

Self-Study for the Department of Theatre and Dance
University of New Mexico



“Under Milkwood” by Dylan Thomas

Department of Theatre and Dance
Production Season 2018-2019
Director: Associate Professor Kate Clarke
Scenic Design: Associate Professor Inseung Park
Lighting Design: Professor Bill Liotta
Costume Design: Sophia Bernal

Academic Program Review Fact Sheet, Fall 2021

Degrees:

Bachelor of Arts in Dance (Contemporary Dance, Flamenco)

Bachelor of Fine Arts in Design and Technology for Performance

Bachelor of Arts in Theatre

Master of Arts in Theatre and Dance (Dance History and Criticism, Theatre Education and Outreach)

Master of Fine Arts in Dance

Master of Fine Arts in Dramatic Writing

Year of Previous Visit: 2014

Program administrator:

Donna Jewell, Chair and Professor of Dance

Chief Academic Officer of the institution:

Dr. James Paul Holloway, Provost and Executive Vice President for Academic Affairs

President of the institution:

Dr. Garnett S. Stokes, President

Individual submitting the Architecture Program Report: Donna Jewell, Chair of the Department of Theatre and Dance, djewell@unm.edu

Individual to whom questions should be directed: Donna Jewell, djewell@unm.edu

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CRITERION 1: INTRODUCTORY SECTION & BACKGROUND INFORMATION

1A. Executive Summary

UNM was established in 1889 as the state's first university. It operates on an annual budget of approximately \$1 billion, employs approximately 20,210 people statewide, including employees at University Hospital. UNM is the largest institution of higher learning in New Mexico, both in undergraduate and graduate programs, with a total enrollment of about 24,000. Occupying 600 acres two kilometers east of downtown Albuquerque, the campus consists of 150 buildings.

The University is located in Albuquerque, the largest metropolitan area in New Mexico, with a population of 903,000, with a state population of 2.095 million.

The Department of Theatre and Dance

The Department of Theatre and Dance at the UNM offers two Bachelor of Arts (BA) degrees and one Bachelor of Fine Arts (BFA) degree: a BA in Dance with concentrations in Flamenco and Contemporary Dance, a BA in Theatre, and a BFA in Design and Technology for Performance. We offer 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 with two concentrations: one in Dance History and Criticism and one in Theatre Education and Outreach that are designed to prepare students for continued graduate study leading to the Ph.D. degree.

Our academic programs are supported by fourteen tenure/tenure track full time faculty members, two full time Lecturer level faculty, one full time Visiting Professor, one Postdoctoral Fellow, 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
- Connecting 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, the only one of its kind in the world in an academic, university setting
- An award-winning Dramatic Writing program in which students develop new works for the multi-venue Linnell Festival of New Plays
- Partnership with the REVOLUTIONS International Theatre Festival, which brings internationally recognized theater and dance theatre performances to Albuquerque and has their guest artists provide master classes and mentoring for department students
- Partnership with the National Institute of Flamenco and its Festival Flamenco Internacional de Alburquerque, which is partially hosted on our campus and in our buildings each June, providing work study and scholarship opportunities for our students to see the best Flamenco in the world at the festival
- Partnership with *Yjastros: The America Flamenco Repertory Company* as company in residence in the dance program, providing a professional level experience for our dance students on a daily basis
- Visiting Professor line in Flamenco, which brings the top artists in the discipline three times per year to teach and set original and repertory works on our undergraduate and graduate students for the annual faculty dance concert
- A Design and Technology for Performance program that prepares students to work in professional theatre, the burgeoning film industry in New Mexico, and computer-based interactive technologies, and has been recognized as the premiere design for performance degree program in the state
- International opportunities for students, both in study and performance experiences, in China, Austria, and Scotland.

1B. Brief Description of the History of Each Degree/Certificate Program

Theatre at the University of New Mexico 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.

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. Productions were mounted in the old Rodey Theatre located near Hodgkin 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.

But most recently, the design area decided to move back to the BFA format and now offers a BFA in Design and Technology for Performance. This has attracted a significant increase in majors in design. The dance program has been in discussion about moving to a BFA in Dance, but at this time has decided to not move forward with that change in the dance degree.

1C. Brief Description of the Unit's Organizational Structure 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, strategizing future financial planning and submitting multi-year financial plans to the Provost office, managing the budgetary resources assigned by the Dean to the department, soliciting budgetary needs from the department academic programs, and defining the budget resources available to them. The Chair has overall authority in relation to production budgets and provides oversight of fund-raising, including grant proposals and funding development.

The department is structured into three programs: Theatre, Dance, and Design. A Head for each Program coordinates the faculty's deliberations on a variety of matters and represents these to the Chair and the department at large. The Heads of each area are selected/elected by the fulltime faculty members of their respective program and serve at the pleasure of the chair of the department. They usually serve a three-year term heading a program.

