.

{Summer, Fall, Spring}

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**289. Topics in Flamenco. (1-3 to a maximum of 12)**

Various topics such as: *Cante*, *Cuadro/Improvisation/ Structure*, *Spanish Form/Castanets*, *Palmas* and *Cajon*, *Brazeo/Marcaje*, *Footwork* and *Vueltas* and *Bata de Cola/Manton/Abanico*. Course fee required.

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**295. Special Topics in Dance. (1-3 to a maximum of 12)**

Lecture courses and workshops on various topics in dance. Course fee required.

{Summer, Fall, Spring}

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**305 / 505. Stretch, Strength and Conditioning for Performance Arts II. (3 to a maximum of 15)**

Continuation of specialized floor work training using principles of the Pilates methodology. For preparing and maintaining a uniformly developed body for the performing arts and also for the general population. Course fee required.

{Spring}

Prerequisite: 204.

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**310. Modern Dance III. (3 to a maximum of 12)**

Modern dance techniques and styles at the advanced level. Course fee required.

Restriction: permission of instructor.

{Fall, Spring}

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**311. Choreography I. (3 to a maximum of 6)**

Selecting dance materials and sound accompaniment for solo composition.

Prerequisite: 212.

{Spring}

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**313. Kinesiology. (3, no limit)**

Structural analysis of movement. Basic understanding of the skeletal and neuromuscular systems of the human body in movement. Course fee required.

{Fall}

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**327. African Dance II. (3 to a maximum of 12)**

Intermediate to advanced studies in the movement, polyrhythmic music and meanings of West and Central African Dance. Course fee required.

Prerequisite: 127.

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**349. Ballet III. (3 to a maximum of 12)**

Ballet techniques and styles at the advanced level.

Permission of instructor required. Course fee required.

{Fall, Spring}

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**369. Flamenco III. (3 to a maximum of 12)**

Flamenco techniques and styles at the advanced level.

Restricted to students majoring or minoring in Dance. Others may petition the Dance faculty for permission to register for this course. Course fee required. {Fall, Spring}

Prerequisite: 379.

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**370. Hip Hop II. (3 to a maximum of 12 Δ)**

Intermediate to advanced study of Hip Hop, its movement, style and culture. Course fee required.

Prerequisite: 170 or permission of instructor.

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**379. Flamenco Structure/Improvisation. (3)**

Study of various elements necessary in an improvisational setting in Flamenco. Using *tangos* and *Bulerias* as a format, students study the compass of each *palo*, then move to several traditional *letras* appropriate to these forms.

{Spring}

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**411 / 511. Choreography II. (3 to a maximum of 6)**

Further exploration in generating and organizing movement material for performance. Course fee required.

Prerequisite: 311.

{Fall}

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**416 / 516. Dance Pedagogy. (3)**

Theories of teaching. Principles and techniques of curriculum development in elementary schools, secondary schools, higher education and in private schools. Course fee required.  
{Spring of odd-numbered years}

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**431. Writing about Dance. (3)**

Observation and written analysis of dance events with an emphasis on contemporary theories and performances. Course fee required.  
{Spring of even-numbered years}

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**462 / 562. Dance History I. (3)**

A study of the history of dance from tribal culture to 19th-century Romantic ballet. Course fee required.

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**463 / 563. Dance History II. (3)**

A survey of the origins of modern ballet and modern dance from the late 19th century to the mid-20th century. Extensive readings culminating in a research paper will be required. Course fee required.

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**464 / 564. Dance History III. (3)**

Study of contemporary choreography from Modernism to the present. Particular emphasis on feminism and post-modernism as these movements have influenced our understanding of dancing and dance-making.

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**466 / 566. Flamenco History. (3)**

Introduction to Flamenco history, investigation of the controversial history of the art form through study of Gypsy history, Spanish history, and major figures and events that shaped the evolution of Flamenco.  
{Spring, odd numbered years}

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**467 / 567. Dance History IV: Contemporary Topics in Dance Studies. (3 to a maximum of 6)**

This course explores a variety of issues in dance history, such as Dance, Society & Politics; African-American Dance; and Dance on Film.  
Prerequisite: 105.

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**479 / 579. Flamenco Choreography. (3)**

Designed for advanced students with knowledge of Flamenco structure and improvisation, *cante*, *palmas*, and three levels of Flamenco technique, investigation of choreography in Flamenco movement and rhythms.  
Prerequisite: 379.  
{Fall}

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**\*484. Evaluating the Arts. (3)**

(Also offered as ARTH, MA, MUS, THEA 484)

Examines the practice of criticism, with emphasis on critical processes that penetrate a variety of art forms. Also explores aesthetic theories and cultural outlooks that underpin practical criticism.

Restriction: permission of instructor.

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**487 / 587. Contemporary Interdisciplinary Topics. (3 to a maximum of 6)**

(Also offered as ARTH, MA, MUS, THEA \*487)

Analyzes major instances of interdisciplinary influence and collaboration in the present day.

Course fee required.

Restriction: permission of instructor.

{Spring}

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**495. Special Studies in Dance. (1-3 to a maximum of 12)**

Course fee required.

Permission of instructor required.

{Offered upon demand}

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**496 / 596. Student Production Project. (1-3 to a maximum of 12)**

Independent project culminating in a formal, informal or video performance. Students must submit a proposal to instructor and program head.

{Summer, Fall, Spring}

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**497 / 597. Independent Study. (1-3 to a maximum of 12)**

Independent project culminating in a formal paper. Students must submit a proposal to instructor and program head.

{Summer, Fall, Spring}

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**499. Departmental Honors. (3-6 to a maximum of 12)**

Students achieving an overall grade point of 3.50 will qualify for departmental honors, which requires a research or creative project with supporting written document. Permission of the department.

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**500. Introduction to Graduate Study. (3)**

Research methods for performing arts including development of working bibliography, types of documentation, investigation of research materials in theatre and dance.

Required of all entering graduate students. Course fee required.

{Fall}

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**505 / 305. Stretch, Strength and Conditioning for Performance Arts II. (3 to a maximum of 15 Δ)**

Continuation of specialized floor work training using principles of the Pilates methodology. For preparing and maintaining a uniformly developed body for the performing arts and also for the general population. Course fee required.

Prerequisite: 204.

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**509. Graduate Internship. (3-6 to a maximum of 12)**

Individualized work with Department faculty or professional artists in Dance or Theatre.

Internship to be conceived in advance and structured throughout by directed study. Culminates in critical paper.

{Summer, Fall, Spring}

Restriction: permission of instructor.

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**510. Creative Investigations I. (3 to a maximum of 6)**

An in depth study of the nature of creative investigation and art-making in dance with the prospect of finding alternative ways of constructing dance movement and composing new works. Course fee required.

{Fall}

Restriction: permission of instructor.

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**511 / 411. Choreography II. (3 to a maximum of 6)**

Further exploration in generating and organizing movement material for performance. A major piece of 20–30 minutes in duration or several smaller works of equivalent total length will be required. Course fee required.

Restriction: permission of instructor.

{Fall}

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**512. Graduate Seminar. (3 to a maximum of 12)**

Topical seminars in the areas of choreography, history and criticism and dance education. Course fee required.

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**515. Creative Investigations II. (3 to a maximum of 6 Δ)**

Further in-depth study of the nature of creative investigation and art-making specifically as it pertains to dance composition. Works-in-progress begun during the previous semester will be brought to completion. Course fee required.

{Fall}

Restriction: permission of instructor.

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**516 / 416. Dance Pedagogy. (3 to a maximum of 6)**

Theories and teaching. Principles and techniques of curriculum development in the elementary and secondary schools, higher education and in private studios. Course fee required.

{Spring, odd numbered years}

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**531. Dance Criticism. (3)**

Observation and written analysis of dance events with an emphasis on contemporary theories and performances. Course fee required.

{Spring of even numbered years}

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**549. Dance Technique for Graduate Student. (1-4)**

Regularly-scheduled technique course. Students must enroll in the appropriate section by dance genre and level. Course fee required.

{Fall, Spring}

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**551 / 552. Problems. (1-3 to a maximum of 12)**

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**562 / 462. Dance History I. (3 to a maximum of 6)**

A study of the history of dance from tribal culture to 19th-century Romantic ballet. Extensive readings culminating in a research paper will be required. Course fee required.

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**563. Dance History II. (3 to a maximum of 6)**

A survey of the origins of modern ballet and modern dance from the late 19th century to the beginning of Modernism. Extensive readings culminating in a formal research paper. Course fee required.

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**564 / 464. Dance History III. (3 to a maximum of 6)**

Study of contemporary choreography from Modernism to the present. Particular emphasis on feminism and post-modernism as these movements have influenced our understanding of dancing and dance-making. Course fee required.

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**566 / 466. Flamenco History. (3 to a maximum of 6)**

Introduction to Flamenco history, investigation of the controversial history of the art form through study of Gypsy history, Spanish history and major figures and events that shaped the evolution of Flamenco. Course fee required.

---

**567 / 467. Dance History IV: Contemporary Topics in Dance Studies. (3 to a maximum of 6)**

This course explores a variety of issues in dance history, such as Dance, Society & Politics; African-American Dance; and Dance on Film.

Prerequisite: 105.

---

**579 / 479. Flamenco Choreography. (3 to a maximum of 6)**

Designed for advanced students with knowledge of Flamenco structure and improvisation, *cante*, *palmas*, and three levels of Flamenco technique, investigation of choreography in Flamenco movement and rhythms.

{Fall}

Prerequisite: 379.

Restriction: permission of instructor.

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**587 / 487. Contemporary Interdisciplinary Topics. (3 to a maximum of 6)**

(Also offered as ARTH, MUS, THEA 587 and MA \*487)

Analyzes major instances of interdisciplinary influence and collaboration in the present day. Course fee required.

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**596 / 496. Student Production Project. (1-3 to a maximum of 12)**

Independent project culminating in a formal, informal or video performance.

{Summer, Fall, Spring}

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**597 / 497. Independent Study. (1-3 to a maximum of 12)**

Independent project culminating in a final paper. Students must submit a proposal to instructor and Dance Program Head.

{Summer, Fall, Spring}

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**598. Master's Essay in Theatre and Dance. (3)**

Offered for students who have been advanced to candidacy and who have elected Plan II.  
{Summer, Fall, Spring}

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**599. Master's Thesis. (1-6, no limit Δ)**

Offered on a CR/NC basis only.

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**699. Dissertation. (3-6, no limit Δ)**

Offered on a CR/NC basis only.

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**Theatre**

**105. Theatre Appreciation. (3)**

For majors and non-majors. Study of the various elements of the practice of theatre: acting, directing, design, production, playwriting. Issues of spectatorship and criticism also addressed. Required attendance at a number of performances.

Meets New Mexico Lower-Division General Education Common Core Curriculum Area V: Humanities and Fine Arts. (NMCCN 1113).

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**130. Acting I. (3)**

Exploration of the basic fundamentals of acting through exercises, games and improvisation. Development of the imaginative, physical and emotional skills of the actor.

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**131. Acting II. (3)**

Continued exploration of the actor's craft. Introductory work with text.

Prerequisite: 130.

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**192. Stagecraft I. (3)**

Basic techniques, tools and materials for construction of stage scenery. Crew assignments on departmental production required.

{Fall, Spring}

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**194. Introduction to Costuming for Performance and New Media. (3)**

Basic techniques, tools, materials of costume construction. Crew assignment on departmental production required.

{Fall, Spring}

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**196. Introduction to Stage Lighting. (3)**

Basic techniques of stage lighting. Crew assignment on departmental production required.

{Fall, Spring}

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**200. Theatre Practicum. (1 to a maximum of 4 Δ)**

Participation in University theatre season in production capacity. May not duplicate other course assignments.

Offered on a CR/NC basis only.

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**223. Introduction to Script Analysis. (3)**

The nature of the staged dramatic work: analysis of plays with representative readings from the history of dramatic literature.

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**230. Acting III. (3)**

Continued exploration of acting technique. Emphasis on methods of study and preparation for presentation of scene work drawn from contemporary drama. Integration of voice and movement skills with acting technique.

Pre- or Co-requisite: 231.

Prerequisite: 131.

{Fall}

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**231. Voice and Movement I. (3)**

Basic vocal and physical skills with emphasis on relaxation, breath, and freeing the voice. Consideration of placement, articulation and support. Voice work is combined with movement to connect the expressive impulse to the entire body.

Prerequisite: 130.

{Fall}

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**290. Stagecraft II. (3)**

Advanced techniques of stage crafts. Crew assignment on departmental production required.

Prerequisite: 192.

{Spring}

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**292. Rendering for Stage, Screen, and New Media. (3)**

Introduction to basic drawing skills used in the presentation of theatrical designs for stage, film, and digital media. Emphasis is given to accurate representation of the human figure, perspective, and lighting using different mediums.

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**295. Studies in Theatre. (1-3 to a maximum of 9 Δ)**

Lecture and studio study on various topics in Theatre.

{Fall, Spring}

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**296. Lighting Methods and Equipment. (3)**

Theory and practice of lighting for the stage. Crew assignment on departmental production required.

Prerequisite: 196.

{Fall, Spring}

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**304. Make-Up Design for Performance and New Media. (3)**

Basic techniques of make-up design for stage, film and television through the use of a variety of materials.

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**314. Pattern Development. (3)**

An introduction to pattern development using a combination of techniques: flat patterning, slash and spread, and draping.

Prerequisite: 194.

{Fall odd numbered years}

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**328. Musical Theatre. (3 to a maximum of 6)**

Training in the singing and acting styles required for performance in musical theatre.

Pre- or Co-requisite: 120.

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**330. Acting IV. (3)**

Continuation of THEA 230.

Prerequisite: 230.

{Spring}

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**331. Voice and Movement II. (3)**

Solidification and expansion of the skills learned in 231. Development of the actor's vocal and physical options. Applications to character and text.

Prerequisite: 231.

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**332. Speech and Dialects for the Stage. (3)**

Principles of stage speech and dialect acquisition techniques. Introduction to the use of the International Phonetic Alphabet, application of acquired dialects to performance.

Prerequisite: 231.

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**333. Topics in Physical Theatre. (3 to a maximum of 12)**

This course explores advanced movement techniques through text, scenes, monologues and in-class exercises. We will work in-depth with imagination, and the concepts of psychological gesture and invisible body.

Prerequisite: 130 and 231.

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**334. The Decorated Body. (3)**

Historical and regional study and analysis of the cultural and sociological importance of what people wear and how they decorate and distort their bodies.

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**345. Theatre History I. (3)**

History and theory of theatre and performance, with emphasis on pre-modern and non-western drama. Instruction in the development of critical reading and writing strategies for analysis of theatre.

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**346. Theatre History II. (3)**

History and theory of theatre and performance, with emphasis on 19th and 20th century European and American drama. Instruction in issues and methods of theatre history research.

{Fall of even numbered years}

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**355. Fundamentals of Playwriting. (3 to a maximum of 6)**

Introduction to writing for the stage. Practice and study of the elements of dramatic form: dialogue, character, plot. Submission of an original one-act play.

{Fall, Spring}

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**366. Stage Management. (2)**

The role, functions and duties of the stage manager in production, rehearsal and performance.  
Prerequisite: 367.

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**367. Stage Management Production Laboratory. (1 to a maximum of 3 Δ)**

The purpose of this course is to provide a laboratory for student Stage Managers in which they can acquire and experiment with practical stage management skills.  
Co-requisite: 366.

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**370. 2-D CAD and 3-D Viz. (3)**

Covers CAD and computer modeling, including the basic types of drawings and formats. Techniques and conventions unique to entertainment/theatre/television/film are also covered. Of special interest for architects, theatrical designers, art directors, etc.

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**371. Digital Imagery and Production. (3)**

For students wishing to create conceptual/multi-media imagery for gallery, performance and similar installations. Covers planning, techniques and equipment, plus teaches software such as Photo Shop, Painter, and Illustrator. Students complete a series of conceptual projects.

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**387. Design History and Styles for Performance and New Media. (3)**

A multimedia introduction to the craft, history and styles of costume, lighting, scenery and theatre space design for performance. A study of the influence of seminal figures in design from the renaissance to the present.

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**390. Scenic Painting for Stage and Screen. (3)**

Principles and practice of scenic painting techniques, including: color mixing, textures, faux finishes, and large scale backdrop painting.  
Prerequisite: 192 and 292.

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**391. Advanced Scenic Techniques. (3 to a maximum of 12)**

Principles and practice of advanced scenic techniques including rigging, structural analysis, OSHA safety, scene painting and technical direction.

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**392. Introduction to Scenic Design for Performance and New Media. (3)**

Course covers the techniques, goals and concepts of scenic design for theatre, television, film, and new media. Theoretical, conceptual, and practical issues are addressed. Students complete a series of conceptual design projects.  
Prerequisite: 105 and 292.

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**394. Costume Design for Performance and New Media. (3)**

Exploration of costume design for stage, film and television concentrating on design theory, visual communication, rendering techniques and portfolio presentation. Drawing skills required.  
Prerequisite: 105 and 194.

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**396. Lighting Design I. (3)**

Basics of lighting design, emphasis on play analysis, light plots and plugging charts. Crew assignment on departmental production required.

Prerequisite: 105 and 196.

{Fall}

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**397. Sound for Performance. (3)**

Introduction to the equipment and techniques of sound for performance. Hands on experience with microphones, mixers, processors, digital recordings, CDs and computer programs for sound production.

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**398. Costume Techniques. (3)**

Principles and practice of advanced costuming techniques like millinery, mask making, corsetry, wigs, jewelry and fabric dyeing.

Prerequisite: 194.

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**399. Special Problems in Theatre and Production. (1-3)**

Intensive study and practice of special techniques and materials in theatre and production.

Restriction: permission of instructor.

{Offered upon demand}

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**403. Directing I. (3)**

Methods and techniques for the director in script-analysis and director-actor communication through visual and oral skills.

Prerequisite: 105 and 120.

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**404 / 504. Topics in Directing. (3 to a maximum of 6)**

Advanced study of the special problems in directing required by specific styles and stagings. Directing of a one-act script is required. Topics vary.

Prerequisite: 403.

{Spring}

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**415 / 515. Theatre for Educational and Social Change. (3)**

Methods for using interactive theatre techniques (e.g. Boal's forum theatre) and collaborative creation of plays for conflict resolution, community building and examining social issues in schools, theatre outreach programs and social service organizations.

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**418 / 518. Creative Drama. (3)**

Techniques for using informal, improvisational drama as a developmental tool with children, youth and special populations in educational and recreational settings. Exploration of methods to teach drama and to use drama to teach other subjects in the school curriculum.

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**419 / 519. Children's Theatre. (3)**

An overview of theatre for children and youth in the U.S. and Europe. Examination of age-appropriate scripts and production approaches. Possible participation in workshop production.

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**428. Topics in Musical Theatre. (3 to a maximum of 9)**

Course material varies, including: training in audition preparation, ensemble performance, repertoire, musical theatre movement and cabaret performance.

Pre- or Co-requisite: 121.

Prerequisite: 328.

Restriction: permission of instructor.

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**430. Acting Characterization. (3)**

Methods for developing a wide range of characters with an emphasis on developing physical, vocal and emotional skills that allow the actor to stretch away from type.

{Fall alternate years}

Prerequisite: 330.

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**431. Advanced Acting: Classical Styles. (3)**

Focus on textual and physical approaches to Classical texts. Topics vary. May include Greek, Jacobean, Restoration, Moliere, etc.

Prerequisite: 330.

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**432 / 532. Advanced Acting- Beyond Realism. (3 to a maximum of 9)**

Development of acting skills necessary to perform plays written in a variety of styles that depart from realism. Authors may include: Beckett, Ionesco, Genet, Brecht, Fornes, Parks, Wellman, etc.

Prerequisite: 330 or 434.

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**433 / 533. Advanced Acting: Shakespeare. (3 to a maximum of 9)**

Exploration of the textual demands of Shakespearean verse and prose through sonnets, monologues and scenes. Integration of voice, movement, and acting technique to bring these works to life onstage.

Prerequisite: 231 and 330.

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**434. Performance Art. (3)**

Students create and perform original acts of live art combining various performance disciplines. Studio work will be supplemented by lectures examining performance art and artist. The role of performance in our lives will be probed.

Prerequisite: 131.

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**435. Acting for the Camera. (3)**

Introduction to performance before the camera, including: terminology, acting technique, audition skills and technical experience for television, film, video, and beyond.

Prerequisite: 230.

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**437 / 537. Acting-Entering the Profession. (3)**

Preparation for a career as a performer, with focus on theatrical and film auditions, callbacks and interviews. Includes practical information on professional etiquette, marketing and creating a strong career plan.

Prerequisite: 330 and 331.

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**444 / 544. Outreach Company. (1-3 to a maximum of 4)**

Participation in Theatre and/or Dance productions or projects which tour into the community.  
{Fall, Spring}

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**445 / 545. Topics in Theatre History and Criticism. (3 to a maximum of 9)**

Subject differs by semester. May include eras, genres, movements, individuals or theories, e.g., melodrama, feminism and theatre, non-western traditions, Brecht and Artaud, popular entertainments, postcolonial theatre. Advanced lecture/ discussion.

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**446 / 546. Theories of Theatre. (3 to a maximum of 6)**

An interdisciplinary, historical, multinational survey of theatrical and non-aesthetic performance theories. Focus on the intersection of theatre practice and assumptions about everyday life.

Lecture/discussion.

Prerequisite: 345 or 346.

{Spring}

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**\*455. Seminar in Playwriting. (3 to a maximum of 6)**

Emphasis upon analysis of student-written plays.

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**\*456L. Playwriting Laboratory. (3 to a maximum of 6)**

Offered to provide playwriting students opportunities to work in response to the staging of their developing playscripts.

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**457. Advanced Dramatic Writing Workshop. (3 to a maximum of 6)**

For advanced writers to develop applications of dramatic structure through creation of an original longer form play and to study examples from the history of dramatic literature.

{Fall}

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**458 / 558. Screenwriting. (3 to a maximum of 6)**

Investigation of the art of writing the feature-length film. Study is performed in tandem with the development of a treatment and a script with revisions.

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**\*467. Performance Study. (1-3, may be repeated 3 times)**

Emphasis on acting skills in the preparation of dramatic materials.

Prerequisite: 221.

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**470 / 570. Architectural Modeling, Visualization, and Presentation for Designers. (3)**

For students wishing to use computers to explore the aesthetics of space/time/volume. Covers techniques in high-end modeling/animation of spaces/environments, sophisticated visualization software, and advanced presentation via image, sound and video.

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**471. Video Content Production. (3)**

Course explores technological and artistic potential of computers for creating and presenting productions utilizing moving images, sound and text. Includes computer image manipulation,

video/sound editing, programming presentations. For theatrical designers, media producers, artists, journalists.

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**473. Interactive Design and Technology. (3)**

Course explores the technology and techniques for planning, creating and presenting interactive events, whether for live performance, installations, the web, or other applications. Students will incorporate video, sound, imagery, and interactive technology in a series of projects.

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**475 / 575. Special Topics in Computers for Design. (1-3 to a maximum of 6)**

Intensive study and practice in computers and technology for design and performance. Topics vary.

{Offered on demand}

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**482. Scene Design Project. (1-3 to a maximum of 3)**

Advanced production work in set design for an actual performance under the supervision of the design faculty. Presentation of portfolio on finished project to design committee necessary for final grade. Admission by portfolio.

Prerequisite: 392.

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**483. Lighting Design II. (3 to a maximum of 6 Δ)**

Emphasis on designing for various types of stages. Crew assignment on departmental production required.

Prerequisite: 396.

{Spring}

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**\*484. Evaluating the Arts. (3)**

(Also offered as ARTH, DANC, MA, MUS 484)

Examines the practice of criticism, with emphasis on critical processes that penetrate a variety of art forms. Also explores aesthetic theories and cultural outlooks that underpin practical criticism.

Restriction: permission of instructor.

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**487 / 587. Evaluating the Arts. (3 to a maximum of 6)**

(Also offered as ARTH, DANC, MA, MUS 487)

Analyzes major instances of interdisciplinary influence and collaboration in the present day.

Restriction: Permission of instructor.

{Spring}

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**488. Lighting Design Project. (1-3 to a maximum of 3)**

Advanced production work in lighting design for an actual performance under the supervision of the design faculty. Presentation of portfolio on finished project to design committee necessary for final grade. Admission by portfolio.

Restriction: permission of instructor.

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**491. Professional Apprenticeship. (1-6, no limit)**



Qualified students accepted by a professional company (e.g., The Santa Fe Opera, New Mexico Repertory Theatre, Ringling Bros. Barnum and Bailey Circus) may register for technical production or acting credit.

Restriction: permission of instructor.

{Summer, Fall, Spring}

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**492. Advanced Scenic Design for Stage, Screen, and New Media. (3)**

Study of the practice and techniques of scenic design for theatre, opera and dance. Emphasis on developing personal artistic vision in a collaborative art form. Students complete conceptual design projects.

Prerequisite: 392.

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**493 / 593. Art Direction for TV, Film, and New Media. (3)**

Overview of the role, task and techniques of the Art Director/Production Designer for television, film and electronic media. Covered are graphics, set design, location scouting, special effects, research, storyboarding, model making and computer pre-visualization.

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**494. Advanced Costume Design for Performance and New Media. (3)**

Advanced work in costume design, concentrating on student projects for dance, stage, film and television. Portfolio presentation required.

Prerequisite: 394.

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**495. Studies in Theatre. (1-3 to a maximum of 9)**

Lecture and studio study on various topics in theatre.

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**496 / 596. Student Production Project. (1-3 to a maximum of 9)**

Advanced studies in Theatre under the supervision of an individual faculty member. This study must conclude in a project. This study may not be substitute for any course offered by the Theatre Program.

Restriction: permission of instructor.

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**497 / 597. Independent Study. (2-3 to a maximum of 9)**

Advanced studies and research in Theatre under the supervision of an individual faculty member. This study must conclude in a written project. This study may not substitute for any course offered by the Theatre Program. All projects must be approved by the Department.

Restriction: permission of instructor.

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**498. Design Seminar. (3)**

Explores current topics and trends in contemporary design aesthetics, portfolio and resume preparation, and discussions on the business of theatrical design and related industries. Capstone course intended for students preparing for graduation.

{Fall}

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**499. Departmental Honors. (3-6 to a maximum of 6)**

Students achieving an overall grade point of 3.50 will qualify to apply for departmental honors which requires a research or creative project with supporting written document.

Restriction: permission of instructor.

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**500. Introduction to Graduate Studies. (3)**

Research methods for performing arts including development of working bibliography, types of documentation, investigation of research materials and resources in theatre and dance. Includes a survey of main types of studies undertaken in theatre arts and dance. Required of all entering graduate students.

{Fall}

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**503. Performance Theory. (3)**

The development of methods of interpretation and formation of theories suitable for both traditional and non-traditional theatre and dance performance.

{Spring of even numbered years}

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**504 / 404. Topics in Directing. (3, no limit)**

Advanced study of the special problems in directing required by specific styles and stagings. Directing of a one-act script is required. Topics vary.

Prerequisite: 403.

{Spring}

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**506. Critical Issues in the Performing Arts. (3)**

Examination of major problems and questions arising from interaction between the performing arts and the political, economic and social conditions in which they live. Survey of major figures in contemporary performing arts.

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**512. Graduate Seminar. (3 to a maximum of 9)**

Topical seminars in the areas of Dramatic Writing, Directing and Theatre Education.

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**515 / 415. Theatre for Educational and Social Change. (3)**

Methods for using interactive theatre techniques (e.g. Boal's Forum Theatre) and collaborative creation of plays for conflict resolution, community building and examining social issues in schools, theatre outreach programs and social service organizations.

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**518 / 418. Creative Drama. (3)**

Techniques for using informal, improvisational drama as a developmental tool with children, youth and special populations in educational and recreational settings. Exploration of methods to teach drama and to use drama to teach other subjects in the school curriculum.

---

**519 / 419. Children's Theatre. (3)**

An overview of theatre for children and youth in the U.S. and Europe. Examination of age-appropriate scripts and production approaches. Possible participation in workshop production.

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**529. Advanced Topics in Theatre and Dance. (1-3 to a maximum of 9)**

---

**532 / 432. Advanced Acting- Beyond Realism. (3 to a maximum of 9)**

---

Development of acting skills necessary to perform plays written in a variety of styles that depart from realism. Authors may include: Beckett, Ionesco, Genet, Brecht, Fornes, Parks, Wellman, etc.

Prerequisite: 330 or 434.

---

**533 / 433. Advanced Acting: Shakespeare. (3 to a maximum of 9)**

Exploration of the textual demands of Shakespearean verse and prose through sonnets, monologues and scenes. Integration of voice, movement, and acting technique to bring these works to life onstage.

---

**537/437. Acting-Entering the Profession. (3)**

Preparation for a career as a performer, with focus on theatrical and film auditions, callbacks and interviews. Includes practical information on professional etiquette, marketing and creating a strong career plan.

---

**544 / 444. Outreach Company. (1-3 to a maximum of 6)**

Participation in Theatre and/or Dance productions or projects which tour into the community. {Fall, Spring}

---

**545/445. Topics in Theatre History and Criticism. (3 to a maximum of 9)**

Subject differs by semester. May include eras, genres, movements, individuals or theories, e.g., melodrama, feminism and theatre, non-western traditions, Brecht and Artaud, popular entertainments, postcolonial theatre. Advanced lecture/ discussion.

---

**546/446. Theories of Theatre. (3 to a maximum of 9)**

An interdisciplinary, historical, multinational survey of theatrical and non-aesthetic performance theories. Focus on the intersection of theatre practice and assumptions about everyday life.

Lecture/discussion.

Prerequisite: 345 or 346.

{Spring}

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**551. Problems. (1-3 to a maximum of 6)**

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**555. Problems. (4 to a maximum of 12)**

Phase #1 of an integrated experience in playwriting in which original concepts are explored and analyzed for dramatic viability, clarity of the central conflict and developed into plays to be read and revised.

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**556. Dramatic Writing II. (4 to a maximum of 12)**

Phase #2 of an integrated experience in playwriting in which experimental playwriting is explored, with an emphasis on modern and post-modern examples. Original concepts are developed into plays to be read and revised.

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**557. The Writer's Stage III. (4 to a maximum of 12)**

Phase #3 of an integrated experience in playwriting. New works are cast, rehearsed and presented to the public in the form of concert readings or in special cases, more elaborate settings

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**558 / 458. Screenwriting. (3 to a maximum of 12)**

Investigation of the art of writing the feature-length film. The analysis of concept, premise and social arena to develop the student's own original screenplay to include at least one major set of revisions.

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**559. Topics in Dramatic Writing. (3 to a maximum of 12)**

Selected topics for the professional dramatic writer. Includes: screenwriting, writing for the stage (including musical theatre), film, television and other media. Topics will be offered in response to student demand and guest artist availability.

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**573. Interactive Design and Technology. (3)**

Course explores computer technology and techniques for planning, creating, and presenting interactive events, whether for live performance, installations, the web, or other applications. Students will incorporate video, sound, imagery, and interactive technology in a series of projects.

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**575 / 475. Special Topics in Computers for Design. (1-3 to a maximum of 6)**

Intensive study and practice in computers and technology for design and performance. Topics vary.

{Offered on demand}

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**587 / 487. Contemporary Interdisciplinary Topics. (3 to a maximum of 6)**

(Also offered as ARTH, DANC, MUS 587 and MA 487)

Analyzes major instances of interdisciplinary influence and collaboration in the present day.

{Spring}

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**593 / 493. Art Direction for TV, Film, and New Media [Art Direction for TV/Film]. (3)**

Overview of the role, task, and techniques of the Art Director/Production Designer for television, film, and electronic media. Covered are graphics, set design, location scouting, special effects, research, storyboarding, model making, and computer pre-visualization.

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**596 / 496. Student Production Project. (1-3 to a maximum of 6)**

Advanced studies in Theatre under the supervision of an individual faculty member. This study must conclude in a project. This study may not substitute for any course offered by the Theatre Program.

Restriction: permission of instructor.

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**597 / 497. Independent Study. (2-3 to a maximum of 6)**

Restriction: permission of instructor.

{Fall, Spring}

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**598. Master's Essay in Theatre and Dance. (3)**

Offered for students who have been advanced to candidacy and who have elected Plan II.

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**599. Master's Thesis. (1-6, no limit)**

**Offered on a CR/NC basis only.**

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**699. Dissertation. (3-12, no limit)**

Submission of a major work, full length play or screen play that is shown in a public presentation as a staged concert reading or if approved, in a more comprehensive presentation.

**Offered on a CR/NC basis only.**

**2B. Describe the contributions of the unit to other internal units within UNM, such as offering general education core courses for undergraduate students, common courses for selected graduate programs, courses that fulfill pre-requisites of other programs, cross-listed courses.**

General Education:

Credit hour values for courses in theatre are consistent with formats prescribed by UNM for all colleges, departments and programs. UNM awards 1 hour of credit for every 800 minutes of instruction, or 50 minutes per week per 1 credit in a 16-week semester.

Transfer of credit toward theatre unit degrees from other institutions is controlled in the case of undergraduate students by the College of Fine Arts advisement office in collaboration with the Heads of the areas and the undergraduate advisor, and for graduate students by the Office of Graduate Studies in collaboration with the respective graduate degree advisor.

University policy pertaining to transfer of credit for undergraduate students and graduate students.

The UNM system has four branch campuses and one campus on the west side of the city that serves as an extension campus, called UNM West. Proposals for new courses and faculty are submitted to the department for approval.

Dance Studies in General Education:

The University of New Mexico has a Fine Arts requirement for all students on campus. The student who chooses a dance program course offering to fulfill this Fine Arts requirement tends to take the Dance Appreciation course, the Stretch and Strength course, and the beginning, entry level technique courses in all the movement disciplines, including Improvisation. Sometimes they delve into the Dance History sequence as well. The dance program provides individual attention to the university student that they often do not receive in large lecture classes on campus. There are no courses in the dance program course offerings that are designed specifically for students not majoring in dance.

The objectives of the dance program to the general college student are to open a door to discovering the performing arts, create and maintain healthy movement practices in studio disciplines, and foster an appreciation of multicultural, diverse expressions in the performing arts. The dance program provides this through the diversity of course offerings and studio practices. This influx of students taking their Fine Arts requirement in the dance program also adds to the fundamental values found in a liberal arts education, so that the BA in Dance student finds themselves surrounded by students with different points of view and life experiences,

increasing their exposure to various ways and means of creating dance and/or thinking about dance.

Theatre Studies in General Education:

The University of New Mexico has a Fine Arts requirement for all students on campus. The student who chooses a theatre course offering to fulfill this Fine Arts requirement tends to take the Theatre Appreciation and Acting I courses.

The theatre unit provides individual attention to the university student that they often do not receive in large lecture classes on campus.

The objectives of the theatre unit to the general college student are to open a door to discovering the performing arts, create and maintain healthy theatre practices in studio disciplines, and foster an appreciation of multicultural, diverse expressions in the performing arts. The theatre unit provides this through the diversity of course offerings and studio practices. This influx of students taking their Fine Arts requirement in the theatre unit also adds to the fundamental values found in a liberal arts education, so that the undergraduate student finds themselves surrounded by students with different viewpoints and life experiences, increasing their exposure to various ways and means of creating theatre and/or thinking about theatre.

In regard to preparation of the theatre professional, although the theatre course offerings are open to all students on the UNM campus, we believe in offering the most rigorous and comprehensive courses aimed at preparing our majors for academic and professional careers. We do not calibrate our course offerings to the general public on campus. General education students are held to the same standards in the classroom as the BA majors in the theatre unit.

Faculty and administrative involvement extends to the commitment to provide general education in the performing arts that enhances curiosity of and further research in work happening on stage and historical perspectives in the field.

## **2C. Modes of Delivery for Teaching Courses**

Traditional modes of delivery for academic coursework include syllabi, textbooks, lecture and written assignments enhanced by online materials, discussion, and conference with instructors.

Performance based courses use modes of delivery stated above with the addition of physical modes of delivery including exercises, rehearsal and performance technique. Design courses additionally contain requirements for computer-based skills.

Students in design and construction courses will be required to work hands-on in supervised shop and stage environments.

On-line courses such as Theatre and Dance Appreciation is another delivery method that the department utilizes.

### **Criterion 3. Teaching and Learning/Continuous Improvements**

#### **3A. Assessment Process and Evaluation of Learning Goals**

##### **A. College, Department and Date**

**1. College:** *College of Fine Arts*

**2. Department:** *Theatre and Dance*

**3. Date:** *March 31, 2014*

##### **B. Academic Program of Study\***

*BA Theatre*

##### **C. Contact Person(s) for the Assessment Plan**

*Bill Walters, bwalters246@gmail.com*

##### **D. Broad Program Goals & Measurable Student Learning Outcomes**

###### **1. Broad Program Learning Goals for this Degree/Certificate Program**

Students will have

- A. The ability to discuss and interpret global, cultural and historical dramatic literature and theatre practices.
- B. The ability to think critically and analyze technical practices and vocabulary relating to acting, voice and performance theory.
- C. Will demonstrate knowledge and experience in the practice and art of scenic and lighting costume design and production for the theatre.

###### **2. List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program**

- A.1. The student will be able to read and analyze historical and contemporary text, scripts and other relevant documents pertaining to theatre.
- A. 2. The student will be able to demonstrate through a paper or a realized project an understanding of dramatic literature and practices.
- A.3. Students will demonstrate acting skills at the collegiate level gained through discussion and performance of dramatic literature
- B.1. The student will develop skills in peer critique in both student and professional projects.
- B.2. The student will utilize appropriate technical practices in vocabulary, acting and performance theory in the context of both the classroom and performance setting.
- C.1. The student will apply knowledge about scenic, lighting, costume design and production in both classroom projects and realized performances.

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\* Academic Program of Study is defined as an approved course of study leading to a certificate or degree reflected on a UNM transcript. A graduate-level program of study typically includes a capstone experience (e.g. thesis, dissertation, professional paper or project, comprehensive exam, etc.).

**E. Assessment of Student Learning Three-Year Plan**

All programs are expected to measure some outcomes annually and to measure all priority program outcomes at least once over two consecutive three-year review cycles. Describe below the plan for the next three years of assessment of program-level student learning outcomes.

**1. Student Learning Outcomes**

*[Insert at least 2-5 priority learning outcomes that will be assessed by the unit over the next three years. Each unit will select which of its learning outcomes to assess.]*

Relationship to UNM Student Learning Goals (insert the program SLOs and check all that apply):

University of New Mexico Student Learning Goals				
Program SLOs	Knowledge	Skills	Responsibility	Program SLO is conceptually different from university goals.
<i>[alpha.#] [SLO text]</i> <i>[e.g., A.1 The student will be able to communicate effectively in writing.]</i>				
A.1.	X	X		
A.2.	X	X	X	
A.3.	X	X	X	
B.1.	X	X	X	
B.2.	X	X	X	
C.1.	X	X	X	

**2. How will learning outcomes be assessed?**

A. What:

- i. *For each SLO, briefly describe the means of assessment, i.e., what samples of evidence of learning will be gathered or measures used to assess students' accomplishment of the learning outcomes in the three-year plan?*
- ii. *Indicate whether each measure is **direct** or **indirect**. If you are unsure, then write "Unsure of measurement type." There is an expectation that at least **half of the assessment methods/measures will be direct** measures of student learning. [See <http://www.unm.edu/~assess/ToolsAndTemplates.html>]*
- iii. *Briefly describe the **criteria for success** related to each direct or indirect means of assessment. What is the program's performance target (e.g., is an "acceptable or better" performance by 60% of students on a given measure acceptable to the program faculty)? If scoring rubrics are used to define qualitative criteria and measure performance, attach them to the plan as they are available.*



B. Who: State explicitly whether the program's assessment will include evidence from all students in the program or a sample. Address the validity of any proposed sample of students.