Faculty in each area meet as a program at least once per month 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 once per month. Special meetings may be called by the Chair or whenever a request in writing is made by 25% of the members of Department voting members. The Department Council also calls one meeting per semester with all student majors and graduate students in the department to share broad university information, such as college advisement and student health and well-being resources, and to share departmental information about production auditions, schedules, guest artists and special workshops in the three programs. This meeting then moves into each program meeting with its respective majors for detailed information on a programmatic level.

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. This 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 (which is usually the Associate Chair), 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 six but not less than four and is evenly divided between theatre and dance.

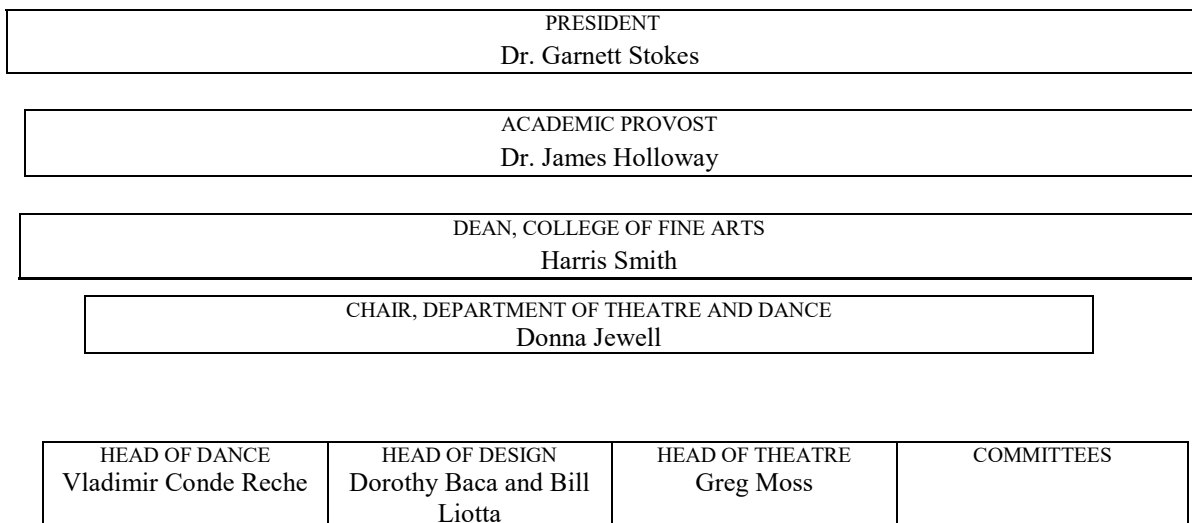
The Graduate Committee makes decisions about graduate admissions and financial aid as well as all policies related to curriculum, staffing, examinations, evaluations, awards, and the general content of the graduate programs, overseeing the content of the Graduate Handbook.

Student representatives for appropriate committees is sought from the Associated Students of Theatre and Dance or from within the department at large.

The Assessment Committee consists of one representative per program area, usually the head of the area. Each representative works with the College of Fine Arts assessment rubrics to formulate assessments tools, gather data to report on the assessments in their program, and guide each program on the progression in assessments each year.

One faculty member in the department acts as the College of Fine Arts Curriculum Committee member, meeting once per semester to report on curricular changes submitted by each program.

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



1D. Specialized/External Program Accreditation

The Department of Theatre and Dance is accredited by two national 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 last on-site visit for accreditation review was completed in March of 2014, with a joint theatre and dance visit to campus. The next visit is being planned for academic year 2023/2024.

1E. Brief Description of Previous Academic Program Review

The last Academic Program Review for the UNM Department of Theatre and Dance was completed in spring of 2014. The following is a summary of the review team's final report and resulting actions taken:

Summary

The Academic Review Team agreed that the department is doing an excellent job in each discipline Dance, Theatre and Design for Production — on both the undergraduate and graduate levels. Each member of the APR team felt privileged to have been afforded the opportunity to review this stellar department. In brief, faculty and students are extremely gifted; students are enthusiastic about their teachers and each other and are a cohesive unit. Faculty are both excellent teachers and creative innovators who are, to a person, professionally active and exceptionally hardworking. This is all despite the department's need for additional funding from the administration, both financially for basic equipment, general upkeep, and faculty, staff and student support as well as in faculty and staff positions.

The Department of Theatre and Dance currently offers undergraduate degrees, the BA degree in Theatre, BA in Design for Performance, and a BA in Dance with a concentration in either Flamenco or Modern Dance; Dance is internationally well known for its program in Flamenco. Undergraduate enrollments in the Theatre programs is between 140 and 150 students while Dance is approximately one-third of that figure. Dance draws upon the wider student body at UNM and has many non-majors in its classes; these are primarily at the lower level.

The department also offers the MFA degree in Dramatic Writing and a MFA in Dance. Dance also offers a MA in Dance History and Criticism. In the past Theatre was strongly involved in Theatre Education and Outreach, although, given recent retirements, this is not currently active. The MFA programs were not added until 2000; prior to that time the department only had MA graduate degrees.

The department has been comprised of 18 fulltime faculty members and 15 part-time ones. Currently, Theatre has 10 fulltime faculty and 2.5 lecturer positions. Dance has 5 fulltime faculty members in addition to a permanent Visiting Faculty line in Flamenco which the department acquired in the fall of 2012. There are 6 faculty lines currently vacant due to retirements, resignations, and other loss of faculty.

Strengths of the Department

The department has an excellent, highly qualified faculty in all areas who, to a person, are engaged in far-reaching research and creative activity. The University of New Mexico should do everything possible to

retain these faculty, especially given the problem of inadequate compensation in this department and in the College of Fine Arts in general.

Theatre and Dance offers the only MFA in Dance and the only MFA in Dramatic Writing in the State of New Mexico.

The chair manages what budget he has in an equitable and exceptionally efficient manner.

The department provides many opportunities for its students, both undergraduate and graduate, to take part in multiple productions and coaches them for auditions with other local and state companies. Students also have various opportunities to engage in performances within the department. The student theatre group — SCRAP, the Dance Legacy Program, the Flamenco Festival, and the Linnell Festival of New Plays are among the many activities in which students can engage outside the classroom, gaining important valuable experience.

The department also provides solid education and experience for its graduates to work in their chosen fields outside the State of New Mexico. Through several national and international programs in China, Wales and England, the department has a growing presence in the United States and beyond and is poised to become a widely known, significant program within the larger disciplines.

The department has ties to the growing film industry in New Mexico which can be of great benefit to students.

The Academic Review Team met with graduate and undergraduate students and found that they are extremely positive about the faculty, and the time and attention they receive from them, as well as the unity of the program. They feel they are a cohesive unit.

Arts enrich the lives of humanity in general, and the arts are an extremely important part of the cultural and economic landscape of New Mexico. The department makes a major contribution to the university, city, and state communities.

The curriculum in Dance, Theatre and Design for Production covers all necessary aspects of each as well as it can, given the current number of faculty. Curriculum builds in the appropriate manner from beginning to intermediate and advanced levels. Syllabi we examined and the stated learning outcomes for each course are clear.

Theatre and Dance both effectively prepare their students for academic and professional careers.

- Funding and institutional cooperation needs to be available for renewed recruitment efforts to bring in Native American and Hispanic students and faculty.
- We encourage exploration of greater interaction with other departments of the College of Fine Arts. Working with the Interdisciplinary Digital Film and Digital Media Program seems a natural cooperative venture. In a similar way, Theatre, Design for Production specifically, might work well with various subdivisions of the Department of Art and Art History, sculpture and painting being the most obvious. While we recognize the bureaucratic difficulties involved in such interdisciplinary actions, the potential gains seem worth the risk. Our recommendation, as indicated in the exit interview document, is that the Dean of the College of Fine Arts fund pilot programs in such interdisciplinary experiments that would not only help the Department of Theatre and Dance but also other units in the college.
- In the dramatic writing area the department is working towards a fifty/fifty balance between writing for stage and for film or television; this has not been achieved yet but is underway. We encourage this continued direction.
- Dance recognizes the need for more graduate-level courses, especially in the area of dance history where the curriculum is not challenging enough.
- Dance students, in particular, noted that there were scheduling conflicts between Flamenco and Modern Dance, both the physical or performance classes and history and criticism. Each is important to the students. The department plans to address this by altering scheduling.
- Students would also like more variety in classes. This, of course, is difficult given an established curriculum that needs to be taught with a limited number of faculty members.
- Dance, in particular, feels a need to recruit more out-of-state students. They also recognize a need to increase undergraduate majors.
- The vacant faculty lines in the department need to be filled as soon as possible to guarantee that the curriculum on both the undergraduate and graduate levels is covered in sufficient depth. Without these positions, the department is in a perilous position. Currently, there are six open positions in the department which, if they need to be left vacant for two years as we were told, leaves the department severely understaffed and in danger of not being able to deliver the courses and provide the necessary and excellent education they have been able to provide to this point. The open lines are: 1 professor in dramatic writing, 1 professor of theatre history, 1 professor in design for production, 1 dance professor, 1 professor in acting, and 1 lecturer in acting.
- Connected to vacant faculty lines is a long-felt need for an additional faculty member in theatre performance. As the self-study indicates, theatre performance comprises the bulk of the theatre majors. There are only 3 full-time faculty members in theatre performance and currently one is in danger. While it goes without saying that the vacant line needs to be filled, it also seems apparent that an additional line in theatre performance is vital
- Dance also sees the need for a Ballet Lecturer and a Professor of Practice in Contemporary Dance.
- Modern Dance is clearly underrepresented at the moment. One faculty member in Modern Dance is an Associate Dean and has course load relief for that administrative responsibility while another is the Associate Chair and she, too, has a course load reduction.