**SLO A1.** The student will be able to read and analyze historical and contemporary text, scripts and other relevant documents pertaining to theatre.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students theatre emphasis courses. Secondary review of comprehensive exams embedded in Theatre History 1 and 2.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Theatre B.A. emphasis.

**SLO A2.** The student will be able to demonstrate through a paper or a realized project an understanding of dramatic literature and practices.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students theatre emphasis courses. Secondary review of comprehensive exams embedded in Theatre History 1 and 2.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Theatre B.A. emphasis.

**SLO A3.** Students will demonstrate acting skills at the collegiate level gained through discussion and performance of dramatic literature.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students theatre emphasis courses. Secondary review of papers embedded within Theatre Theories and Topics in History and criticism.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Theatre B.A. emphasis.

**SLO B1.** The student will develop skills in peer critique in both student and professional projects.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students theatre emphasis courses. Secondary review of papers embedded within Theatre Theories and Topics in History and criticism. Observation of classes by faculty and outside evaluators or guest artists. Secondary review of videotaped scenes from Acting I. Secondary review of quizzes embedded within Acting I. Secondary review of quizzes embedded within Voice and Movement I. Secondary review of journals embedded within Voice and Movement I.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Theatre B.A. emphasis.

**SLO B2.** The student will apply knowledge about scenic, lighting, costume design and production in both classroom projects and realized performances.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students theatre emphasis courses. Secondary review of projects submitted within design courses. Presentations of work viewed by Theatre faculty, Design faculty and outside evaluators or guest artists.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Theatre B.A. emphasis.

**SLO C1.** The ability to think critically and analyze technical practices and vocabulary relating to acting, voice and performance theory.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students theatre emphasis courses. Observation of classes by faculty and outside evaluators or guest artists. Secondary review of videotaped scenes from Acting I and II. Secondary review of quizzes embedded within Acting I and II. Secondary review of journals embedded within Voice and Movement I and II.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Theatre B.A. emphasis.

**3. When will learning outcomes be assessed? When and in what forum will the results of the assessment be discussed?**

*[Briefly describe the timeframe over which your unit will conduct the assessment of learning outcomes selected for the three-year plan. For example, provide a layout of the semesters or years (e.g., 2008-2009, 2009-2010, and 2010-2011), list which outcomes will be assessed, and which semester/year the results will be discussed and used to improve student learning (e.g., discussed with program faculty, interdepartmental faculty, advisory boards, students, etc.)]*

	<u>Assessed</u>	<u>Discussed/Changes</u>
A.1.	Spring 2014	Fall 2014
A.2.	Spring 2014	Fall 2014
A.3.	Spring 2014	Fall 2014
B.1.	Spring 2014	Fall 2014
B.2.	Spring 2014	Fall 2014
C.1.	Spring 2014	Fall 2014

**4. What is the unit's process to analyze/interpret assessment data and use results to improve student learning?**

*Briefly describe:*

1. *who will participate in the assessment process (the gathering of evidence, the analysis/interpretation, recommendations).*
2. *the process for consideration of the implications of assessment for change:*
  - a. *to assessment mechanisms themselves,*
  - b. *to curriculum design,*
  - c. *to pedagogy**...in the interest of improving student learning.*
3. *How, when, and to whom will recommendations be communicated?*

1. **Who:** Head of Theatre – Bill Walters  
Additional Design for Performance faculty teaching core courses- Joe Alberti, Greg Moss.
2. **Process:**  
At this juncture all three aspects will be examined in the interest of improving student learning.
3. **How, when and to whom communicated:**  
Bill Walters, Head of Theatre will lead and coordinate with other Theatre faculty members in achieving recommendations.

**A. College, Department and Date**

1. College: *College of Fine Arts*
2. Department: *Theatre and Dance*
3. Date: *March 31, 2014*

**B. Academic Program of Study\***

*BA Design for Performance*

**C. Contact Person(s) for the Assessment Plan**

*Dorothy Baca, [dbbaca@unm.edu](mailto:dbbaca@unm.edu)*

**D. Broad Program Goals & Measurable Student Learning Outcomes**

1. Broad Program Learning Goals for this Degree/Certificate Program

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\* Academic Program of Study is defined as an approved course of study leading to a certificate or degree reflected on a UNM transcript. A graduate-level program of study typically includes a capstone experience (e.g. thesis, dissertation, professional paper or project, comprehensive exam, etc.).

- A. Utilize design principles and concepts in their focused area ie, stage management, scenic, lighting, and costume design.
- B. Design and build both paper (conceptual) and actual projects using the equipment and technology specific to their area.
- C. Utilize effective professional collaboration, and critical analysis skills in the classroom and in productions

2. List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program

**A1.** Student work demonstrates a high level of technical design skills, which have been produced in light, scene and costume shops intended for productions.

**A.2.** Students will utilize materials, practices and skills to participate in the various roles of management for the stage.

**B1.** Students will develop conceptual design ideas, to be produced on the stage. choreographers, other designers, and stage management to create stage productions in Rodey, Carlisle, and the Experimental Theatre performance spaces.

**C1.** Students will participate in successful collaborations with directors, actors, dancers, choreographers, other designers, and stage management to create stage productions in Rodey, Carlisle, and the Experimental Theatre performance spaces.

**E. Assessment of Student Learning Three-Year Plan**

All programs are expected to measure some outcomes annually and to measure all priority program outcomes at least once over two consecutive three-year review cycles. Describe below the plan for the next three years of assessment of program-level student learning outcomes.

**1. Student Learning Outcomes**

*[Insert at least 2-5 priority learning outcomes that will be assessed by the unit over the next three years. Each unit will select which of its learning outcomes to assess.]*

Relationship to UNM Student Learning Goals (insert the program SLOs and check all that apply):

University of New Mexico Student Learning Goals				
Program SLOs	Knowledge	Skills	Responsibility	Program SLO is conceptually different from university goals.
<i>[alpha.#] [SLO text] [e.g., A.1 The student will be able to communicate effectively in writing.]</i>				
A.1.	X	X		
A.2.	X	X		

B.1.	X	X	X	
C.1.	X	X	X	

**2. How will learning outcomes be assessed?**

A. What:

- i. *For each SLO, briefly describe the means of assessment, i.e., what samples of evidence of learning will be gathered or measures used to assess students' accomplishment of the learning outcomes in the three- year plan?*
- ii. *Indicate whether each measure is **direct** or **indirect**. If you are unsure, then write "Unsure of measurement type." There is an expectation that at least **half of the assessment methods/measures will be direct** measures of student learning. [See <http://www.unm.edu/~assess/ToolsAndTemplates.html>]*
- iii. *Briefly describe the **criteria for success** related to each direct or indirect means of assessment. What is the program's performance target (e.g., is an "acceptable or better" performance by 60% of students on a given measure acceptable to the program faculty)? If scoring rubrics are used to define qualitative criteria and measure performance, attach them to the plan as they are available.*

B. Who: State explicitly whether the program's assessment will include evidence from all students in the program or a sample. Address the validity of any proposed sample of students.

**SLO A1.** Student work demonstrates a high level of technical design skills, which have been produced in light, scene and costume shops intended for productions .

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students design emphasis courses. (Stage management, scenic, lighting, or costume design.)
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Design for Performance B.A. emphasis.

**SLO A2.** Students will utilize materials, practices and skills to participate in the various roles of management for the stage.

- i. In class design assignments and production season assignments.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Design for Performance B.A. emphasis.

**SLO B1.** Students will develop conceptual design ideas, to be produced on the stage. choreographers, other designers, and stage management to create stage productions in Rodey, Carlisle, and the Experimental Theatre performance spaces.

- i. In class design assignments and production season assignments.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Design for Performance B.A. emphasis.

**SLO C1.** Students will participate in successful collaborations with directors, actors, dancers, choreographers, other designers, and stage management to create stage productions in Rodey, Carlisle, and the Experimental Theatre performance spaces.

- i. Departmental production season assignments.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Design for Performance B.A. emphasis.

Assessment: Student's Portfolio Review and Faculty Review:

At the end of the spring semester, all Design for Performance majors attend and present a portfolio to the entire Design for Performance students, faculty and staff.

Assessment: Each student attends an individual evaluation from the Design for Performance faculty and staff, allowing the faculty the opportunity to get to know Design for Performance majors not in their area and providing for input when assigning students to production projects.

Assessment: quizzes, exams, homework assignments, individual design projects and written design concept statements.

Assessment: Design for Performance faculty has made the safety component and equipment certification in all the studio and theatrical facilities a priority.

Assessment: One on one meetings with faculty provide the student the opportunity to ask questions and get direct feedback. Faculty members come from different disciplines and professional experiences, so students are given a broad overview of what is expected in preparing for graduate school, internships or professional job applications. This is more about what the students have learned so far and what we still need to work on with them, individually.

Design for Performance students are required to work on production crews, starting at entry levels and progressing towards more senior positions, enhancing their knowledge and experience of the equipment and theatrical process in each area of focus. Outstanding students may be assigned to work as an assistant designer or designer on main stage productions that include theatre and dance events. These select students are thoroughly mentored during the design and production process.

Design for Performance students are encouraged and supported in attending the USITT (United States Institute of Theatre Technology) conference each year. This gives students the opportunity to meet with graduate school recruiters, have their portfolios reviewed and critiqued by professionals, interview for summer internships, attend relevant informational sessions, and meet theatre students from universities across the nation. At the end of every spring semester, students majoring in design are required to present a portfolio to the faculty. The portfolio contains projects from course work and production plans. The student's presentation includes conceptual ideas, creative process and how they interacted with other members of the production team. This demonstrates their knowledge of and aesthetic choices in using theatre technology and terminology. Each student has a conference with design faculty, which includes a detailed critique of their portfolio and a review of their creative work. Additionally the faculty reviews the student's course work toward the degree and what they need to complete to matriculate. These two presentations allow faculty to evaluate the skill sets, use of aesthetic and technical vocabulary, preparation for graduation and organizational abilities of the students.

**3. When will learning outcomes be assessed? When and in what forum will the results of the assessment be discussed?**

*[Briefly describe the timeframe over which your unit will conduct the assessment of learning outcomes selected for the three-year plan. For example, provide a layout of the semesters or years (e.g., 2008-2009, 2009-2010, and 2010-2011), list which outcomes will be assessed, and which semester/year the results will be discussed and used to improve student learning (e.g., discussed with program faculty, interdepartmental faculty, advisory boards, students, etc.)]*

	<u>Assessed</u>	<u>Discussed/Changes</u>
A.1.	Spring 2014	Fall 2014
A.2.	Spring 2014	Fall 2014
B.1.	Spring 2014	Fall 2014
C.1.	Spring 2014	Fall 2014

**4. What is the unit's process to analyze/interpret assessment data and use results to improve student learning?**

*Briefly describe:*

1. *who will participate in the assessment process (the gathering of evidence, the analysis/interpretation, recommendations).*
2. *the process for consideration of the implications of assessment for change:*
  - a. *to assessment mechanisms themselves,*
  - b. *to curriculum design,*
  - c. *to pedagogy*  
*...in the interest of improving student learning.*
3. *How, when, and to whom will recommendations be communicated?*

1. **Who:** Head of Design for Performance - Dorothy Baca  
Additional Design for Performance faculty teaching core courses- William Liotta, Inseung Park, Ross Rauschkolb, Stacia Smith, Richard Hess

2. **Process:**  
At this juncture all three aspects will be examined in the interest of improving student learning.
3. **How, when and to whom communicated:**  
Dorothy Baca, as Head of Design will lead and coordinate with other Design for Performance faculty members in achieving recommendations.

**A. College, Department and Date**

1. College: *College of Fine Arts*
2. Department: *Theatre and Dance*
3. Date: *3/31/14*

**B. Academic Program of Study\***

*BA Dance*

**C. Contact Person(s) for the Assessment Plan**

*Donna Jewell, djewell@unm.edu*

**D. Broad Program Goals & Measurable Student Learning Outcomes**

1. Broad Program Learning Goals for this Degree/Certificate Program
  - A. Students demonstrate basic principles of the science of the body and movement through class and performance.
  - B. Students employ critical analysis in writing and oral presentation about current and historical dance practice.
  - C. Students exhibit skill in performance and choreography and value multicultural perspective in the field of dance.
2. List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program
  - A.1. Students can describe basic and healthy elements of dance training and how alignment is crucial in the discipline of all dance forms.

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\* Academic Program of Study is defined as an approved course of study leading to a certificate or degree reflected on a UNM transcript. A graduate-level program of study typically includes a capstone experience (e.g. thesis, dissertation, professional paper or project, comprehensive exam, etc.).



A.2. Students exhibit the vocabulary to speak about scientific and artistic principles of movement and how those principles apply to teaching in dance courses and in choreography.

B.1. Students can name and describe the works and theories of important historical figures in dance.

B.2. Students have exposure to current artistic trends in the field of dance and can critically analyze choreography, both historic and current.

B.3. Students exhibit concise and thorough writing skills in critical analysis of trends and theories in the dance field.

C.1. Students can describe important theoretical applications of dance in the classroom and in choreography.

**E. Assessment of Student Learning Three-Year Plan**

All programs are expected to measure some outcomes annually and to measure all priority program outcomes at least once over two consecutive three-year review cycles. Describe below the plan for the next three years of assessment of program-level student learning outcomes.

**1. Student Learning Outcomes**

*[Insert at least 2-5 priority learning outcomes that will be assessed by the unit over the next three years. Each unit will select which of its learning outcomes to assess.]*

Relationship to UNM Student Learning Goals (insert the program SLOs and check all that apply):

University of New Mexico Student Learning Goals				
Program SLOs	Knowledge	Skills	Responsibility	Program SLO is conceptually different from university goals.
<i>[alpha.#] [SLO text] [e.g., A.1 The student will be able to communicate effectively in writing.]</i>				
A.1.	X	X	X	
A.2.	X	X	X	
B.1.	X	X	X	
B.2.	X	X	X	
B.3	X	X	X	
C.1	X	X	X	

**2. How will learning outcomes be assessed?**

A. What:

- i. *For each SLO, briefly describe the means of assessment, i.e., what samples of evidence of learning will be gathered or measures used to assess students' accomplishment of the learning outcomes in the three- year plan?*
- ii. *Indicate whether each measure is **direct** or **indirect**. If you are unsure, then write "Unsure of measurement type." There is an expectation that at least **half of the assessment methods/measures will be direct** measures of student learning. [See <http://www.unm.edu/~assess/ToolsAndTemplates.html>]*
- iii. *Briefly describe the **criteria for success** related to each direct or indirect means of assessment. What is the program's performance target (e.g., is an "acceptable or better" performance by 60% of students on a given measure acceptable to the program faculty)? If scoring rubrics are used to define qualitative criteria and measure performance, attach them to the plan as they are available.*

B. Who: State explicitly whether the program's assessment will include evidence from all students in the program or a sample. Address the validity of any proposed sample of students.

**SLO A1.** Students can describe basic and healthy elements of dance training and how alignment is crucial in the discipline of all dance forms.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Dance B.A. emphasis.

**SLO A2.** Students exhibit the vocabulary to speak about scientific and artistic principles of movement and how those principles apply to teaching in dance courses and in choreography.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Dance B.A. emphasis.

**SLO B1.** Students can name and describe the works and theories of important historical figures in dance.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Dance B.A. emphasis.

**SLO B2.** Students have exposure to current artistic trends in the field of dance and can critically analyze choreography, both historic and current.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Dance B.A. emphasis.

**SLO B3.** Students exhibit concise and thorough writing skills in critical analysis of trends and theories in the dance field.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Dance B.A. emphasis.

**SLO C1.** Student work demonstrates a high level of technical design skills, which have been produced in light, scene and costume shops intended for productions .

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Dance B.A. emphasis.

**SLO C2.** Students can describe important theoretical applications of dance in the classroom and in choreography.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses.
- ii. Direct
- iii. 100% at a grade of C or better with a rubric under development.

Who: All students in the Dance B.A. emphasis.

**3. When will learning outcomes be assessed? When and in what forum will the results of the assessment be discussed?**

*[Briefly describe the timeframe over which your unit will conduct the assessment of learning outcomes selected for the three-year plan. For example, provide a layout of the semesters or years (e.g., 2008-2009, 2009-2010, and 2010-2011), list which outcomes will be assessed, and which semester/year the results will be discussed and used to*

*improve student learning (e.g., discussed with program faculty, interdepartmental faculty, advisory boards, students, etc.)]*

	<u>Assessed</u>	<u>Discussed/Changes</u>
A.1.	Spring 2014	Fall 2014
A.2.	Spring 2014	Fall 2014
B.1.	Spring 2014	Fall 2014
B.2.	Spring 2014	Fall 2014
B.3.	Spring 2014	Fall 2014
C.1.	Spring 2014	Fall 2014
C.2.	Spring 2014	Fall 2014

**4. What is the unit’s process to analyze/interpret assessment data and use results to improve student learning?**

*Briefly describe:*

1. *who will participate in the assessment process (the gathering of evidence, the analysis/interpretation, recommendations).*
2. *the process for consideration of the implications of assessment for change:*
  - a. *to assessment mechanisms themselves,*
  - b. *to curriculum design,*
  - c. *to pedagogy**...in the interest of improving student learning.*
3. *How, when, and to whom will recommendations be communicated?*

1. **Who:** Head of Dance – Donna Jewell  
Additional Dance faculty teaching core courses- Donna Jewell, Mary Anne Newhall, Vladimir Conde-Reche, Eva Encinias
2. **Process:**  
At this juncture all three aspects will be examined in the interest of improving student learning.
3. **How, when and to whom communicated:**  
Donna Jewell, as Head of Dance will lead and coordinate with other Dance faculty members in achieving recommendations.

**A. College, Department and Date**

1. College: *College of Fine Arts*
2. Department: *Theatre and Dance*
3. Date: *3/31/14*

**B. Academic Program of Study\***

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\* Academic Program of Study is defined as an approved course of study leading to a certificate or degree reflected on a UNM transcript. A graduate-level program of study typically includes a capstone experience (e.g. thesis, dissertation, professional paper or project, comprehensive exam, etc.).

**C. Contact Person(s) for the Assessment Plan**

*Greg Moss, gsmoss@me.com*

**D. Broad Program Goals & Measurable Student Learning Outcomes**

*[Attach Cover Sheet for Student Learning Outcomes and associated materials.]*

OR

*[List below:]*

1. Broad Program Learning Goals for this Degree/Certificate Program

- A. Students will be able to demonstrate a working knowledge of current trends in dramatic theory, playwriting, and theatre making.
- B. Students will be able to employ a variety of approaches to generating and revising their artistic work.
- C. Students will be aware of collaborative practices among actors, designer, directors, producers, choreographers and playwrights.

2. List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program

- A.1. Students will be able to demonstrate a functional knowledge of the form and conventions of narrative screenwriting.
- A.2. Students will have experience successfully teaching, or otherwise mentoring, students in the art and craft of dramatic writing.
- B.1. Students will be able to speak in formal and critical terms about their own writing and personal aesthetic.
- C.1. Students will demonstrate an awareness of the national theatrical landscape, in both aesthetic and commercial terms.
- C.2. Students will identify theatres and other institutions with whom the student would like to develop a professional artistic relationship.
- C.3. Students will possess an awareness of development opportunities and financial support available to emerging playwrights.

**E. Assessment of Student Learning Three-Year Plan**

All programs are expected to measure some outcomes annually and to measure all priority program outcomes at least once over two consecutive three-year review cycles. Describe

below the plan for the next three years of assessment of program-level student learning outcomes.