- A change in the way that the department is administered has occurred since the last review. Previously, the department had an Academic Council that acted as an advisory body for the department chair. In 2008, a temporary structural change occurred. Now, an Associate Chair works closely with the Chair, and the department as a whole has more faculty meetings than it did under the plan with the Academic Council intact. The chair admits that the change has not been altogether successful and is trying to return to the Academic Council or Advisory Committee format. The APR team has no strong sense of which format will work better, but if the current restructuring is not deemed effective, then it must be altered.

Resulting Actions Taken by the Department of Theatre and Dance to address the last APR team's Recommendations

Addressing the many and varied suggestions and recommendations from the last APR visit in 2014 proved somewhat successful. Due to steep budget cuts, culminating in the largest one during the COVID period, the aspirations of the department to address funding needed for some of those suggestions were not met. Yet several items listed were addressed with success:

- We encourage exploration of greater interaction with other departments of the College of Fine Arts – Action: the College of Fine Arts created a BA in Interdisciplinary Arts and courses in the Department of Theatre and Dance are a part of this degree. With the inception of the Interdisciplinary Arts degree the Department of Theatre and Dance now has a natural and ongoing interaction with the other departments in the College of Fine Arts, developing programs of study that share courses among the departments in the college and designing sustainable ways to interact with the BAIA, such as our faculty often teaching the capstone project course in the final year of the BAIA. In addition, the Department of Theatre and Dance and the film department, now named Film & Digital Arts, cross lists many courses and has an ongoing dialogue regarding shared students, resources, and programming.
- Dance recognizes the need for more graduate-level courses, especially in the area of dance history where the curriculum is not challenging enough – Action: the dance program now offers graduate student only dance history courses that no longer mix undergraduate with graduate students in the course. This has solved the issue of graduate students in the course not feeling the course is challenging enough and graduate students no longer voice this complaint.
- Dance students, in particular, noted that there were scheduling conflicts between Flamenco and Modern Dance – Action: the dance faculty devised a scheduling plan to alleviate conflicts and the ensemble course model for both Flamenco and Contemporary Dance is now in play, holding these ensemble courses at the same times and allowing for performance standards for each concentration to align.
- The vacant faculty lines in the department need to be filled – Action: all the vacant lines the last APR team noted as an issue were successfully filled. The areas now operate to full capacity with the right mix of faculty necessary to fulfill all the degrees offered in the department. That said, there is hope that we might hire a Professor of Practice to support the MFA in Dramatic Writing degree and the MA degree with a concentration in Theatre

Education and Outreach. We have been able to hire a Visiting Professor in that area for the last three years, and are strategically planning to hire a Professor of Practice in that role in the future.

1F. Brief Description of the Vision and Mission of the Unit

The mission and vision of the Department of Theatre and Dance are published on the department's web page as follows: (link to department title webpage - [The Department of Theatre & Dance | College of Fine Arts | The University of New Mexico \(unm.edu\)](#))

We provide a broad, liberal arts education and train student in the fields of dance, theatre, and design for technology and performance. The Department of Theatre and Dance cultivates critical thinking and analysis, and helps student develop tools for creative expression. For emerging artists and specialist, 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.

Each respective program – dance, design, and theatre – have missions statements published on their individual webpages, linked through the department webpage.

From conversations in meetings with colleagues I can reflect here what our Vision statement might include:

- Be a center for the performing arts in New Mexico and the region
- Continue to identify and enhance our understanding of the artists of the present and future and cultivate programmatic measures to provide education for careers in the arts and academia
- Provide sound intellectual engagement and technical training that encourages artistic risk taking as well as training in established forms in the performing arts and film



CRITERION 2. TEACHING & LEARNING: CURRICULUM

2A. Detailed Description of Each Degree/Certificate Program Curriculum

The Department of Theatre and Dance offers three undergraduate degrees and three masters degrees:

- Bachelor of Arts in Dance (Contemporary Dance, Flamenco)
- Bachelor of Fine Arts in Design and Technology for Performance
- Bachelor of Arts in Theatre
- Master of Arts in Theatre and Dance (Dance History and Criticism, Theatre Education and Outreach)
- Master of Fine Arts in Dance
- Master of Fine Arts in Dramatic Writing

Description of each degree will be organized by program units: Dance, Design, and Theatre.

1) Dance Program

The dance program offers a BA in Dance with concentrations in Contemporary Dance and Flamenco, a MA in Theatre and Dance with a concentration in Dance History and Criticism, and a MFA in Dance. The BA in Dance is the only university unit in the world to have a Flamenco concentration in dance study, and is recognized for its excellence in Flamenco dance study in higher education in the United States.