**1. Student Learning Outcomes**

*[Insert at least 2-5 priority learning outcomes that will be assessed by the unit over the next three years. Each unit will select which of its learning outcomes to assess.]*

Relationship to UNM Student Learning Goals (insert the program SLOs and check all that apply):

University of New Mexico Student Learning Goals				
Program SLOs	Knowledge	Skills	Responsibility	Program SLO is conceptually different from university goals.
<i>[alpha.#] [SLO text] [e.g., A.1 The student will be able to communicate effectively in writing.]</i>				
A1	X	X	X	
A2	X	X	X	
B1	X	X	X	
C1	X	X	X	
C2	X	X	X	
C3	X	X	X	

**2. How will learning outcomes be assessed?**

A. What:

- i. *For each SLO, briefly describe the means of assessment, i.e., what samples of evidence of learning will be gathered or measures used to assess students' accomplishment of the learning outcomes in the three- year plan?*
- ii. *Indicate whether each measure is **direct** or **indirect**. If you are unsure, then write "Unsure of measurement type." There is an expectation that at least **half of the assessment methods/measures will be direct** measures of student learning. [See <http://www.unm.edu/~assess/ToolsAndTemplates.html>]*
- iii. *Briefly describe the **criteria for success** related to each direct or indirect means of assessment. What is the program's performance target (e.g., is an "acceptable or better" performance by 60% of students on a given measure acceptable to the program faculty)? If scoring rubrics are used to define qualitative criteria and measure performance, attach them to the plan as they are available.*

- B. Who: State explicitly whether the program's assessment will include evidence from all students in the program or a sample. Address the validity of any proposed sample of students.

**SLO A1.** Students will be able to demonstrate a working knowledge of current trends in dramatic theory, playwriting, and theatre making.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dramatic writing emphasis courses. Faculty evaluation of a portfolio of three to five producible full-length plays and one completed screenplay.
- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dramatic Writing M.F.A. emphasis.

**SLO A2.** Students will have experience successfully teaching, or otherwise mentoring, students in the art and craft of dramatic writing.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dramatic writing emphasis courses. Faculty will evaluate student teaching and mentoring within the MFA Dramatic Writing program.
- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dramatic Writing M.F.A. emphasis.

**SLO B1.** Students will be able to speak in formal and critical terms about their own writing and personal aesthetic.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dramatic writing emphasis courses. After submission of the Dissertation and Essay, the candidate must pass a faculty graded Oral Examination.
- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dramatic Writing M.F.A. emphasis.

**SLO C1.** Students will demonstrate an awareness of the national theatrical landscape, in both aesthetic and commercial terms.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dramatic writing emphasis courses. Faculty provided consultation and evaluation of student exploration and documentation of opportunities available throughout the profession of writing for the stage and all related venues.
- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dramatic Writing M.F.A. emphasis.

**SLO C2.** Students will identify theatres and other institutions with whom the student would like to develop a professional artistic relationship.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dramatic writing emphasis courses. Faculty provided consultation and evaluation

of student exploration and documentation of opportunities available throughout the profession of writing for the stage and all related venues.

ii. Direct

iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dramatic Writing M.F.A. emphasis.

**SLO C3.** Students will possess an awareness of development opportunities and financial support available to emerging playwrights.

i. Written assignments, tests, and hands-on labs will be assessed in the individual students dramatic writing emphasis courses. Faculty provided consultation and evaluation of student exploration and documentation of opportunities available throughout the profession of writing for the stage and all related venues.

ii. Direct

iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dramatic Writing M.F.A. emphasis.

**3. When will learning outcomes be assessed? When and in what forum will the results of the assessment be discussed?**

*[Briefly describe the timeframe over which your unit will conduct the assessment of learning outcomes selected for the three-year plan. For example, provide a layout of the semesters or years (e.g., 2008-2009, 2009-2010, and 2010-2011), list which outcomes will be assessed, and which semester/year the results will be discussed and used to improve student learning (e.g., discussed with program faculty, interdepartmental faculty, advisory boards, students, etc.)]*

	<u>Assessed</u>	<u>Discussed/Changes</u>
A.1.	Fall 2014	Spring 2015
A.2.	Fall 2014	Spring 2015
B.1.	Fall 2014	Spring 2015
C.1.	Fall 2014	Spring 2015
C.2.	Fall 2014	Spring 2015
C.3.	Fall 2014	Spring 2015

**4. What is the unit's process to analyze/interpret assessment data and use results to improve student learning?**

*Briefly describe:*

- 1. who will participate in the assessment process (the gathering of evidence, the analysis/interpretation, recommendations).*
- 2. the process for consideration of the implications of assessment for change:*
  - a. to assessment mechanisms themselves,*
  - b. to curriculum design,*
  - c. to pedagogy**...in the interest of improving student learning.*



3. *How, when, and to whom will recommendations be communicated?*

1. **Who:** Interim Head of MFA Dramatic Writing – Greg Moss  
Additional Design for Performance faculty teaching core courses- Joe Alberti, Greg Moss.
2. **Process:**  
At this juncture all three aspects will be examined in the interest of improving student learning.
3. **How, when and to whom communicated:**  
Bill Walters, Head of Theatre will lead and coordinate with Greg Moss and other Theatre faculty members in achieving recommendations.

**A. College, Department and Date**

1. College: *College of Fine Arts*
2. Department: *Theatre and Dance*
3. Date: *3/31/14*

**B. Academic Program of Study\***

*M.F.A. Dance*

**C. Contact Person(s) for the Assessment Plan**

Donna Jewell, *djewell@unm.edu*

**D. Broad Program Goals & Measurable Student Learning Outcomes**

1. Broad Program Learning Goals for this Degree/Certificate Program
  - A. Students have in-depth knowledge of principles of the science of the body and movement.
  - B. Students have in-depth knowledge of choreographic principles and how to apply them, as well as knowledge of current trends and historical perspectives in choreography.
  - C. Students value multicultural perspective in the field of dance.

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\* Academic Program of Study is defined as an approved course of study leading to a certificate or degree reflected on a UNM transcript. A graduate-level program of study typically includes a capstone experience (e.g. thesis, dissertation, professional paper or project, comprehensive exam, etc.).

2. List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program

A.1. Students can describe proper elements of dance training and how alignment is crucial in the discipline of all dance forms.

A.2. Students exhibit the vocabulary to speak about scientific and artistic principles of movement and how those principles apply to teaching in dance courses and in choreography.

B.1. Students can apply knowledge of technical discipline in coaching dancers in their own choreographic projects.

B.2. Students can describe, in-depth, structure in choreography, defining form and content within a work, and can describe how they use choreographic tools in their own work.

B.3. Students can set themselves within the current and historical framework of choreographic artists, presenting their works in an oral defense wherein they describe where they see themselves in the field of dance continuum.

B.4. Students can use written critical skills to analyze performance and choreography of different dance styles, as well as in-depth analysis of the style in which they work. These skills lead to the final written work, their dissertation, which ties in their knowledge of the dance field and what principles they used in creating their final evening length work of choreography.

C.1. Students have movement vocabulary in more than one dance style and have presented works at least once a semester.

C.2. Students can work collaboratively in dance projects of variable disciplines, have knowledge of various and multicultural performances on campus and in Albuquerque, and can compare and contrast multicultural dance forms using critical written and oral skills.

C.3. Students do not see one discipline in dance as “better” or more sophisticated than any other, but value all dance styles equally within their historical and theoretical contexts.

**E. Assessment of Student Learning Three-Year Plan**

All programs are expected to measure some outcomes annually and to measure all priority program outcomes at least once over two consecutive three-year review cycles. Describe below the plan for the next three years of assessment of program-level student learning outcomes.

**1. Student Learning Outcomes**

*[Insert at least 2-5 priority learning outcomes that will be assessed by the unit over the next three years. Each unit will select which of its learning outcomes to assess.]*

Relationship to UNM Student Learning Goals (insert the program SLOs and check all that apply):

University of New Mexico Student Learning Goals				
Program SLOs	Knowledge	Skills	Responsibility	Program SLO is conceptually different from university goals.
<i>[alpha.#] [SLO text]</i> <i>[e.g., A.1 The student will be able to communicate effectively in writing.]</i>				
A1	X	X	X	
A2	X	X	X	
B1	X	X	X	
B2	X	X	X	
B3	X	X	X	
B4	X	X	X	
C1	X	X	X	
C2	X	X	X	
C3	X	X		

## 2. How will learning outcomes be assessed?

### A. What:

- i. *For each SLO, briefly describe the means of assessment, i.e., what samples of evidence of learning will be gathered or measures used to assess students' accomplishment of the learning outcomes in the three- year plan?*
- ii. *Indicate whether each measure is **direct** or **indirect**. If you are unsure, then write "Unsure of measurement type." There is an expectation that at least **half of the assessment methods/measures will be direct** measures of student learning. [See <http://www.unm.edu/~assess/ToolsAndTemplates.html>]*
- iii. *Briefly describe the **criteria for success** related to each direct or indirect means of assessment. What is the program's performance target (e.g., is an "acceptable or better" performance by 60% of students on a given measure acceptable to the program faculty)? If scoring rubrics are used to define qualitative criteria and measure performance, attach them to the plan as they are available.*

B. Who: State explicitly whether the program's assessment will include evidence from all students in the program or a sample. Address the validity of any proposed sample of students.

**SLO A1.** Students can describe proper elements of dance training and how alignment is crucial in the discipline of all dance forms.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students M.F.A. Dance emphasis courses. In their third and final year of the program, all

MFA candidates are required to complete to the satisfaction of the Dance Faculty a final performance of choreographic project with accompanying written dissertation. Performance Projects must consist of at least two dances in at least two different styles, totaling no less than 20 minutes.

Choreographic Projects consist of the creation and presentation of a full evening's work, which demonstrate the candidate's highest achievement of artistry and craft. This work may be an extension or revision of a project undertaken earlier in the candidate's program of study, but if so, the work must gain a significantly new dimension to qualify as a final project.

ii. Direct

iii. 100% at a grade of A or better with a rubric under development.

**SLO A2.** Students exhibit the vocabulary to speak about scientific and artistic principles of movement and how those principles apply to teaching in dance courses and in choreography.

i. Written assignments, tests, and hands-on labs will be assessed in the individual students M.F.A. Dance emphasis courses. In their third and final year of the program, all MFA candidates are required to complete to the satisfaction of the Dance Faculty a final performance of choreographic project with accompanying written dissertation. Performance Projects must consist of at least two dances in at least two different styles, totaling no less than 20 minutes.

Choreographic Projects consist of the creation and presentation of a full evening's work, which demonstrate the candidate's highest achievement of artistry and craft. This work may be an extension or revision of a project undertaken earlier in the candidate's program of study, but if so, the work must gain a significantly new dimension to qualify as a final project.

ii. Direct

iii. 100% at a grade of A or better with a rubric under development.

**SLO B1.** Students can apply knowledge of technical discipline in coaching dancers in their own choreographic projects.

i. Written assignments, tests, and hands-on labs will be assessed in the individual students M.F.A. Dance emphasis courses. In their third and final year of the program, all MFA candidates are required to complete to the satisfaction of the Dance Faculty a final performance of choreographic project with accompanying written dissertation. Performance Projects must consist of at least two dances in at least two different styles, totaling no less than 20 minutes.

Choreographic Projects consist of the creation and presentation of a full evening's work, which demonstrate the candidate's highest achievement of artistry and craft. This work may be an extension or revision of a project undertaken earlier in the candidate's program of study, but if so, the work must gain a significantly new dimension to qualify as a final project.

- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

**SLO B2.** Students can describe, in-depth, structure in choreography, defining form and content within a work, and can describe how they use choreographic tools in their own work.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students M.F.A. Dance emphasis courses. Accompanying the MFA Final Project, Choreography students must submit a Choreographic Dissertation (30-50 pages) in which they identify analyze specific artistic and choreographic issues of particular concern to them, and of particular relevance to their Project.

All Final Projects will be reviewed in writing by the entire Graduate Faculty in Dance. All Dissertations must be written as formal research papers, including detailed citations, notes, and a substantive bibliography of no fewer than twenty (20) sources

- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

**SLO B3.** Students can set themselves within the current and historical framework of choreographic artists, presenting their works in an oral defense wherein they describe where they see themselves in the field of dance continuum.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students M.F.A. Dance emphasis courses. Accompanying the MFA Final Project, Choreography students must submit a Choreographic Dissertation (30-50 pages) in which they identify and analyze specific artistic and choreographic issues of particular concern to them, and of particular relevance to their Project.

All Final Projects will be reviewed in writing by the entire Graduate Faculty in Dance. All Dissertations must be written as formal research papers, including detailed citations, notes, and a substantive bibliography of no fewer than twenty (20) sources

- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

**SLO B4.** Students can use written critical skills to analyze performance and choreography of different dance styles, as well as in-depth analysis of the style in which they work. These skills lead to the final written work, their dissertation, which ties in their knowledge of the dance field and what principles they used in creating their final evening length work of choreography.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students M.F.A. Dance emphasis courses. Accompanying the MFA Final Project, Choreography students must submit a Choreographic Dissertation (30-50 pages) in which they identify and analyze specific artistic and choreographic issues of particular concern to them, and of particular relevance to their Project.

All Final Projects will be reviewed in writing by the entire Graduate Faculty in Dance. All Dissertations must be written as formal research papers, including detailed citations, notes, and a substantive bibliography of no fewer than twenty (20) sources

ii. Direct

iii. 100% at a grade of A or better with a rubric under development.

**SLO C1.** Students have movement vocabulary in more than one dance style and have presented work at least once a semester.

i. Written assignments, tests, and hands-on labs will be assessed in the individual students M.F.A. Dance emphasis courses. Faculty generated assignments and examinations test student vocabulary and ability to compare and contrast styles. Faculty assess student projects and presentations pertaining to dance from a multiplicity of cultural and historical origins.

ii. Direct

iii. 100% at a grade of A or better with a rubric under development.

**SLO C2.** Students can work collaboratively in dance projects of variable disciplines, have knowledge of various and multicultural performances on campus and in Albuquerque, and can compare and contrast multicultural dance forms using critical written and oral skills.

i. Written assignments, tests, and hands-on labs will be assessed in the individual students M.F.A. Dance emphasis courses. Faculty generated assignments and examinations test student vocabulary and ability to compare and contrast styles. Faculty assess student projects and presentations pertaining to dance from a multiplicity of cultural and historical origins.

ii. Direct

iii. 100% at a grade of A or better with a rubric under development.

**SLO C3.** Students do not see one discipline in dance as “better” or more sophisticated than any other, but value all dance styles equally within their historical and theoretical contexts.

i. Written assignments, tests, and hands-on labs will be assessed in the individual students M.F.A. Dance emphasis courses. Faculty generated assignments and examinations test student vocabulary and ability to compare and contrast styles. Faculty assess student projects and presentations pertaining to dance from a multiplicity of cultural and historical origins.

ii. Direct

iii. 100% at a grade of A or better with a rubric under development.

**3. When will learning outcomes be assessed? When and in what forum will the results of the assessment be discussed?**

*[Briefly describe the timeframe over which your unit will conduct the assessment of learning outcomes selected for the three-year plan. For example, provide a layout of the semesters or years (e.g., 2008-2009, 2009-20010, and 2010-2011), list which outcomes*

*will be assessed, and which semester/year the results will be discussed and used to improve student learning (e.g., discussed with program faculty, interdepartmental faculty, advisory boards, students, etc.)]*

	<u>Assessed</u>	<u>Discussed/Changes</u>
A.1.	Spring 2014	Fall 2014
A.2.	Spring 2014	Fall 2014
B.1.	Spring 2014	Fall 2014
B.2.	Spring 2014	Fall 2014
B.3.	Spring 2014	Fall 2014
B.4.	Spring 2014	Fall 2014
C.1.	Spring 2014	Fall 2014
C.2.	Spring 2014	Fall 2014
C.3.	Spring 2014	Fall 2014

**4. What is the unit’s process to analyze/interpret assessment data and use results to improve student learning?**

*Briefly describe:*

1. *who will participate in the assessment process (the gathering of evidence, the analysis/interpretation, recommendations).*
2. *the process for consideration of the implications of assessment for change:*
  - a. *to assessment mechanisms themselves,*
  - b. *to curriculum design,*
  - c. *to pedagogy*  
*...in the interest of improving student learning.*
3. *How, when, and to whom will recommendations be communicated?*

1. **Who:** Head of Dance – Donna Jewell  
Additional Dance faculty teaching core courses- Donna Jewell, Mary Anne Newhall, Vladimir Conde-Reche, Eva Encinias
2. **Process:**  
At this juncture all three aspects will be examined in the interest of improving student learning.
3. **How, when and to whom communicated:**  
Donna Jewell, as Head of Dance will lead and coordinate with other Dance faculty members in achieving recommendations.

**A. College, Department and Date**

1. College: *College of Fine Arts*
2. Department: *Theatre and Dance*
3. Date: *3/31/14*

**B. Academic Program of Study\***

*M.A. Theatre and Dance, Dance History and Criticism*

**C. Contact Person(s) for the Assessment Plan**

*Mary Anne Newhall, marianew@unm.edu*

**D. Broad Program Goals & Measurable Student Learning Outcomes**

1. Broad Program Learning Goals for this Degree/Certificate Program

A. Students exhibit in-depth knowledge of historical and theoretical aspects of the field of dance.

B. Students have developed research writing skills towards further academic study and professional presentations.

C. Students can name and describe the works and theories of important historical figures in dance and exhibit concise and thorough writing skills in critical analysis of trends and theories in performance and dance studies.

2. List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program

A.1. Students are aware of theses/dissertations and other written materials in their particular research area and seek out an original topic or point of view for their final thesis project.

A.2. Students present their work to other dance history or interdisciplinary classes, in symposium on the UNM campus, or at national conferences, such as the National Dance Education.

B.1. Students are well prepared in research and writing skills to pursue a Ph.D.

B.2. Students can research and write critical analysis of the socio-political perspective of live dance performance, choreographic trends in dance, and/or movement theories.

C.1. Students do not see one discipline in dance as “better” or more sophisticated than any other, but value all dance styles equally within their historical and theoretical contexts.

C.2. Students can compare and contrast dance forms from a range of places and times using critical written and oral skills and understand the significance of dance in analyzing historical, cultural and socio-political events.

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\* Academic Program of Study is defined as an approved course of study leading to a certificate or degree reflected on a UNM transcript. A graduate-level program of study typically includes a capstone experience (e.g. thesis, dissertation, professional paper or project, comprehensive exam, etc.).



**E. Assessment of Student Learning Three-Year Plan**

All programs are expected to measure some outcomes annually and to measure all priority program outcomes at least once over two consecutive three-year review cycles. Describe below the plan for the next three years of assessment of program-level student learning outcomes.

**1. Student Learning Outcomes**

*[Insert at least 2-5 priority learning outcomes that will be assessed by the unit over the next three years. Each unit will select which of its learning outcomes to assess.]*

Relationship to UNM Student Learning Goals (insert the program SLOs and check all that apply):

University of New Mexico Student Learning Goals				
Program SLOs	Knowledge	Skills	Responsibility	Program SLO is conceptually different from university goals.
<i>[alpha.#] [SLO text]</i> <i>[e.g., A.1 The student will be able to communicate effectively in writing.]</i>				
A.1.	X	X	X	
A.2.	X	X	X	
B.1.	X	X	X	
B.2.	X	X	X	
C.1.	X	X	X	
C.2.	X	X	X	

**2. How will learning outcomes be assessed?**

**A. What:**

- i. *For each SLO, briefly describe the means of assessment, i.e., what samples of evidence of learning will be gathered or measures used to assess students' accomplishment of the learning outcomes in the three-year plan?*
- ii. *Indicate whether each measure is **direct** or **indirect**. If you are unsure, then write "Unsure of measurement type." There is an expectation that at least **half of the assessment methods/measures will be direct** measures of student learning. [See <http://www.unm.edu/~assess/ToolsAndTemplates.html>]*
- iii. *Briefly describe the **criteria for success** related to each direct or indirect means of assessment. What is the program's performance target (e.g., is an "acceptable or better" performance by 60% of students on a given measure acceptable to the program faculty)? If scoring rubrics are used to define qualitative criteria and measure performance, attach them to the plan as they are available.*

- B. Who: State explicitly whether the program's assessment will include evidence from all students in the program or a sample. Address the validity of any proposed sample of students.

**SLO A1.** Students are aware of theses/dissertations and other written materials in their particular research area and seek out an original topic or point of view for their final thesis project.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses. Faculty evaluation of written and oral examinations, papers and presentations.
- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dance M.A. emphasis.

**SLO A2.** Students present their work to other dance history or interdisciplinary classes, in symposium on the UNM campus, or at national conferences, such as the National Dance Education.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses. Faculty evaluation of written and oral examinations, papers and presentations.
- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dance M.A. emphasis.

**SLO B1.** Students are well prepared in research and writing skills to pursue a Ph.D.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses. On-going faculty critique and advisement for developing research and articles or thesis product.
- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dance M.A. emphasis.

**SLO B2.** Students can research and write critical analysis of the socio-political perspective of live dance performance, choreographic trends in dance, and/or movement theories.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses. On-going faculty critique and advisement for developing research and articles or thesis product.
- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dance M.A. emphasis.

**SLO C1.** Students do not see one discipline in dance as “better” or more sophisticated than any other, but value all dance styles equally within their historical and theoretical contexts.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses. Faculty generated assignments, papers, tests, and presentations that require students to demonstrate mastery of the learning goals regarding diversity and historical comparisons in understanding the scope of dance in human experience. Ongoing faculty critique and discussion of student-submitted work.
- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dance M.A. emphasis.

**SLO C2.** Students can compare and contrast dance forms from a range of places and times using critical written and oral skills and understand the significance of dance in analyzing historical, cultural and socio-political events.

- i. Written assignments, tests, and hands-on labs will be assessed in the individual students dance emphasis courses. Faculty generated assignments, papers, tests, and presentations that require students to demonstrate mastery of the learning goals regarding diversity and historical comparisons in understanding the scope of dance in human experience. Ongoing faculty critique and discussion of student-submitted work.
- ii. Direct
- iii. 100% at a grade of A or better with a rubric under development.

Who: All students in the Dance M.A. emphasis.

**3. When will learning outcomes be assessed? When and in what forum will the results of the assessment be discussed?**

*[Briefly describe the timeframe over which your unit will conduct the assessment of learning outcomes selected for the three-year plan. For example, provide a layout of the semesters or years (e.g., 2008-2009, 2009-20010, and 2010-2011), list which outcomes will be assessed, and which semester/year the results will be discussed and used to improve student learning (e.g., discussed with program faculty, interdepartmental faculty, advisory boards, students, etc.)]*

	<u>Assessed</u>	<u>Discussed/Changes</u>
A.1.	Spring 2014	Fall 2014
A.2.	Spring 2014	Fall 2014
B.1.	Spring 2014	Fall 2014
B.2.	Spring 2014	Fall 2014
C.1.	Spring 2014	Fall 2014
C.2.	Spring 2014	Fall 2014

**4. What is the unit's process to analyze/interpret assessment data and use results to improve student learning?**

*Briefly describe:*

1. *who will participate in the assessment process (the gathering of evidence, the analysis/interpretation, recommendations).*
2. *the process for consideration of the implications of assessment for change:*
  - a. *to assessment mechanisms themselves,*
  - b. *to curriculum design,*
  - c. *to pedagogy**...in the interest of improving student learning.*
3. *How, when, and to whom will recommendations be communicated?*

1. **Who:** Head of M.A. – Mary Anne Newhall, Additional Dance faculty teaching core courses- Donna Jewell, Mary Anne Newhall, Vladimir Conde-Reche, Eva Encinias.
2. **Process:**  
At this juncture all three aspects will be examined in the interest of improving student learning.
3. **How, when and to whom communicated:**  
Head of M.A. – Mary Anne Newhall and Donna Jewell, as Head of Dance will lead and coordinate with other Dance faculty members in achieving recommendations.

**3B. Evidence of Actions Taken to Improve Programs Based Upon the Assessment Process**

Evidence of improved quality of students entering the program is due to the success rate of students who have graduated with the degree. Several Theatre alumni have received Tony nominations in lighting and costumes for Broadway plays. Dance alumni with have become company members of internationally renowned dance companies.

The area recently created a new full time faculty position which would prepare students in stage and production management, giving the unit overall a higher technical skill set.

New hires in the last ten years in design have created new professional and academic connections that aid students in connecting to the professional field as well as challenge them in the classroom. Evidence of this is the exchange programs overseas and the opportunities for students to engage in productions in China and Austria.

In spring 2010, the design students created a student chapter at USITT, giving them a more defined national profile. In addition, they are now attending and presenting at URTA (University Resident Theater Association) which advances theatre by connecting theatre training programs with the professional performing arts industry, promoting professional practices and artistic excellence in higher education, and assisting students with their transition into the profession.

## **Criterion 4. Students**

### **4A. Student Recruitment, Admissions, and Transfer Articulation**

Accuracy and integrity of recruitment and admission programs:

Admissions into the University of New Mexico begin at the following web link:

<http://admissions.unm.edu/>

Admissions into the College of Fine Arts is through the Advisement office, at the following link:

<http://finearts.unm.edu/index.php/advisement>

The theatre and dance undergraduate advisors work closely with College of Fine Arts Advisement to make certain that all admission documents and procedures function properly. Students interested in pursuing degrees in theatre are directed from the college level advisement office to contact the theatre department unit advisor. Also, students interested in theatre and dance degrees enroll in theatre/design courses their freshman year and are first informed at the department level of the need to meet with the department advisor. To declare a major in the College of Fine Arts, a student must earn forty credit hours and complete sophomore year. Admission into the degree programs in the theatre unit does not require an audition or portfolio review.

#### Rigor and fairness of retention policies and their application:

Retention as an undergraduate major in the theatre unit has clearly published criteria, found in the UNM catalog in the Department of Theatre and Dance listing. Students in the major must maintain a B average in course work towards the major to matriculate with a BA. As stated in the UNM catalog in the Introduction section of the Department of Theatre and Dance catalog pages: Effective fall 1993, courses in the Theatre and Dance Major must be completed with a C- or better to count toward the degree. Furthermore, the faculty reserves the right to disqualify from further enrollment or participation in departmental programs:

- A student whose grade point average falls below 3.00 in their major,
- A student who fails to demonstrate reasonable progress and development in their course work in Theatre and Dance, particularly by the end of their sophomore year of studies;
- A student whose conduct reveals a persistent inability to work effectively with others or an unwillingness to adhere to generally recognized standards of professional behavior
- When a theatre major is in danger of insufficient GPA in the major, the faculty discusses and chooses a course of action, usually beginning with the undergraduate advisor meeting with the student. If a student is not behaving in an academically and professionally acceptable manner in course work and in rehearsals with faculty and/or other students, they may be put on probation.
- The Student Probation Policy can be accessed in the MDP I.H.

#### Effectiveness of record keeping and graduate document maintenance:

Record keeping in the theatre unit is effective and accurate, housed with the undergraduate advisor or online. Student files can easily be pulled for reference if there be a question regarding a student's GPA and work towards the degree.

Lists of graduates are kept in the Department Administrator office files. Complete files on matriculated students from the theatre unit are housed in the College of Fine Arts advisement office.

The effectiveness of the advising system for theatre and dance students:

The advisement system within the theatre unit and the department is successfully effective for students. The undergraduate advisor works closely with pre-majors to keep them on track toward their desired degree. The theatre full time faculty has clear knowledge each theatre major's position and needs. Students are well informed and fully aware of major requirements, recommended sequence of courses, and the time format in which they are expected to graduate. Advisement in the graduate programs is covered by graduate faculty, graduate students meet with their advisors no less than once per semester.

**4B. Enrollment**

Information, policies and procedures for UNM students regarding all aspects of their university experience are provided on the university web site at <http://students.unm.edu/>.

The *UNM Pathfinder* is the most comprehensive handbook of student services at the University of New Mexico. The *UNM Pathfinder* gives general information, including office locations and telephone numbers, about academic support and cultural programs, athletics and recreation, student organizations, entertainment, financial services, food, health and medical assistance, housing, the University of New Mexico policies affecting students, commuting and parking and other services and programs. The *UNM Pathfinder* is available online at <http://pathfinder.unm.edu/>.

Theatre:

Students pursuing undergraduate degrees do not declare their majors until the end of their sophomore year, but they are advised and tracked toward the major through advisement from the College of Fine Arts advisement office and the undergraduate advisor from the theatre faculty.

Enrollment statistics from the last three years demonstrate the size of the unit and its enrollment:

	Students Enrolled 2010-2011	Students Enrolled 2011-2012	Students Enrolled 2012-2013
BA in Design for Performance	16	33	38
BA in Theatre	72	150	136
MA in Theatre and Dance (Theatre Education and Outreach)	6	2	0
MFA in Dramatic Writing	8	5	6

#### Dance:

Students pursuing the BA in Dance do not declare their major until the end of their sophomore year, but they are advised and tracked towards the major by a freshman and sophomore year audition process and through advisement with the undergraduate advisor in the dance faculty, currently Assistant Professor Vladimir Conde Reche.

Enrollment statistics from the last three years demonstrate the size of the unit and its enrollment:

	Students Enrolled 2010-2011	Students Enrolled 2011-2012	Students Enrolled 2012-2013
BA in Dance	27	57	61
MA in Theatre and Dance (Dance History and Criticism)	2	2	1
MFA in Dance	5	5	5

#### 4C. Advisement

At The University of New Mexico, academic advising provides students with the opportunity to build a relationship with their advisor for the purpose of gaining assistance in planning their educational career, in learning the skills needed for academic success, and in learning how to access the variety of resources and services available to them on the UNM campus.

The College of Fine Arts Advisement Office provides undergraduate students with advisement services. The Advisement Center is staffed by two full-time Fine Arts advisors, a part-time pre-major advisor, and departmental faculty advisors who advise on a part-time basis. Advisement is required for freshmen and transfer students before registration. Transfers into the Theatre and Dance programs are required to audition for placement.

It is the student's responsibility to know and understand the requirements for the degree and graduation. Students must meet degree requirements in effect at time of their admission (or readmission) into the College of Fine Arts.

The Advisement Center functions to help students learn about the degrees available in the College of Fine Arts and to help them understand the core curriculum, major course requirements, and college and UNM graduation requirements. Although the requirements are listed on the department website and in the UNM Catalog, many of the degrees in Fine arts are complex. Students may need further explanation, which the advisors can provide. Along with information, the Fine Arts advisors can provide degree progress sheets, and degree summaries. Faculty advisors can answer students' questions about the field of chosen study and career paths that may be pursued. Advisors also can help students to understand the importance of the required courses in the discipline chosen.

Advisement is an important aspect education at UNM. In order to use time and energy wisely and efficiently, it is of the utmost importance to meet with a Fine Arts advisor or the faculty advisor each semester. The academic advisor will inform students about the degree programs available in the College of Fine Arts, which courses are the best to take for each degree, the latest changes in degree requirements, and how to plan a program to make the most of each student's education at UNM. The advisors are here to answer questions, and to advise students regarding academic, career, and life goals.

College of Fine Arts Student Success and Advisement Staff:

Jennifer Lucero  
Interim Director of Student Success and Advisement

Olla Ibrahim  
Student Success Specialist

Justin Holub  
Coordinator, Education Support

Department of Theatre and Dance Faculty Advisors:

Vladimir Conde Reche  
Dance Faculty Advisor (undergraduate)

Stacia Smith  
Theatre Faculty Advisor (undergraduate)

Mary Anne Newhall  
Dance Faculty Advisor (graduate)

Greg Moss  
Theatre Faculty Advisor (graduate)

#### **4D. Student Support Services**

Accommodation Statement:

In accordance with University Policy 2310 and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor's attention, as they are not legally permitted to inquire. Students who may require assistance in emergency evacuations should contact the instructor as to the most appropriate procedures to follow.

Writing Assistance:

All student writers are invited to meet with consultants at the Writing Center at CAPS. Sessions typically last from 30 to 50 minutes and can include brainstorming ideas, developing research



skills, organizing an essay, revising, and discussing writing and rhetoric in any discipline. The format is two writers talking about writing. It is helpful if the student brings the course syllabus, the assignment sheet, and related materials. The center is located on the third floor of Zimmerman Library, hours and other information can be found at <http://caps.unm.edu/writing>.

#### **4E. Student Success and Retention**

Rigor and fairness of retention policies and their application:

Retention as an undergraduate major in the theatre unit has clearly published criteria, found in the UNM catalog in the Department of Theatre and Dance listing. Students in the major must maintain a B average in course work towards the major to matriculate with a BA. As stated in the UNM catalog in the Introduction section of the Department of Theatre and Dance catalog pages: Effective fall 1993, courses in the Theatre and Dance Major must be completed with a C- or better to count toward the degree. Furthermore, the faculty reserves the right to disqualify from further enrollment or participation in departmental programs:

1. A student whose grade point average falls below 3.00 in their major,
2. A student who fails to demonstrate reasonable progress and development in their course work in Theatre and Dance, particularly by the end of their sophomore year of studies;
3. A student whose conduct reveals a persistent inability to work effectively with others or an unwillingness to adhere to generally recognized standards of professional behavior

When a theatre major is in danger of insufficient GPA in the major, the faculty discusses and chooses a course of action, usually beginning with the undergraduate advisor meeting with the student. If a student is not behaving in an academically and professionally acceptable manner in course work and in rehearsals with faculty and/or other students, they may be put on probation.

#### **4F. Graduate Placement and Success**

Theatre graduates 2006-20014:

- Stephanie Lewis - Best Modern Costume Design, *Beast of the Southern Wild*, Costume Designer's Guild Award
- Five design alumni students working in the New Mexico film industry.
- Jennifer Quinones and Jessie Brown - working as professional make-up artists in Los Angeles
- Brian Bustos - nominated for best Assistant to Costume Designer and as Costumer on Broadway
- Eight students working in New York as technical crew on Broadway shows
- Avi Meck - Quick Beam Systems, now on tour
- Patrick Toohey - Event Technology Services
- Patty Goodson - Event Technology Services
- Josh Bien - Technical Director of North 4<sup>th</sup> Theater, Albuquerque
- Wynema Chavez - Costumer ager/ dyer/painter/ for feature films; "*Terminator Salvation, Lone Ranger, Bless Me Ultima*"
- Mike Schwalm - Disney Imagineering: amusement park designer
- Japhy Weideman - Lighting Designer, Santa Fe Opera 2010: *Life Is A Dream*; current Broadway Show, 2013: *Macbeth*; Tony Nomination 2013: *The Nance*
- Anthony Ortega - Lighting Designer, National Hispanic Cultural Center
- Mike Gerdes – independent recording engineer/ producer

Dance graduate students 2006-2014:

MFA in Dance graduate students:

Peter Bennett – MFA in Dance, presenter at the NDEO Conference in fall 2013

Emily Bryan – MFA in Dance, presenter at the Congress on Research in Dance fall 2012

Crystal Fullmer – MFA in Dance graduate 2013, received a lectureship position at Central Washington College, beginning fall 2013

Jacqueline Garcia – MFA in Dance graduate 2013, adjunct faculty in dance program at UNM, currently forming a professional dance company

Marisol Encinias – MFA in Dance graduate 2012, soloist and member of *Yjastros*, Lecturer faculty in dance program at UNM, artistic director of *Alma Flamenca*, the student Flamenco dance ensemble at UNM

Illeana Gomez - MFA in Dance graduate 2010, professional performer with nationally recognized Flamenco artist Juan Siddi and artistic director of her own company, *La Juerga Flamenco Ensemble*, which tours the southwest

Ashely Miller – MFA in Dance graduate 2009, tenure-track position as Assistant Professor at Central Missouri University, hired Fall 2009.

Dance undergraduate students 2006-2014:

- Ana Arechiga y Gonzales (graduated spring 2013), invited and accepted the offer to apprentice with Kame Dance Company based in Tel Aviv, Israel.
- Esteban Garza, receiving the nationally prestigious Dizzy Feet Foundation Scholarship Award in 2012. The foundation flew him to Los Angeles to perform for the Dizzy Feet Foundation performance, where he represented the program as a solo dancer
- Jennifer Smiley (graduated spring 2012) auditioning for and receiving an invitation to join the MOMIX Company in New York, fall 2012
- Aaron Hooper (graduated spring 2012), company member of 360 Dance Company and creating his own choreography in New York
- Marissa Manion (graduate spring 2012), company member and full time employee of the Keshet Dance Company and School, Albuquerque, NM

Graduate Student applications for the last five years:

DRAMATIC WRITING, MFA

2009: 15

2010: 13

2011: 12

2012: 9

2013: 13

Total: 62

DANCE, MFA

2009: 5  
2010: 5  
2011: 9  
2012: 5  
2013: 4  
Total: 28

THEATRE AND DANCE, MA (Dance History & Criticism, Theatre Education & Outreach)

2009: 21  
2010: 11  
2011: 4  
2012: 2  
2013: 4  
Total: 42

**Criterion 5. Faculty**

**5A. Composition of the Faculty**

The theatre unit has ten full-time, tenure-track positions and three full time lecturer positions plus one half time lecturer position. Various adjunct positions cover curriculum as needed, averaging three adjuncts hired per semester, with some teaching multiple courses. Courses taught by adjuncts average about ten per year.

Information on Graduate Student teaching is detailed in the following tables:

<b>Table 9.-Assistantships Funded by Dept./Program</b>										
	CALENDAR_YEAR									
	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
GRADUATE ASSISTANT	6	9	9	12	10	10	9	7	6	6
TEACHING ASSISTANT	0	0	1	0	0	4	2	3	3	3
Total	6	9	10	12	10	14	11	10	9	9

While graduate students may have multiple assignments, job classification is based on primary assignment only.

Given that the data reported here are for assistantships paid for by the dept/program, some of these assistantships may be for students enrolled in other programs.

For assistantships granted to students within the program, see the following table.

Data source: ORD Employee\_Count database maintained by Institutional Analytics

UNM Office of Institutional Analytics: Vicky Dueer

**Table 10. Assistantships by Job Title - Graduate Students Enrolled in Department/Program**

	CALENDAR_YEAR									
	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
GRADUATE ASSISTANT	6	9	9	13	10	10	9	7	6	6
PROJECT ASSISTANT	0	0	0	0	0	0	1	1	0	0
TEACHING ASSISTANT	1	1	2	0	1	4	3	3	3	2
Total	7	10	11	13	11	14	13	11	9	8

While graduate students may have multiple assignments, job classification based on primary assignment only.

Assistantships reported here are for graduate students in dept/program. These assistantships may be paid by another unit.

Data source: ORD Employee\_Count database maintained by Institutional Analytics

UNM Office of Institutional Analytics: Vicky Dueer

Employees are captured in a snapshot on October 31st of a given year. If, at that time, an employee is not active on the file, they will not be counted.

Graduate assistants are captured by OGS and assigned to any GA/TAship they may have first. Multiple assignments are not captured here. Hence a student with a TA and RA will be captured as a TA.