Bachelor of Arts in Dance (Contemporary Dance, Flamenco)

The BA in Dance is a liberal arts degree with a rigorous artistic and scholarly curriculum, designed for those who want to create, perform, and/or begin scholarly research in the field. As all undergraduate degrees at UNM, it totals 120 credit hours and is usually completed in a four-year program of study plan.

The mission/vision statement of the Dance program is published in the UNM catalog and is as follows:

The Dance program endeavors to create knowledgeable and skillful dancers, guiding student academic and career goals to align with student affinities and abilities

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 offer an educational landscape that develops multicultural academic and artistic perspective.

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.

[Dance | College of Fine Arts | The University of New Mexico \(unm.edu\)](#)

An overview of the BA in Dance degree is located on the department webpage and shares the following:

The Bachelor of Arts in Dance presents a broad perspective on dance training within a liberal arts context. Students completing the B.A. in Dance are well prepared to pursue both graduate work and professional careers in Dance Education, Dance History/Criticism, and Dance Performance. The B.A. has two areas of concentration: Contemporary Dance and Flamenco. Students who choose the Flamenco concentration will be advised to participate for two summers in the annual Flamenco Festival held on the University of New Mexico campus each June. The program also offers minors in Dance, Flamenco, and World Dance. Auditions to be accepted as a Dance major are the last Friday of January. Faculty dance concert and guest artist auditions are mandatory for all dance majors and are held on Tuesday evenings. Dance majors are required to perform in these works if cast.

[Bachelor of Arts \(BA\) in Dance | College of Fine Arts | The University of New Mexico \(unm.edu\)](#)

The UNM catalog listing for the degree requirements is as follows:

Bachelor of Arts in Dance

		Credit Hours
1.	General Education Curriculum	
	Refer to the Undergraduate Program section of this Catalog.	
	All students in the B.A. program must complete ANTH 1140 which fulfills Area 4: Social and Behavioral Sciences, or ANTH 1135 which fulfills Area 3: Physical and Natural Sciences, or PSYC 2120 or PSYC 2270.	
	Subtotal	31
2.	Major Study	
a.	Theatre:	9
	<ul style="list-style-type: none"> • THEA 1310 Introduction to Costuming • THEA 2320 Lighting for the Theatre <p>Three credit hours selected from:</p> <ul style="list-style-type: none"> • THEA 1220 Beginning Acting • THEA 2345 Voice for the Actor I 	
b.	Non-studio Dance courses:	21
	<ul style="list-style-type: none"> • DANC 2040 Stretching, Strengthening and Conditioning for the Performing Arts • DANC 2120 Improvisation • DANC 2400 Music Essentials for Contemporary Dance -or- DANC 2420 Music Essentials for Flamenco • DANC 313 Kinesiology for Dancers • DANC 314 Introduction to Dance Studies 	

	<ul style="list-style-type: none"> • DANC 416 Dance Pedagogy • DANC 431 Writing About Dance 	
c.	Dance technique, selected with advisement. All students must complete at least one technique course at the 300- or 400-level. All students must complete at least one course in each of the following areas: Contemporary Dance, Flamenco, and Ballet; and at least one course from one of the following areas: African, Hip Hop, Jazz. Dance majors and minors may enroll in a maximum of 6 credit hours of dance technique during their freshman year.	24
	Subtotal	54
3.	Concentrations (choose one):	
	Contemporary Dance	
	<ul style="list-style-type: none"> • DANC 311 Choreography I • DANC 411 Choreography II • DANC 468 Contemporary Dance History • DANC 492 Contemporary Dance Performance Ensemble 	
	Flamenco	
	<ul style="list-style-type: none"> • DANC 379 Flamenco Structure/Improvisation • DANC 466 Flamenco History • DANC 479 Flamenco Choreography • DANC 494 Flamenco Performance Ensemble 	
	Subtotal	12
4.	Electives	
a.	Upper-division English courses.	3
b.	Upper-division courses from other College of Fine Arts departments.	3
c.	Additional courses in any field, selected with advisement.	17

			Subtotal	23
			Total	120

[Undergraduate Program :: | The University of New Mexico \(unm.edu\)](http://www.unm.edu)

Master of Arts in Theatre and Dance (Dance History and Criticism)

The MA in Theatre and Dance with a concentration in Dance History and Criticism is designed as a two-year degree of 39 credits to prepare scholars in the field and those who want to go on to a PhD.

An overview of the MA in Theatre and Dance degree (Dance History and Criticism) is located on our department webpage and is as follows:

The Master of Arts (MA) in Theatre and Dance with an emphasis in Dance History and Criticism is a two-year program that prepares the student 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 degree requires a thesis of original research and writing that explores in depth a particular, carefully focused subject related to your area of emphasis. The experience of researching and writing a Master’s thesis is invaluable preparation for the rigors of completing a doctoral dissertation.