An outline of theatre faculty by discipline follows:

Theatre:

Joe Alberti, PhD, University of Texas, Dallas: Assistant Professor, Voice/Acting  
Kristen Loree, MFA, NYU, Tisch School of the Arts: Assistant Professor, Acting  
Bill Walters, MFA, Southern Methodist University: Associate Professor, Acting / Directing  
Greg Moss, MFA, Brown University: Assistant Professor, Dramatic Writing  
Bill Liotta, MFA, California Institute for the Arts: Associate Professor, Lighting/Sound Design  
Dorothy Baca, MFA, University of California, Los Angeles: Full Professor, Costume Design  
David Rauschkolb, MFA, University of Arizona, Assistant Professor, Technical Director and  
Production Manager  
Inseung Park, MFA, University of Texas, Austin: Assistant Professor, Scene Design  
Assistant Professor – being searched 2013-2014: Theatre History and Criticism / Performance  
Theory

Kathy Clawson – .5 FTE Lecturer: Musical Theatre  
Richard Hess – Lecturer: Scene Shop Supervisor  
Stacia Smith – Lecturer: Costume Shop Supervisor  
Acting Lectureship – to be searched

Dance:

The dance program has five full time, tenure-track positions and one Visiting Professor in  
Flamenco. It splits one full time lecturer position in Hip Hop and Flamenco, and various adjunct  
positions to cover curriculum as needed, averaging 6-10 per semester, with some teaching  
multiple courses. These positions cover all curriculum demands in the dance program degrees  
offered.

An outline of faculty by discipline follows:

Eva Encinias-Sandoval – Full Professor, Flamenco  
Donna Jewell, MFA, New York University: Associate Professor, Contemporary Dance  
Mary Anne Santos Newhall, PhD, History, University of New Mexico; MA, Dance, University  
of New Mexico: Associate Professor, History and Criticism, Contemporary Dance  
Vladimir Conde Reche, MFA, University of Iowa: Assistant Professor, Contemporary Dance,  
Visiting Professor in Flamenco  
Karen Price – Lecturer .5 FTE: Hip Hop  
Marisol Encinias – Lecturer .5 FTE: Flamenco

Appointment, evaluation, and advancement

Appointment of all faculty follow the University of New Mexico Human Resources hiring  
policies and procedures, which may be reviewed at: <http://hr.unm.edu/employment/>, and follow  
ethical practices and procedures in regard to hiring through the Office of Equal Opportunity at  
UNM, <http://www.unm.edu/~oeounm/>. Rigorous national/international searches occur for tenure  
track positions in the theatre unit. Adjunct hiring is posted nationally/internationally and all  
adjuncts must apply for their positions online through the university system. Most adjunct  
instructors are regionally or locally based and all are hired on a semester-to-semester basis.

Evaluation of faculty and staff in the department follows the policies and procedures from the College of Fine Arts and the University of New Mexico. Evaluation procedures and policies can be found in the UNM Faculty Handbook, at <http://handbook.unm.edu/index.html> and guiding documents and procedures for evaluation at the College of Fine Arts <http://finearts.unm.edu/index.php/cfa-faculty-resources>

An outline of College of Fine Arts and UNM policies and guidelines for tenure track faculty to achieve tenure are distributed by the Associate Dean of Faculty Affairs who calls at least one meeting in the fall semester to brief all tenure track faculty in the college about these procedures and to check in with tenure track faculty on their process and progress in their respective departments.

The Department of Theatre and Dance upholds a rigorous mentoring procedure for tenure track faculty that has worked very well for the new hires in the last ten years. Each tenure track faculty member is assigned two mentors from within the department: a primary mentor who is a faculty member in their area and a secondary mentor who is a faculty member from another area. All senior/tenured faculty members, who currently make up the Personnel Committee, observe and evaluate tenure track faculty teaching using a form created in fall of 2011 called the Teaching Evaluation Form.

Adjunct and instructor teaching is evaluated by area Heads and by the Chair, with input and consultation provided by the full time faculty.

Advancement of all tenure track faculty follows policies and procedures as outlined by UNM, the College of Fine Arts, and the Department of Theatre and Dance.

Loads:

Full time, tenure track positions in the theatre unit have a load totaling four units: three dedicated to teaching courses each semester and one load component dedicated to service, meaning committee work and service to the program, department, college and university.

The Chair of the Department has three service components and one class load per semester. Full time lecturer positions require a teaching load of four courses per semester, which are flexible in regard to service given to the department in the production season. For example, in the design area, lecturers may be employed as shop supervisors, so the majority of their workload may be service. These workload assignments are negotiated with the Chair and the area Head.

Service on graduate and departmental honors committees by full time, tenure track, and tenured faculty are part of the service load and have no extra compensation. Lecturers and adjunct faculty may serve on graduate committees, if their qualifications meet the standards set by the Office of Graduate Studies, which vets all members of graduate committees. Lecturers and adjunct faculty may also serve on departmental honors committees when appropriate, with the approval of full time faculty and the Chair. There is no compensation to lecturers or to adjuncts for serving on these committees.

Theatre:

Student/faculty ratio:

With 174 undergraduate students in theatre and design and 10 full time tenure track faculty, the student/faculty ratio is 17.4 students to 1 faculty member. Adding the 3.5 lecturer positions to this equation, the ratio of student/faculty is 12.8 students to 1 faculty member.

The graduate degrees in theatre currently have 6 students. The average number of graduate students in the graduate degrees over the last three years is 4-5 in the MA in Theatre and Dance and 6-7 in the MFA in Dramatic Writing. Student/faculty ratio for the graduate degrees is currently .6 students to 1 faculty member.

Graduate teaching assistants:

The theatre faculty in consultation with the Graduate Committee appoints graduate teaching assistants. The department is committed to graduate education and providing all possible means for graduate student experience in curriculum, production, and teaching when applicable.

The graduate Dramatic Writing faculty mentor student teaching through comprehensive planning of syllabi in conjunction with student teachers, followed by frequent observation and evaluation of the student teacher's classroom technique. Providing opportunities to teach is a high priority in the theatre unit, but is by no means a given; students are evaluated on a case-by-case basis as to their fitness to lead a class.

Dance:

Student/faculty ratio:

With 61 undergraduate students in the BA in Dance and five full time tenure track positions plus the Visiting Professor in Flamenco, the student/faculty ratio is 10.16 students to 1 faculty member. When adding the one full time lecturer position, the ratio for the BA in Dance is 8.71 students to 1 full time faculty position.

The two graduate degrees in the dance program currently have 6 students. This number is representative of the average number of graduate students in the graduate degree programs over ten years, lowest number being 3 and the highest being 7. Student/faculty ratio for graduate degrees is currently 1.2 students to 1 faculty member.

Graduate teaching assistants, Dance:

Graduate teaching assistants are appointed by the dance faculty in consultation with the Graduate Committee. The department is committed to graduate education and providing all possible means for graduate student experience in curriculum, production, and teaching when applicable.

Graduate teaching assistants in the dance program are mentored and evaluated, as per the NASD standard regarding such mentorship, every semester they teach. Each graduate teaching assistant is assigned one tenure track/tenured faculty member who uses the above mentioned Teaching Evaluation Form to evaluate their teaching. The graduate teaching assistant is observed at least twice a semester by their assigned faculty mentor, who completes the Teaching Evaluation form and gives it to the graduate student teacher. They then meet so that the mentor can communicate what they observed and offer advice and suggestions for pedagogical approach and methods. The dance faculty assign a different faculty mentor for each student if they teach more than one semester in the dance program. Providing opportunities to teach is a high priority in the dance

program but is by no means a given; students are evaluated on a case-by-case basis as to their fitness to lead a class.

## **5B. Professional Development Activities for Faculty**

Faculty development is supported by the university, college and department through faculty leave during the semester, sabbatical leave <http://handbook.unm.edu/section-c/c200.html>, and funding through university and college level grants and funds from the Chair of the department. The College of Fine Arts funding for faculty research development can be found at <http://finearts.unm.edu/index.php/cfa-faculty-research>. In addition there is a call for grant proposals from faculty and staff in the College of Fine Arts each September for grants awarded in October of that academic year.

The University of New Mexico funding for faculty research and development comes through the university Research Allocation Committee <http://rac.unm.edu/> and through the Teaching Allocations Grant, the primary purpose of which is to enhance teaching effectiveness. <http://search.unm.edu/search/?q=TAS+grant&submit.x=0&submit.y=0#gsc.tab=0&gsc.q=TAS%20grant&gsc.page=1>

The Chair of the department has been proactive in faculty development, providing funds when requested for travel and expenses to conferences, performances, and trips to investigate possible exchange programs with other institutions, and various other faculty activities. Allocating the funds is at the discretion of the Chair.

## **5C. Summary of Faculty Research/Creative Work**

**Joe Alberti** is also a part-time faculty member at Shakespeare & Co., where he teaches in the intensive professional actor training programs. His book, *Acting: The Gister Method*, a handbook for actors, directors and educators was released as a Penguin book by Pearson Academic (part of Pearson, Allyn and Bacon) in early 2012.

**Dorothy Baca's** work in film includes *Longest Yard*, and *What Women Want*. Baca was the costume supervisor on *Suspect Zero*, starring Ben Kingsley and *Border Town*, both filmed in New Mexico.

Baca's research is focused in the clothing of the Spanish Colonial period of New Mexico. Sixteenth century costumes constructed by students in the costume design program were worn for the opening of The Albuquerque Museum of Art and History exhibit, *Jamestown, Quebec, Santa Fe: Three North American Beginnings*. The reproduction of the clothing worn in the portrait of Don Diego de Vargas from the Palace of the Governor's Museum was one of the highlights. Baca was honored to design costumes worn for a performance by Teatro Paraguas of the Proclamation declaring Santa Fe the capital of Nuevo España, presented to Prince and Princess of Spain as part of the festivities for the *Santa Fe 400* celebration.

**Marisol Encinias** performs as a soloist with the American Flamenco Repertory Company, "Yjastros," directed by Joaquin Encinias.



**Donna Jewell**'s creative work includes performing with students in a site specific piece entitled *Hannibal* <http://www.torren.at/mainmenu/produktionen/2009-2013/hannibal.html> on a glacier in Austria, student involvement with the American Dance Legacy Initiative (ADLI) projects in New York, and students performing with Assistant Professor Vladimir Conde Reche at an invitational concert at the University of Iowa.

As the artistic director of Jewell & Company she creates site specific work and dance/theatre pieces for the stage and continues to work as guest choreographer, rehearsal director, and actress for Lawine Torren ([www.torren.at](http://www.torren.at)) in Austria, a company devoted to theatrical works for large machinery (helicopters, snowmobiles, airplanes, trucks, tanks, and cranes) and humans (actors, dancers, BASE jumpers, and skiers). Ms. Jewell is co-founder of ECOTONE, an ensemble using improvisation as a model for performance. ([www.ecotonephysicaltheatre.com](http://www.ecotonephysicaltheatre.com))

**William Liotta** has done consulting and design work for Universal Studios Hollywood, Warner Brothers Pictures, the Mark Taper Forum in Los Angeles and the Danny Kaye Playhouse and Fredrick Loewe theatre in New York City. He has worked with the Bella Lewitsky Dance Company, the Martha Graham Dance Company, the Universal Ballet of Korea, and The Acting Company. He has been a guest lecturer at the Central Academy of Drama and the National Academy of Chinese Dramatic Arts (formerly the Beijing Opera Academy) in Beijing China.

His designs have been selected as part of the American contingent to the Prague Quadrennial, and individually to World Stage Design. He is the recipient of two Big Easy Awards for Best Lighting Design for New Orleans, and is a member of United Scenic Arts Local 829.

He owns the patent on the "Gamchek", a lighting industry testing device marketed and sold by GAM Products, Hollywood.

**Kristen Loree**, Assistant Professor of Theatre, Acting, is an Associate Teacher of Fitzmaurice Voicework™ (2002) and a Certified Teacher of the Lugerling Method of Integrated Performance Training (2010). Her solo works (*By Language Embellished: I* – an opera without singing by Stuart Saunders Smith, *Ursonate* - an epic sound poem by Kurt Schwitters, *VIXIN* – an acapella opera in 24 personalities, *The Tribulations of a Lesbian Folk Singer* – a concert with a plot both by Kristen Loree, *Echo and Narcissus* an emersive event with Dr. Barry Moon, and *the Advise of Crumbs* ) have taken her across the globe. Kristen has directed a plethora of shows, including *Dead Man's Cell Phone*, *Frankenstein*, *Tickler*, *Life During Wartime*, *Phunda, e.e.vening*, *A Ton of SEX-ton*, and *The Life and Adventures of Nicholas Nickleby*. She can be seen (and heard) on television, commercials and film (*Breaking Bad* and *Goodwill Industries*, most recently). Kristen is a founding member of Sol Arts a community performance nonprofit, a volunteer in the Albuquerque Theatre Guild, a private coach, a member of *Heidi Swedberg and the Suki Jump Band*.

**Greg Moss** has recent productions of his work including *Orange, Hat and Grace* (Soho Rep), *House of Gold* (Woolly Mammoth), and *The Argument* (Attic Theater NY). *punkplay* was published in *Play A Journal of Plays* in December 2009 and was produced in 2010 at The Steppenwolf Garage in Chicago where it was named one of the Ten Best Plays of 2011 by *Timeout Chicago*. Upcoming: *House of Gold* at the Mousson d'Été International Theatre Festival

(Pont-a-Mousson, France) and at Atwater Villager Theater (Circle X/EST West co-production, Los Angeles); *The Argument*, (Interrobang, Midwest premiere, Chicago); and *The Uses of Enchantment* (Theater In The Open, Newburyport Massachusetts).

**Mary Anne Santos Newhall**, Associate Professor of Dance, History and Criticism, Contemporary Dance, Associate Dean College of Fine Arts, worked with Don Redlich in 2007 to reconstruct Hanya Holm's *Rota*, a "lost work" performed by UNM students through a grant from the National Endowment for the Arts. In 2009, she was awarded a second NEA grant to work with Redlich to further document Holm's technique and legacy in American modern dance. Those materials now reside in the New York Public Library, the Dance Notation Bureau and the NEA. She has facilitated the restaging of Martha Graham's *Panorama*, "Saraband" from Graham's *Dark Meadow* along with "Parsons Etude" "Battleworks Etude" and the "Rainbow Etude". The last three are the result of her ongoing collaboration with the American Dance Legacy Initiative.

Routledge published her book *Mary Wigman*, about the life, philosophy and dance pedagogy of the famed German dance pioneer, in 2009. Her commentary and re-creation of Wigman's *Hexentanz* (1926) were featured in a 2008 documentary film for ARTE, German-French television. She is currently working on a manuscript about early modern dance pioneer Eve Gentry.

Mary Anne continues to perform as an independent soloist and choreographer. Her dance/video collaborations with videographer Susanna Carlisle have been exhibited at the Neue Galerie in New York City, the Linda Durham Gallery in Santa Fe, and festivals in Milan, Florence, Bangkok, Germany and Australia.

**Inseung Park** is a company member at Provision Theatre in Chicago, where he has designed a number of world-premiere productions such as Spoon River Anthology, Christmas Miracles of Jonathan Toomey, Bonhoeffer's Cost, Wonders Never Cease, and The Hiding Place (Jeff Award Equity nomination in Scene design in 2010). He has designed for LiveWire Chicago, Overshadowed Theatrical Production, Theatre at the Center, Chicago Symphony Orchestra, Roosevelt University in Chicago, and Looking Glass Theatre in New York. His design work is also shown in film, *Wake* (Grand prize in Kodak award competition in 2004), screened internationally at numerous film festivals including Cannes International Film Festival, Arizona International Film Festival, Seoul Net Festival, and LA Asian Pacific Film Festival.

**David Rauschkolb**, Assistant Professor of Theatre, Technical Director and Production Manager is an active member of the United State Institute for Theatre Technology and is a member of the USITT National Convention Tech Olympics Committee.

**Vladimir Conde Reche**, Assistant Professor of Dance, Ballet and Contemporary Dance recently taught classes at the Carl Orff Institute in Salzburg, Austria, The Darmstadt State Theater Dance Company, Germany, The University of Iowa, and has performed at the Wild Dancing West Festival for the premier of Associate Professor Donna Jewell production "Tale of Natali."

He is the choreographer for “Vanya and Sonia and Masha and Spike,” directed by Gil Lazier, for the Fusion Theatre Company.

In 2013, he also worked with the Cisne Negro Dance Company, from Brazil, teaching company classes and creating a new work with original music Composed by Peter Gilbert. This work has a premier scheduled in spring, 2014.

**Bill Walters**, Associate Professor of Theatre, Acting and Directing, and Head of Performance, has worked professionally in theatre and film throughout the United States and overseas, particularly in China. He holds black belts in Tai Chi, Chi Gong and Kung Fu (Northern and Southern styles) and is certified by both the American and British Societies of Fight Directors.

He directed the UNM productions of *Dracula* in 2010 and *Port Twilight* in 2012, presented at the ATEC Festival at the Central Academy of Drama in Beijing, China. Twenty-one student actors and technicians in *Dracula* and eighteen students involved in *Port Twilight* traveled to Beijing to perform these shows and to attend the festival, which includes participants from fifteen different countries. UNM was the only US delegation invited to participate.

**5D.** Detailed information for faculty is available online:

<http://theatre.unm.edu/people/faculty.php#faculty>. Two page CVs for full-time faculty are in Appendix

## **Criterion 6. Resources and Planning**

### **6A. Resource Allocation and Planning.**

Procedures for developing the budget for the department:

Production budget: the Chair creates a budget spreadsheet based on estimated ticket sales with the goal of breaking even on each show. Budgets are adjusted in consultation with faculty involved in productions. Student theatre and dance productions garner significant funds for the department production budget.

Graduate Lines budget: the Chair organizes this budget in consultation with graduate faculty during Graduate Committee meetings, determined by the number of graduate students in the department and their financial needs.

Department operating budget: this is allocated and not flexible.

Surplus in production, rentals, course fees and tech fees is used for equipment, computers, faculty travel, and special projects. The Chair makes decisions regarding allocation of these funds as requests are made.

Development methods including fundraising procedures and results:

The College of Fine Arts has a successful and dedicated development office that works closely with the department and the dance program in fund raising, with a designated development director and an assistant who target the needs of the units in the college and the possible donors

and resources which can help the units achieve fiscal needs. The development office primarily targets creating and enriching existing endowments. The Rutledge Endowment was spearheaded by the College of Fine Arts development officer Belinda Jentzen, who is working to increase that endowment each year. She also creates and shares fund raising ideas to create new endowments for the dance program, such as an event in the Elizabeth Waters Center for Dance dedicated to recognizing alumni who had contact with Elizabeth Waters and who would want to donate funds in her name.

The results of the development office and the dance program working together to fundraise are successful, as witnessed in the Rutledge Endowment which has made a significant impact on the dance program's ability to invite and host guest artists each year, something the dance program knows to be crucial in the educational and post-graduation success of the students in the program.

The Friends of Dance organization is independently run, with dance faculty serving as liaisons in their endeavors to raise funds for student scholarships. Each Friends of Dance meeting, usually occurring twice a year, is attended by at least one faculty member who can brief the organization on the events in the dance program, such as upcoming productions, and who works closely with the organization when scholarships are awarded in the spring. The board of Friends of Dance advises the dance program how much it would like to spend on scholarships each year, funds taken from their endowment, which resides in the department. The Head of Dance takes this fund information to the faculty and the faculty choose scholarship winners, based on a rigorous student application process. Awarded students are sent an award letter, which indicates that they are required to write a thank you letter to Friends of Dance. Awarded students are honored at the student dance show in the spring, and there is an opening night reception so that students and the members of and donors to Friends of Dance can mingle and meet. This reception has proven very successful in bringing the donors and students directly in contact. An improved fund raising letter sent out by Friends of Dance each fall, which highlights the activities and successes of their scholarship recipients, has also proven successful in increasing donor activity.

The Friends of Dance scholarships are significant in that they often are the only means of support for out-of-state students. In-state students have various financial supports through the university and the state, but out-of-state students have fewer scholarship opportunities. It has proven crucial for the dance program to have the Friends of Dance endowment scholarships to aid out-of-state students who may not have stayed in the program without that support.

Results of such long-range planning include, but are not limited to, the Friends of Dance Endowment, the Friends of Theatre and Design endowment, and all scholarship endowments that directly affect students in the Department of Theatre and Dance. These are managed by the department Chair and faculty have input in how these endowments are used, resulting in positive collegial operations and decisions on where to best put these resources.

Long-range financial planning, including results

The department must comply with university financial policies and procedures

<http://fsm.unm.edu/>

The Chair, in consultation with the Head of Dance, Head of Theatre and the Head of Design, creates long-range hiring plans regarding faculty and staff lines which, as stated above, are submitted to the Dean of the College of Fine Arts, who then decides whether to pass these requests up to the Provost.

The Chair works with area Heads in the department on fundraising priorities and building endowments, and then works with the College of Fine Arts development officer to realize these priorities.

Results of such long-range planning include, but are not limited to, the Friends of Dance Endowment, the Friends of Theatre and Design Endowment, and all scholarship endowments that directly affect students in the Department of Theatre and Dance. These are managed by the department Chair, with faculty input, resulting in positive collegial operations and the most effective allocation of resources.

## **6B. Budget and Funding Sources**

Sources and reliability of operating income:

The departmental unit handles financial budgets, with all three programs (dance, design, and theatre) sharing operational income from the allocated budget, ticket sales, rental income, and course fee funds.

### Allocated Budget

The allocated budget comes from the state and is used to cover faculty and staff salaries, some graduate student assistant lines, office supplies, mail and phone lines, temporary part time instructors, dues, memberships, travel and recruiting. We currently have four full tuition graduate assistantship lines for the four graduate degrees in the department, one line allocated to each degree. Other graduate assistantships are covered through a graduate student teaching a course in the department or serving in some other capacity.

### Student Course Fees

The department generates approximately \$68,000 per year in student fees. These fees are divided into three categories:

- Department fees – used for scene, costume, lighting and sound materials and supplies, books, DVDs, mats, tools, guest artist fees, and one accompanist for musical theatre
- Tech fees – technological supplies, computer/copier accessories, software, equipment in classrooms and theatres, building repair and maintenance
- Course fees – used to pay directly for items used in class, to teach the class

### Endowments

Departmental endowments are dedicated to all the disciplines represented in the degree programs in the department. Most of these create scholarships that allow support to students who are not on the Lottery Scholarship, a statewide scholarship plan that funds a four year program of study for anyone who graduates from a high school in New Mexico and pursues a college/university degree the fall after high school graduation. There are scholarships that alternate between

Theatre and Dance, and a senior prize, which is a one-time money award to an outstanding graduating senior. Each area in the department nominates a student or students for the senior prize. The entire departmental full time faculty selects a winner from the nominees.

Other endowments support the production of the Words Afire Festival and other activities in Theatre and Design.

#### Rentals

Departmental staff administers rental of departmental theatres, studios and equipment. Income from rentals provides funds for the maintenance of the three theatres in the department.

#### Student Fee Review Board

Each year the department goes before the Student Fee Review Board to request funds to create and support the production season. Most of these funds cover student labor for departmental productions, provide for graduate student playwrights/directors in the MFA in Dramatic Writing, and choreographers/directors in the MFA in Dance third year/final show productions.

#### Balance of revenue to expenses

The department consistently balances its revenue to expenses each fiscal year. Endowment accounts usually have a slight surplus, as not all the spendable in those accounts are used by the end of the fiscal year.

### **6C. Composition of the Department Staff**

#### Support staff:

The staff, consisting of three full time positions and one half time position, which cover the front offices and administrative and accounting duties, are shared within the department. The two primary administrative positions are Department Administrator Sarah Lentz and Department Accountant Romeo Alonzo. Kathleen Venti and Ben Jackson, who work in the theatre office, alternating with the dance office two days a week, share the theatre office position. A student employee covers remaining office hours.

Technical Stage Manager Nate Capriglione, in conjunction with the lighting and sound professor, oversees and supervises the performance spaces and its equipment, and also offers assistance for classroom and studio media equipment as needed.

Theatre and Dance office staff assists full time and adjunct faculty with duties pertaining to their course offerings such as printing and copying syllabi and other materials when requested.

Sarah Lentz, Department Administrator II

Romeo Alonzo, Fiscal Services Tech

Benjamin Jackson, Administrative Assistant II

Kathleen Venti, Administrative Assistant I

Nathan Capriglione, Technical Stage Manager

Christine Squire, on-call Coordinator, Graduate Programs

Lauren Albonico, on-call Supervisor, Community Ed. Programs

The primary duties of dance office staff are to answer student inquiries, support Head of Dance in any duties as necessary, organize requests for maintenance in the building, and distribute departmental communications on events. Dance office staff also assist faculty with duties pertaining to course offerings, such as printing and copying syllabi and other materials when needed.

## **6D. Library**

The University Libraries (UL) is a member of the Association of Research Libraries, and is composed of four separate facilities on the University of New Mexico's main campus in Albuquerque: Zimmerman Library (education, social sciences, and humanities); Centennial Science and Engineering Library; Parish Memorial Library (business and economics); and the Fine Arts and Design Library. The UL supports UNM's larger mission as a major Research University with holdings of over 3 million print volumes, 60,000 print and electronic journals, and over 450 on-line databases.

The University Libraries (UL) system contributes to the UNM Mission by providing high quality research sources, both in print and online, to all students and faculty. The library promotes the use of library resources and contributes to student learning and success through an array of services designed to reach users both on and off campus. The University Libraries home page, <http://library.unm.edu>, provides detailed information about these services, and links to the library's catalog, electronic resources, and digital collections.

Subject specialist librarians serve as liaisons to academic departments. They also manage print and electronic collections in their subject areas, purchase materials requested by faculty and students, and provide instruction in research skills and information literacy, thereby improving students' critical thinking abilities and promoting student success. Amy Jackson, the library liaison to the Department of Theatre and Dance, holds a MM from the Peabody Institute of the Johns Hopkins University, a BM from the University of Iowa, and an MLIS from Simmons College.

The UL has over 3 million print volumes, almost 40,000 electronic books, and 75,000 print and electronic subscriptions encompassing journals, magazines, newspapers, reference tools and more. UL is a member of the Association of Research Libraries and in 2010/2011 ranked 86<sup>th</sup> out of 115 member libraries in a country with over 1,200 colleges and universities (latest available figures).

### **FACILITIES**

The University Libraries system is composed of four separate branch facilities:

- Zimmerman Library, the education, social sciences, humanities, special collections and
- Government documents library
- Centennial Science and Engineering Library
- Parish Business and Economics Memorial Library

- Fine Arts and Design Library, which houses the primary collections used by theatre faculty and students. This new facility, which opened in 2008, features ample study space including computers and group study rooms, a computer classroom, media collections, and over 200,000 volumes.
- Bunting Visual Resources Library

Students and faculty also have access to the Law Library, the Health Sciences Library, and Informatics Center.

Library computers, including laptops for student use in libraries, provide access to the online catalog and online resources. Students may also type and print assignments using application software and library printers and copiers. Wireless campus access and remote off campus provide access to licensed online resources using UNM network IDs for authentication. Adaptive software for students with disabilities is available in Zimmerman Library's Alice Clark Room.

Collections at UNM:

LIBROS, the online catalog of UNM and the statewide LIBROS Consortium of academic libraries, has over three million records for print and electronic books, journals, magazines, newspapers, government documents, DVDs, sound recordings, music scores, and other locally owned resources. WorldCat, which combines the catalogs of over 13,000 libraries worldwide, provides direct links to the Interlibrary Loan system.

Library holdings in the Library of Congress class PN1600-PN3307 (drama) include 19,044 books and 5,327 videos (DVDs and VHS format). Many more books are of interest to theatre researchers as interdisciplinary studies become more common. The theatre librarian takes many suggestions from faculty during the year, and strives to build a strong collection with specialties in local interests and Latin American materials. Students and faculty also have access to 38 journals online or in print that contain the word "theatre" in the title.

Research Databases are available online 24/7 to support research across the curriculum. These include specialized and cross-disciplinary research resources. Most provide full text, or direct links to search UL holdings or to Interlibrary Loan/Library Express services. Databases that include theatre and theatre history are listed below:

- Academic Search Complete
- African Writers Series
- Ambrose Digital
- American Drama, 1714-1915
- Arts & Humanities Citation Index
- ARTstor
- Cambridge Histories Online
- JSTOR
- MLA International Bibliography
- North American Indian Drama
- Project MUSE
- *Teatro Espanol del Siglo de Oro*
- Twentieth-Century Drama



- Numerous full text newspaper sources such as *EthnicNewsWatch*, *Latin American Newsstand*, *LexisNexis Academic Universe*, *New Mexico Newsstand*, *New York Times* (1851 to present), and *Times London Archive* (1785-1985).

**Appropriations for theatre and dance library acquisitions:**

Theatre and dance items are purchased from the same fund code.

2010-2011: \$19,000

2011-2012: \$13,000

2012-2013: \$8,000

**Criterion 7. Facilities**

**7A. Description of Facilities**

Facilities

Facilities for classes, rehearsals, and productions in the theatre unit meet the NAST standards and provide adequate space and equipment for all curricular and production needs.

Studios and Classrooms

Classes, rehearsals and performances in the theatre unit occur in the College of Fine Arts building and the Hartung building, located across Central Avenue from the main campus. In the Hartung building reside classrooms and studios for theatre course offerings and rehearsals, the theatre front office, departmental administrative offices and faculty offices. The following table gives dimensions and purposes of the classrooms and rehearsal spaces:

Robert Hartung Building

Room #	Name	Width and depth	Classes Taught
104	Rehearsal Hall/Acting Studio	44'-10" x 23'-6"	Acting, Theatre Appreciation
110	Lighting Lab	22'-6" x 28'	Stage Lighting, Lighting Design I, Lighting Design II
200	Design Classroom	29' x 24'-6"	Stage Management, Production Management, Scene Design, Scene Design II, Rendering, Costume Design, Costume Design History, Stage Lighting, Lighting Design, Design Seminar
200A	Conference Room	26' x 14'-6"	Playwriting, Period Styles, Costume Design, Graduate Study
206	Rehearsal Hall/Acting Studio	48'-6" x 34'	Acting, Voice and Movement
208	Computer Lab	45' x 17'-9"	2D Cad, 3D Modeling, Digital Imaging, Design Seminar
210	Playwriting Lab	29' x 15'	Playwriting

Center for Fine Arts

Room #	Name	Width and depth	Classes Taught
B409	Rehearsal Hall/Acting Studio	58' x 28'	Acting, Directing, Stage Combat, Children's Theatre
B417	Experimental Theatre	48' x 63'	Acting, Directing, Theatre Appreciation, Theatre History, Theatre History/Criticism, Grad Seminar, Performance Space
B419	Large Dressing Room	13'-6" x 49'	Makeup, Decorated Body
B427	Music Theatre /Acting Studio	25' x 39'	Music Theatre, Acting, Saturday classes,
B429	Costume Shop	47' x 26'-6"	Costume Construction, Patterning, Draping
B429A	Craft Studio	12' x 8'	Costume Construction, Costume Special Topics
B429B	Dye Studio	12' x 15'	Costume Construction, Costume Special Topics
B434	Conference Room	25' x 14'	Playwriting, Costume History, Costume Design, Advance Scenic Techniques, Grad Seminar, Dramatic Writing, Screen Writing,
1405 /1409 /2409	Rodey Theatre-House	81'-6" x 68'	Theatre Appreciation, Stage Lighting, Stagecraft, Stage Management, Practicum, Performance Space
1409 /1426	Rodey Theatre-Stage	92' x 35"	Stage Lighting, Stagecraft, Advanced Scenic Techniques, Lighting Design, Practicum, Performance Space
1433	Paint Shop	12' x 12'	Stagecraft, Scenic Painting, Props, Scene Design II
1439	Scene Shop	60' x 30'	Stagecraft, Advance Scenic Techniques, Scenic Painting, Stagecraft II, Props
1439C	Metal Working Room	11' x 6'	Stagecraft II, Advanced Scenic Techniques
2429	Design Lab-Prop Shop	25'-6" x 28'-6"	Scene Design, Scene Design II, Props, Rendering,
2325	Electrics Shop	12'x 21'	Stage Lighting
3412	Sound Recording Studio	17' x 12'-8"	Sound Design

Dressing rooms and restrooms are adequate for course offerings and productions in the theatre buildings.

Office space:

The theatre unit has ample office space to accommodate all full time, adjunct, and visiting faculty, and graduate students. All full time faculty and lecturers have their own offices, and the adjuncts share one office. There is a guest artist office and a Writing Lab office for the MFA in Dramatic Writing graduate students. Most of the theatre unit offices are located in the Hartung building, with a few design faculty maintaining offices near Rodey and the X theatres in the College of Fine Arts building to better facilitate production activity.

Equipment:

Studios, classrooms, and theatres are sufficiently equipped to meet NAST standards and the needs of the theatre unit. Extensive equipment for design courses and the theatres involved in the departmental production season allow for student and faculty success in creative endeavors for the stage. Equipment in the scene shop, the costume shop, and lighting and sound inventory for the three theatres in the department provide ample opportunity for student and faculty designers, directors and performers to engage in professional level experiences in making and producing theatre.

Theatre classrooms and studios are equipped with mats when courses require them. Theory classes have sufficient media equipment, and departmental DVD collections are available for these lecture based courses.

All studios, except for studio 115 where no dance technique classes are scheduled, are equipped with an audio amplifier unit that accommodates iPod/lap top connectivity and microphone connectivity, for live music in the Modern and Flamenco classes. CD players can be connected to these amplifier units and can be checked out in the dance office when needed.

Ballet classes have live music, depending on availability of accompanists, played on the baby grand piano in the North Arena. There are several beginning Ballet classes that use recorded music. There is one upright piano in South Arena, where Modern classes are held. Pianos in the dance building are tuned on a yearly basis.

Funding for instruments for the Modern class musician are requested by the musician to Head of Dance. Those instruments belong to the department. The Modern class musician, currently Stuart Smith, has a designated office/storage area for his set up. Instruments for the African class have had funding activity from the department.

Media equipment is adequate and successful in meeting the course offering and rehearsal needs of the dance program. There are permanently mounted, fully equipped media units in classroom 114 and studio/lecture room South Arena. The room 114 set up has a MAC desktop, lap top connectivity, a DVD/VHS player, all connected to a projector mounted on the ceiling. There is an automatic projector screen that lowers when the unit is turned on. The media equipment set up in South Arena is identical with the exception of the MAC desktop that was stolen approximately 8 months after the equipment was installed. We have not replaced the desktop computer because

we believe it will be stolen again. In the last five years it is noted that most faculty and visiting guests bring and want to use their own lap top systems, so there has proved no real need to replace the desktop in that media unit.

There are two carts with TV units and DVD/VHS players that can be used in any other studio for class or rehearsal needs. These TV units can also be connected to a lap top. These two carts live in a locked closet near the dance office. Should a faculty member, graduate student or dance major need one of these for a class or rehearsal, they work out a schedule with the dance office personnel to obtain this equipment.

Facilities:

Facilities in the Elizabeth Waters Center for Dance in Carlisle Gymnasium and the theaters on campus that serve the dance program meet the standards of NASD and provide adequate space and equipment for all curricular and production needs. The dance building has six studios, three with very large dancing surfaces covered with marley flooring, and all have sprung floors. It has one classroom with a fully equipped audio and video projection media unit, dedicated to lecture classes, and one of the largest studios which also serves as a theater space for performances is often used as a lecture classroom space, having a fully equipped audio and video projection media unit. The Carlisle Gymnasium building has Wi Fi connectivity. The following table outlines the dimensions of the studio spaces and the classroom in the building:

<u>Studio Name</u>	<u>width and depth</u>	<u>classes taught</u>
<u>North Arena</u>	<u>67' by 50'</u>	<u>Ballet, Pilates mat conditioning, Jazz, Choreography</u>
<u>South Arena/ Performance Space</u>	<u>60' by 43'</u> <u>Seat Banks for 150, repertory light plot, stage wings, black velvet traveler curtain, white cyc</u>	<u>Modern, African, Dance History, Dance Appreciation, Choreography, Performance Space</u>
<u>West Wing</u>	<u>67' by 38'</u>	<u>Improvisation, Flamenco, Pilates mat conditioning, Hip Hop</u>
<u>Studio 101</u>	<u>32' by 21'</u>	<u>Flamenco: choreography, technique, Cante Tap</u>
<u>Classroom 114</u>	<u>20' by 18'</u> <u>Seating for 25 students</u>	<u>Pedagogy, Dance History, Flamenco History, Dance Criticism, Kinesiology, Introduction to Graduate Studies, Graduate Seminar</u>
<u>Studio 115</u>	<u>27' by 23'</u>	<u>Cante and Palmas (Flamenco) Rehearsal Room</u>
<u>Studio 116</u>	<u>47' by 26'</u>	<u>Mexican Folklorico, Flamenco</u>

The size and number of the studios in the dance building are sufficient for course offerings and rehearsal schedules. Faculty and students find ample time in the studio spaces for rehearsals.

The Head of Dance has been diligent in applying the 10 square feet per dancer NASD standard in regards to class capacity numbers, with the exception of the Flamenco technique classes. This issue can be discussed and explained during the NASD visit. The dance faculty and the department overall note that Flamenco as a movement discipline employs a smaller personal perimeter than Modern, Ballet, Jazz, Hip Hop or African. These technique courses are scheduled in the largest studio spaces, while the Flamenco classes are mostly schedule in studios 101 and 116, and occasionally the new West Wing. In regards to size and scope expectations, the dance program is expecting significant growth in student numbers in Flamenco classes and in majors in dance pursuing the Flamenco concentration. With this in mind, increasing the class capacity in the Flamenco technique courses will mean setting the Flamenco I class sections, the beginning level, more often in the West Wing. We expect expansion of numbers and are ready to accommodate them.

Dressing rooms and restrooms are adequate for course offerings and productions in the dance building. Students often complain that the dressing/locker rooms, located at the west side of the building, are too far away from the studios and do not lend enough time for students to change and walk through the long hallways to get to class on time. However, as the dressing/locker rooms and classrooms/studios are located in the same building it is not a compliance issue.

One small restroom/locker room space near studio 116 is currently under renovation. This will allow for students in classes in room 116, which are the furthest from the dressing/locker rooms, to lock up their belongings and change in a room closer to that studio.

There is a student lounge that provides a meeting and resting space for all students in the program with two computers, printer, TV and DVD player, microwave and coffee maker.

#### Office space

The dance program has ample office space, accommodating all full time, adjunct, visiting faculty, and graduate students. The Visiting Professor in Flamenco has their own office, and there is one office designated for any Guest Artist in Residence or other Visiting Professor. There is one office which adjuncts share and there is one office for all graduate students in the program.

#### Health and Safety

The University of New Mexico Student Health and Counseling (SHAC) services can be found at <http://shac.unm.edu/>. These university services to students and faculty are extensive and accessible.

#### Security System

Since the last accreditation visit in 2002, inner security doors that limit access to the studios in Carlisle Gym have been installed, at the insistence of Head of Dance. These doors are programmed and scheduled by the UNM campus lock shop in collaboration with the dance

program. Campus security, the lock shop and the dance program work out schedules according to class attendance times and rehearsal schedule needs.

The front doors of Carlisle Gym are scheduled to be opened by security 7 days a week at 8:00am and locked at 10:00pm. The inner doors release from the magnets that hold them open every day one half hour after the last class begins, and remain locked during weekend hours. Faculty, graduate students, and dance majors are supposed to have access through these doors with their student ID cards. However, the system of downloading access for these student and faculty ID cards has proven complicated.

Faculty and students have access to the studios through the Student Lounge, which has a keypad lock on the door, thus excluding those who do not have that key code. For now, this system of having the inner doors locked on a schedule basis and students and faculty having access through the Student Lounge works satisfactorily and has eliminated the presence of people in the building who are neither in the program nor taking classes there.