[Master of Arts \(MA\) in Theatre & Dance | College of Fine Arts | The University of New Mexico \(unm.edu\)](http://www.unm.edu)

The UNM catalog listing for the degree requirements is as follows:

The M.A. in Theatre and Dance with a concentration in Dance History and Criticism is a two-year program that allows students to explore the range of dance studies. From historic reconstruction to contemporary performance theory, students are involved in intensive discussion and rigorous training in the practice of research and writing about dance. The program serves as a preparation for doctoral studies. Students in the Dance History and Criticism concentration have continued to Ph.D. programs at UC Riverside, University of Arizona, University of Surrey and other national and international institutions. Students in the concentration undertake their studies in a vibrant dance program that also emphasizes performance and choreography in contemporary dance and flamenco. All of these factors make for a unique graduate experience.

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 support and guide students' direction and concentration in the remainder of the program and beyond.

		Credit Hours
DANC 500 -or- THEA 500	Introduction to Graduate Study Introduction to Graduate Studies	3
THEA 503	Performance Theory	3
THEA 506	Critical Issues in the Performing Arts	3

Concentration Requirements

	Credit Hours
Dance concentration in Dance History and Criticism	
Required core: DANC 500 and either DANC 503 or 506	6
Dance requirements: 6 credit hours from DANC 562, 566	6
DANC 531 Criticism	3
Electives related to concentration	9
DANC 599 Master's Thesis	6

Total	30
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[Graduate Program :: | The University of New Mexico \(unm.edu\)](#)

Master of Fine Arts in Dance

The MFA in Dance is a three-year degree program of 60 credit hours designed to prepare artists in the field and those interested in careers in higher education teaching. The degree also offers a fully developed curriculum in Flamenco at the graduate level, unique in the world of academia.

An overview of the MFA in Dance is located on our department webpage and is as follows:

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.

[Master of Fine Arts \(MFA\) in Dance | College of Fine Arts | The University of New Mexico \(unm.edu\)](#)

The UNM catalog listing for the MFA in Dance degree requirements is as follows:

Master of Fine Arts in Dance

The Master of Fine Arts (M.F.A.) in Dance is a three-year terminal degree program that serves a select population of emerging artists pursuing a future in performance, choreography, and teaching, with focus areas in Choreography and/or Performance. The program promotes the growth and development of artistic achievement balanced with scholarship, accepting only students who show artistic excellence and who demonstrate exceptional potential for future progress. The M.F.A. dissertation in Dance consists of an evening concert of original choreography and an accompanying written dissertation.

General guidelines for completion of M.F.A. degrees are set forth in the *Graduate Program* section of this Catalog.

Required Courses

		Credit Hours
	Graduate Core:	

DANC 500	Introduction to Graduate Study	3
THEA 503	Performance Theory	3
THEA 506	Critical Issues in the Performing Arts	3
	Dance Core:	
DANC 510	Creative Investigations I	3
DANC 511 -or- DANC 579	Choreography II Flamenco Choreography	3
DANC 515	Creative Investigations II	3
DANC 516	Dance Pedagogy	3
DANC 549	Dance Technique for Graduate Students	24
DANC	531, 562, or 566 Dance History or Dance Criticism	3
DANC 699	Dissertation	6
	Electives:	
	Six credit hours graduate electives in the student's area of interest	6

		Total	60
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[Graduate Program :: | The University of New Mexico \(unm.edu\)](#)

Benchmarks for completion of the MFA in Dance include the first year Qualifying Review, the second year Comprehensive Exam, and the third year Dissertation. All details regarding each of these benchmarks are published in the Graduate Handbook, for MFA in Dance benchmarks see pages 23-25, found here: [Microsoft Word - Graduate Handbook_5_21_21.docx \(unm.edu\)](#)

2) Design Program

The design program offers a BFA in Design and Technology for Performance. The design unit has been recognized as the most rigorous design program of study at universities in the state of New Mexico. Student alumni find success in many fields professionally as well as entry to some of the top prestigious graduate study programs in the country.

As an outcome of the last NAST accreditation review in the Department of Theatre and Dance in 2014, it was suggested that the design unit either reduce the degree course requirements and keep the B.A. or create a B.F.A. from scratch. The B.A. in Design required students to take the equivalent of a B.F.A. in course credits, and students were building fully realized designs because of the department's heavy production season.

The design unit decided to create the BFA in Design and Technology for Performance, following the UNM requirement that all undergraduate degrees contain 120 credits. The final result was a streamlined professional degree, implemented in the fall of 2016.

Bachelor of Arts in Design and Technology for Performance

The BFA in Design and Technology for Performance is a fine arts degree with rigorous artistic and practical curriculum, preparing students for professional careers in the field and for further study at the graduate level. It totals 120 credit hours and is usually completed in a four-year program of study plan.

An overview of the BFA degree is on the department webpage as follows:

The Bachelor of Fine Arts in Design and Technology for Performance combines contemporary professional training in costume, lighting and scenic design with practical experience in bringing those designs to reality, preparing students for professional careers or graduate study in design and technology for the broad spectrum of performance. A solid design and technology core set of classes, state-of-the-art training facilities, hands-on experience, and outstanding faculty and staff are strengths of the B.F.A. program in Design and Technology for Performance.

The UNM catalog listing for the degree requirements is as follows:

Bachelor of Fine Arts in Design and Technology for Performance

The B.F.A. in Design and Technology for Performance prepares students for professional careers or graduate study in design and technology for the broad spectrum of performance venues, whether live, mediated, or electronic. The program of study and activities range from theatre, dance, and opera, to television and film, concerts and special events, and the new emerging digital, electronic, and interactive performing arts. Students can focus their studies the Costumes, Lighting, and Scenic concentrations. Students are provided a wide range of practical and theoretical classes, hands-on production experiences, and actual design opportunities. There are yearly portfolio reviews for continuation in the program of study. Seek advisement early.

			Credit Hours
1.		General Education Curriculum	
		Refer to the Undergraduate Program section of this Catalog.	
		Subtotal	31
2.		Major Study	
	a.	Departmental Design B.F.A. requirements: <ul style="list-style-type: none"> • THEA 1110 Introduction to Theatre • THEA 1220 Beginning Acting • THEA 345 Theatre History I • THEA 346 Theatre History II • THEA 403 Directing I • THEA 446 Theories of Performance • DANC 462 Dance History I 	21

b.	<p>Additional courses:</p> <ul style="list-style-type: none"> • THEA 1310 Introduction to Costuming • THEA 2310 Stagecraft • THEA 2320 Lighting for the Theatre • THEA 292 Rendering for Stage, Screen, and New Media • THEA 366 Stage Management • THEA 367 Stage Management Production Laboratory • THEA 370 2D Computer-Aided Drafting for Design • THEA 387 Design History and Styles for Performance and New Media • THEA 392 Introduction to Scenic Design for Performance and New Media • THEA 394 Costume Design for Performance and New Media • THEA 396 Lighting Design I • THEA 474 Production Performance (taken every semester) • THEA 498 Design Seminar 	33
	Subtotal	54
3.	Concentrations (choose one):	
a.	<p>Costumes</p> <ul style="list-style-type: none"> • THEA 304 Make-Up Design for Performance and New Media • THEA 314 Pattern Development • THEA 334 History of Fashion and Costumes • THEA 398 Costume Techniques • THEA 481 Costume Design and Technology Project • THEA 494 Advanced Costume Design for Performance and New Media 	
b.	<p>Lighting</p> <ul style="list-style-type: none"> • THEA 296 Lighting Methods and Equipment • THEA 371 Digital Imagery and Production • THEA 397 Sound for Performance • THEA 470 3D Modeling and Visualization for Design • THEA 486 Lighting Design II • THEA 488 Lighting Design and Technology Project 	
c.	<p>Scenic</p> <ul style="list-style-type: none"> • THEA 371 Digital Imagery and Production 	

		<ul style="list-style-type: none"> • THEA 390 Scenic Painting for Stage and Screen • THEA 470 3D Modeling and Visualization for Design • THEA 472 Prop Design and Construction • THEA 482 Scene Design and Technology Project • THEA 492 Advanced Scene Design for Performance and New Media 	
		Subtotal	18
4.		Electives	
	a.	Electives from Theatre and Dance.	9
	b.	Electives chosen from any field; may include THEA and DANC courses.	8
		Subtotal	17
		Degree Total	120

[Undergraduate Program :: | The University of New Mexico \(unm.edu\)](http://The University of New Mexico (unm.edu))

3) Theatre Program

The theatre program offers a BA in Theatre, a MA in Theatre and Dance with a concentration in Theatre Education and Outreach, and a MFA in Dramatic Writing.

Bachelor of Arts in Theatre

The BA in Theatre is a liberal arts degree with a rigorous artistic and scholarly curriculum, designed for those who want to create, perform, and/or begin scholarly research in the field. It totals 120 credit hours and is usually completed in a four-year program of study plan.

An overview of the BA in Theatre degree is located on the department webpage and shares the following:

Students pursuing a Bachelor of Arts in Theatre develop fluency in multiple areas of practice, such as acting, directing, design, dance, playwriting, and production acquiring comprehensive knowledge of

dramatic literature, theatre history, and performance theory within a global context. Our curricular activities and extracurricular programming encourage students to cultivate their imagination, sharpen their intellect, explore diverse research methodologies, and refine tools of critical articulation.

While our program offers students a solid grounding in traditional theories and techniques, we also nurture an atmosphere of exploration and experimentation essential for artist-scholars who will forge the future of the field. Our program prepares students to be competitive candidates for MFA, MA, and Ph.D. programs, and many of our graduates go on to become professional theatre artists. [Bachelor of Arts \(BA\) in Theatre | College of Fine Arts | The University of New Mexico \(unm.edu\)](#)

The UNM catalog listing for the degree requirements is as follows:

Bachelor of Arts in Theatre

Students pursuing a Bachelor of Arts (B.A.) in Theatre develop fluency in multiple areas of practice, such as acting, directing, design, dance, playwriting, and production, thus acquiring a comprehensive knowledge of dramatic literature, theatre history, and performance theory within a global context. The department's curricular activities and extracurricular programming encourage students to cultivate their imagination, sharpen their intellect, explore diverse research methodologies, and refine tools of critical articulation.