In the dance program, faculty and graduate students who teach are apprised of the climate control systems in the studios where they teach. Studio and classroom cooling and heating are successfully effective, with new cooling systems put in place two years ago.

Extensive and in-depth knowledge of the dancer's body and injury prevention is covered in the rigorous Kinesiology class required by all majors, 313 Kinesiology

## **7B. Computing Facilities**

The unit operates a state-of-the-art *Macintosh* computer lab in Hartung 208. The 45'X18' space houses twelve computers, video projection equipment, and a large format color printer.

## **Criterion 8. Program Comparisons**

### **8A. Comparison with Regional and National Peer Institutions**

The University of New Mexico Department of Theatre and Dance is one of six Higher Learning Commission (HLC) of the North Central Association accredited Peer Universities containing departments of Theatre and Dance. The five institutions serving as regional and national program peer comparisons are Texas Tech, the University of Texas at Austin, the University of Texas at El Paso, the University of Colorado at Boulder, and the University of Houston.

UNM Enrollment statistics from the last three years demonstrate the size of the unit and its enrollment:

	Students Enrolled 2010-2011	Students Enrolled 2011-2012	Students Enrolled 2012-2013
BA in Design for Performance	16	33	38
BA in Theatre	72	150	136
MA in Theatre and Dance (Theatre Education and Outreach)	6	2	0
MFA in Dramatic Writing	8	5	6

Dance:

Students pursuing the BA in Dance do not declare their major until the end of their sophomore year, but they are advised and tracked towards the major by a freshman and sophomore year audition process and through advisement with the undergraduate advisor in the dance faculty, currently Assistant Professor Vladimir Conde Reche.

Enrollment statistics from the last three years demonstrate the size of the unit and its enrollment:

	Students Enrolled 2010-2011	Students Enrolled 2011-2012	Students Enrolled 2012-2013
BA in Dance	27	57	61
MA in Theatre and Dance (Dance History and Criticism)	2	2	1
MFA in Dance	5	5	5

**Texas Tech:**

Current enrollment statistics for the Texas Tech Department of Theatre and Dance are as follows:

Spring 2014 numbers are at 107 undergraduate majors with:

1. 29 Dance majors and 4 Theatre/Dance with focus on Dance majors
2. 74 Theatre majors
  - a. 6 BFA Design/Tech

- b. 14 BFA Acting
- c. 25 BA Theatre
- d. 29 Theatre/Dance (Theatre but not yet decided on BA versus BFA or not yet officially juried.)

The teaching staff of the Department of Theatre and Dance consists of eighteen faculty in all areas of theatre with approximately thirty teaching assistants who teach, direct, administrate, and facilitate, and six professional staff members, all holding MFAs. There are generally 130 undergraduate BA and BFA majors and 60 graduate students in MA, MFA, and PhD programs.

The Department of Theatre and Dance produces three seasons of plays annually. There is a four play Main-stage Season, primarily faculty-directed, and a five-show Lab season that uses students and faculty to direct and design, and a summer performance lab in which students develop plays, devise works, and produce fully realized plays/musicals. The Department of Theatre and Dance is accredited by the National Association of Schools of Theatre (NAST).

Students attend the USITT conference, the Kennedy Center American College Theatre Festival (both regional and national), the American College Dance Festival, the O'Neill Theatre Institute, and the PLASA Focus event. Students are offered opportunities to study with nationally and internationally recognized guests artists, including major companies like Pilobolus and the Paul Taylor Dance Company.

The newly developed WildWind Performance Lab is active through the month of June with students experimenting with dance and theatre processes guided by invited guests that have included J Ranelli, Kari Margolis, David Kranes, and Jaston Williams.

Students attend the Tennessee Williams Festival in Provincetown every fall. Interested students travel to Prague every other summer. Students in the Dance program to attend ACDF every year.

### **The University of Texas at Austin**

The Department of Theatre and Dance at the University of Texas at Austin has currently an approximate number of the following majors in its degree programs:

#### Undergraduate (total 391)

- 57 BFA Dance
- 10 BFA Dance Studies (Dance Education)
- 38 BFA Theatre Studies (Theatre Education)
- 268 BA Theatre and Dance

#### Graduate (75 total)

- 18 PHD Performance as Public Practice
- 2 MA Performance as Public Practice
- 1 MFA Performance as Public Practice



30 MFA Design and Technology (various disciplines)  
13 MFA Drama and Theatre for Youth and Communities  
7 MFA Playwriting  
3 MFA Directing  
1 MFA Dance

With over 50 faculty and staff, and more than 150 courses each semester, the Department of Theatre and Dance is one of the largest theatre and dance departments in the United States.

The department mounts an average of six to eight productions annually, with an additional 20 to 30 laboratory shows and readings and is accredited by the National Association of Schools of Dance (NASD) and is a member of the University/Resident Theatre Association (U/RTA).

A summer Study Abroad program on Dress, Décor, Culture and Performance in Central Italy is offered each year.

### **The University of Texas at E Paso**

The Department of Theatre and Dance at the University of Texas-El Paso is a diverse community of artists and scholars who align with the university mission through devotion to exceptional teaching, service, creative practice, research, and by visibly contributing to the quality of life in El Paso, the surrounding region, and beyond. Faculty members also actively contribute to the department's self-governance, self-evaluation, and strategic planning, and to college and university endeavors.

Theatre Degrees:

BACHELOR OF ARTS IN THEATRE:  
BA GENERALIST CONCENTRATION  
BA PERFORMANCE CONCENTRATION  
BA DESIGN/TECH CONCENTRATION  
BA THEATRE EDUCATION

B.F.A. IN THEATRE: PERFORMANCE

The BFA Performance program combines substantial professional theatre training with significant work in liberal arts. In the first couple of years, students acquire a solid grounding in analysis, role preparation, vocal/physical work, scene study, and directing fundamentals, and Stanislavsky based work on character development, just as the BA students do. In the following two years, BFA students receive intensified and advanced study in Shakespeare, various genres, directing, camera acting, audition techniques, scene study, vocal/physical development, and dialects. Musical Theatre performers are provided intensive training in acting, voice, dance, and musical performance. Actors and directors are given many opportunities to practice their crafts for various productions.

### B.F.A. IN THEATRE: TECHNOLOGY & DESIGN

The BFA Design/Technology program combines substantial professional theatre training with significant work in liberal arts. During freshman and sophomore years, students acquire fundamentals in analysis, directing fundamentals, theatre technology, and design. During junior and senior years, students take advanced technology and design courses and take advantage of various design and technology opportunities in studio and main stage productions. Like the Performance program, the Design/Technology program prides itself on the number of opportunities that students are given to practice their crafts on productions.

### B.F.A. IN MUSICAL THEATRE

This program prepares students for careers in the professional world of performance and in the academic world of teaching. It also can be used as a critical stepping stone to graduate school. Admission to the program is based on open auditions.

### BA IN DANCE WITH TEACHING CERTIFICATION

#### BFA IN DANCE

The Bachelor of Fine Arts prepares students for graduate school, professional performance, and careers as teachers. Courses range from ballet to contemporary to character and jazz.

#### MINOR IN DANCE

An individualized curriculum is created to enhance the student's major and career interests.

#### MINOR IN THEATRE

#### THEATRE GENERALIST MINOR

#### THEATRE PERFORMANCE MINOR

#### THEATRE DESIGN/TECH MINOR

### **University of Colorado, Boulder**

The University of Colorado at Boulder offers the following degrees with the number of students currently enrolled in each degree program provided:

BA in Dance - 88

BFA in Dance - 8

BA in Theatre - 131

BFA in Theatre - 51

MA in Theatre - 5

Dance MFA - 17

## Theatre PhD - 18

Founded in 1958, The Colorado Shakespeare Festival (CSF) is the second-oldest Shakespeare festival in the country and is recognized nationally (named one of the top three Shakespeare festivals in the nation by *TIME Magazine* in 1992). A professional, Equity Guest Artist and non-Equity summer theatre festival, CSF presents four to five productions each summer in repertory in the Mary Rippon Outdoor Theatre and the University Theatre.

### **University of Houston**

Theatre degrees and current number of majors: BFA Acting: 50, BFA Production: 30, BFA Stage Management: 15, BFA Playwriting/Dramaturgy: 12, BFA Theatre Education: 10 (new program - only Freshmen and Sophomores), MFA Acting: 16, MFA Design/Tech: 12, MA Theatre Studies: 4, MA Theatre Education: 36.

The department also offers the following degrees: BA in Dance, Teacher Certification in Dance, MA in Theatre Studies and a Summer MA for Educators.

## **Criterion 9. Future Directions**

### **9A. Strengths and Challenges**

Summary of strengths for the theatre unit:

- Preparation for academic and professional careers
- Student artistic diversity, rigor, and experimentation
- Student motivation and collegiality, providing responsible and ethical behavior with faculty and peers
- Student confidence in the faculty, the departmental administration, and the college administration
- Positive national and international representation by students of the program, academically and professionally, through presentations at national conferences and departmental productions being presented internationally
- Faculty which is active professionally, dedicated to student learning and experience, and finds consensus regarding matters in the program in a timely manner
- Current, relevant and successful academic and artistic achievement by students, staff, faculty, and guest artists
- Access to state of the art facilities and equipment
- Close ties to the New Mexico film industry
- Opportunities for student exposure to international exchange programs

Summary of challenges for the theatre unit:

- Balancing process with production in design activities
- Assuring that students attend first and foremost to class work while in production, so that production activities do not supersede course work
- Increase staff support in production areas

- Need to add a visiting design position that rotates among design disciplines

Summary of strengths for the dance unit:

- Clear curricular goals and objectives, designed for student professional and academic success
- Strong preparation for academic and professional careers
- Value of diversity of artistic voice in student work
- Student interdisciplinary communication and collaboration among the graduate degrees within the department, providing larger scope and understanding of the field of the performing arts
- Provides the state of New Mexico with a MFA in Dance
- Dance faculty who are informed and engaged with graduate students, with much attention to the individual student
- Current, relevant and successful academic and artistic achievement by students, staff, faculty, and guest artists
- Demonstrated success in procuring jobs as teachers and professionals in the performing arts
- Preparation for academic and professional careers
- Student artistic diversity, rigor, and experimentation
- Student motivation and collegiality, providing responsible and ethical behavior with faculty and peers
- Student confidence in the dance faculty, the departmental administration, and the college administration
- Positive national and international representation by students of the program, academically and professionally, through performances at ACDF, in New York and Europe, presentations at national conferences, and invitations to audition for or become company members in professional dance companies
- Dance faculty which is active professionally, dedicated to student learning and experience, and finds consensus regarding matters in the dance program in a timely manner
- Current, relevant and successful academic and artistic achievement by students, staff, faculty, and guest artists

Summary of challenges for dance unit:

- Continued work by dance faculty to design the degree to address current and future trends in the field
- Recruitment of out of state applicants
- Need to clearly define and increase recruitment activity, for both undergraduate and graduate programs
- Increase number of dance majors
- Increase and secure, at the department level, more funds for graduate lines
- Procure the following lines in faculty and staff: Ballet lecturer, Music director in Flamenco, Professor of Practice in Contemporary Dance

## **9B. Strategic Planning Efforts**

Theatre:

The structures of governance and administration show evidence of long-range planning. The Heads of Theatre and Design develop, in consultation with faculty and the Chair, a hiring plan,

curriculum development, degree offerings, and facility and production needs during each academic year.

There are plans to construct degree programs for a BFA in Design and a BFA in Acting, due to student interest in pursuing these degrees. There is infrastructure in place to support this curricular reform.

The international program exchanges require long-range planning, including student exchange, study abroad, and faculty exchange among institutions. A foundation for current long-range planning in the area of international exchange is the commitment of a UNM faculty member in design who will teach first, second, and third year students in the University of Wales program in the spring of 2014.

Depending on funding, the theatre unit is in a position to expand international activity through the ATEC Festival, as there are now several invitations in place to various Asian countries for performances and educational activities due to connections made through the ATEC Centre and festival in Beijing. The governing and administrative structure is efficient and active in long-range planning involving such opportunities.

Over the past five years, an intensive focus has been placed on expanding student awareness of national working and studying opportunities. Preparation of auditions and portfolios has become common practice. In this academic year of 2013-14, students are applying to highly ranked MFA programs in acting, directing, and playwriting. Recent successes of the past five years have inspired new generations of students to pursue these opportunities.

The goal of increasing success rates of on-time graduation has been met through better advisement, close administrative oversight, and an overall positive change in the climate of the department.

New faculty connections have been formed with local casting directors resulting in both acting and production opportunities for students who have worked on or appeared in television series such as *Breaking Bad* and *In Plain Sight*, and feature films such as the *The Lone Ranger* (with Johnny Depp) and *Dirty Weekend* (written and directed by Neil LaBute).

Albuquerque has a vibrant local theatre scene. Students regularly intersect with companies such as Tricklock, Blackout, and The Vortex Theatre in a variety of capacities including acting, directing, designing, and stage management.

Our students are particularly valued for their skills in classical styles. Fifteen students were included in The Vortex Theatre's summer Shakespeare festival in 2013.

For four years, UNM theatre majors produced and performed in "Shakespeare on the Rail" that consisted of themed programs of scenes from the works of Shakespeare performed on the Railrunner commuter train that runs between Albuquerque and Santa Fe.

Beginning in 2008, the Theatre BA undertook a serious period of self-reflection. Program and personnel changes have resulted in a clearer definition of goals and more effective means of achieving them.

Curricular revision and examination of program policies has had numerous results, including:

- offering core courses with more regularity, thus enabling more efficient graduation rates without substitution or taking courses out of sequence
- consistency in multiple sections of the same course
- elimination of emphases - previously, students were expected to declare an area of emphasis such as acting, directing, musical theatre, etc. Upon examination, it was found that these emphases were not consistent with the overall mission of the program. All students now graduate with a general degree in theatre as the center of a well-rounded liberal arts education. Through the choice of their upper level electives, students self-select to concentrate in an area such as acting, directing, dramatic writing, or history/criticism
- clarified audition and casting procedures
- unified auditions occur every semester and students audition for all productions simultaneously. The BA performance faculty is able to assess the needs of students and assign them accordingly
- standardized audition forms
- letters of contract upon a student's assignment to a show

Increased communication and interaction among performance faculty has resulted in collaboration in both teaching and production. Faculty members regularly serve as vocal, dialect, movement coach or choreographer on each other's productions. This has given the program and the department a new sense of unification and vitality.

Nationally recruited faculty have brought with them relationships with highly ranked professionals and educators such as Neil Labute, Kristen Linklater, Mac Wellman, Len Jenkin, Pig Iron Theatre, etc.

Increased efforts by faculty have resulted in newly formed relationships with local casting directors and agencies, resulting in increased student opportunities.

Faculty has an international perspective of contemporary theatre as well as a broad sense of its historical scope.

International exchanges and performance opportunities have been developed in China, Wales, and England.

Interaction with the IFDM program (Interdisciplinary Film and Digital Media) has created new opportunities for collaboration among actors and film directors. BA Theatre students now regularly perform in or assist with student films from IFDM.

Clearer oversight of the student theatre organization (SCRAP) chartered under the Associated Students of UNM. Areas of improved oversight for SCRAP include:

- use of rehearsal/performance space
- attention to process of inclusion of productions within season schedule
- closer mentorship of productions
- increased security, cleanliness, and safety of classroom and rehearsal spaces
- articulation of striking policies, use of props and rehearsal furniture
- checkout of spaces clarified and prioritized

The need for more faculty: the BA in Theatre typically serves more than 130 majors, most of who are focused on performance. With only three full-time performance faculty, resources are always stretched thin. One of those faculty lines now hangs in the balance with the departure of one professor. At a minimum, that line needs to be retained, but the performance area has long needed at least one additional full time position.

At the moment, there is no regular sequential movement component in the curriculum. Although there are faculty on staff who are capable of teaching dynamic movement, they typically do not have the time to do so due to teaching acting, directing, and voice and at all levels.

Dance:

- creation of one new studio in the Carlisle Gymnasium where the dance program is housed, which split the largest studio into two studios. The new studio is called the West Wing
- addition of sprung flooring in the smallest studio in the dance building, studio 115
- purchase and use of sprung floor for Rodey Theater, the department's main stage theater where the annual faculty dance concert and the MFA final year concert are produced.
- naming of the Elizabeth Waters Center for Dance at Carlisle Gymnasium. The new title of the dance program center honors and recognizes its founding faculty member, Elizabeth Waters, and should the dance program be moved to a new facility in the future it can bring this signifying title with it.
- development of a Memo of Understanding between the Department of Theatre and Dance and *Yjastros: The American Flamenco Repertory Company* to have *Yjastros* as Dance Company in Residence at UNM. The Department and *Yjastros* plan to complete a Memo of Agreement by the spring semester of 2014.

The dance program feels and has expressed to Chair Bill Liotta a sense of fair and equitable funding activity towards the dance program and its activities since his inception as Chair of the Department of Theatre and Dance six years ago. Chair Liotta has consistently supported much needed improvement in facilities in the dance building and has successfully implemented those improvements, as well as supporting faculty development when dance faculty request funds for

travel and research needs. He is also invested in developing and requesting new lines in the dance program in consultation with dance faculty.

As the dance program is growing in enrollment and, with the new Visiting Professor in Flamenco line, anticipates ever increasing numbers from national and international student populations, the dance program expects its needs to increase in regards to personnel. The dance program currently has adequate space, equipment, and materials to support and sustain its programmatic activity, but is in need of several personnel: a lecturer position in Ballet, a lecturer position in Flamenco Music, and a Professor of Practice in Contemporary Dance. Both of the lecturer position requests have been submitted to the Chair who then submitted the requests to the Dean of the College. The Dean then decides whether to pass these requests to the Provost.

In discussing the next hire in the dance program, the idea of a Professor of Practice has emerged and the dance faculty feels strongly that the unit needs, out of its five tenure lines, two total Flamenco tenure lines and one new line, a Professor of Practice in Contemporary Dance, to continue to keep the study of the discipline in the dance program as current and up-to-date as possible. These needs have been discussed with the Dean Pinder in a meeting with her in fall of 2013.

Areas for improvement, challenges and opportunities, improvement

- Need to clearly define and increase recruitment activity, for both undergraduate and graduate programs
- Increase number of dance majors
- Increase and secure, at the department level, more funds for graduate lines
- Procure the following lines in faculty and staff: Ballet lecturer, Music director in Flamenco, Professor of Practice in Contemporary Dance

Opportunities

- Search for the next tenure track faculty line during academic year 2015-2016
- Continued artistic and academic activity with the American Dance Legacy Initiative, increasing our national and international profile as the southwest hub of ADLI
- Continued international connection with the *Lawine Torren Company*, offering travel and performance opportunities to students
- Creating study abroad programs with Alanus College in Cologne, Germany and the Mozarteum/Carl Orff Institute in Salzburg, Austria

Plans for addressing weaknesses and improving results

- Discussion of recruitment plans and activities, creating a strategic plan for recruitment
- Encouraging students who take dance courses in the dance program to consider becoming a dance major and to meet with the undergraduate advisor if they have questions about the degree.
- Asserting and implementing the idea of restricting the courses that satisfy the General Education requirement for all students at the university to courses in the three main disciplines that make up the dance major: Flamenco, Modern, and Ballet. We believe this will attract more potential majors, introducing them to the core of the dance major degree program of study, rather than allowing university students to satisfy their General Education course requirements with any of



the various classes offered in the dance program, such as African I or Mexican Folklórico. These courses are valuable and support the mission of the unit, but they do not attract majors to the BA in Dance.

- Continued request in hiring plans to the Chair of the department and the Dean of the college for the staff and faculty positions listed above, which the dance faculty deem necessary to support the current strength and anticipated growth in the dance program.