While the B.A. in Theatre program offers students a solid grounding in traditional theories and techniques, an atmosphere of exploration and experimentation is nurtured, which is essential for artist-scholars who will forge the future of the field. This program prepares students to be competitive candidates for M.F.A., M.A., and Ph.D. programs, with many graduates establishing careers in professional theatre arts.

		Credit Hours
1.	General Education Curriculum	
	Refer to the Undergraduate Program section of this Catalog.	

	All students in the B.A. Theatre program must select credit hours from outside of the Theatre and Dance department to fulfill Area 7: Arts and Design.	
	Subtotal	31
2.	Major Study	
	THEA 1110 Introduction to Theatre	3
	THEA 1220 Beginning Acting	3
	THEA 2220 Intermediate Acting -or- THEA 333 T: Physical Theatre -or- THEA 440 Devised Performance	3
	THEA 231 Voice for the Actor I	3
	THEA 232 Movement for the Stage I	3
	THEA 350 Script Analysis	3
	THEA 355 Playwriting I	3
	THEA 366 Stage Management	2
	THEA 367 Stage Management Production Laboratory	1
	THEA 403 Directing I	3

THEA 437 Entering the Profession	3
History and Criticism: <ul style="list-style-type: none"> • THEA 345 Theatre History I • THEA 346 Theatre History II • THEA 445 Topics in Performance • THEA 446 Theories of Performance 	12
Design and Production. <i>Choose from:</i> <ul style="list-style-type: none"> • THEA 2310 Stagecraft I • THEA 1310 Introduction to Costuming for Performance and New Media • THEA 2320 Lighting for the Theatre 	6
Dance Technique. Advanced placement is possible with permission from Department Chair. <i>Choose from:</i> <ul style="list-style-type: none"> • DANC 1130 Ballet I • DANC 1140 Flamenco I • DANC 1150 Modern Dance I 	3
Theatre electives, selected with advisement.	24
The student must be enrolled in THEA 474 Production Performance each semester while involved in a departmental production or performance.	0
Subtotal	75
3. Electives	
Free electives from any department or program, including from Theatre and Dance.	
Subtotal	14
Total	120

[Undergraduate Program :: | The University of New Mexico \(unm.edu\)](http://unm.edu)

Master of Arts in Theatre and Dance (Theatre Education and Outreach)

The MA in Theatre and Dance with a concentration in Theatre Education and Outreach is designed as a two-year degree of 39 credits to prepare scholars in the field and those who want to go on to a PhD. Many of our past students in this degree plan were interested in teaching theatre in the high school system. In the recent past we had a retirement of a key faculty member who was overseeing this degree. The theatre area has spent some time reimagining this graduate degree and how it can serve the student population. The department may be poised to hire a faculty member who can add to this degree plan and provide a solid foundational arena for students pursuing this degree.

The UNM catalog listing for the degree requirements is as follows:

Master of Arts in Theatre and Dance

The Master of Arts (M.A.) in Theatre and Dance is offered under **Plan I** (thesis) or **Plan II** (non-thesis) according to the general requirements specified in the *Graduate Program* section of this Catalog. The M.A. in Theatre and Dance is intended for the student preparing for teaching, practice, or further graduate study in dance or theatre. In general, the focus of the program is the creation of new works of theatre and dance for stage and classroom, and development of research skills.

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 support and guide students' direction and concentration in the remainder of the program and beyond.

		Credit Hours
DANC 500	Introduction to Graduate Study	3
-or-		
THEA 500	Introduction to Graduate Studies	
THEA 503	Performance Theory	3
THEA 506	Critical Issues in the Performing Arts	3

Concentration Requirements

Theatre concentration in Dramatic Writing or Theatre Education and Outreach	
Plan I (Thesis):	
Required core: THEA 500, 503, and 506	9
Electives related to concentration	15
THEA 599 Master's Thesis (minimum credit hours)	6
Total	30
Plan II (Essay):	
Required core: THEA 500, 503, and 506	9
Electives related to concentration	15
THEA 598 Master's Essay in Theatre and Dance	3
Other electives	6
Total	33

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 Graduate Studies format.

Plan II: Master's Essay and Creative Project

Plan II does not require a Thesis, but does require both a substantial Creative Project (usually, this means directing a full-length performance or project in the department, the schools or community, as well as a Master's Essay. The Master's Essay is intended to conform to the standards of a major seminar paper or journal article, including careful organization, clarity of argument, original research with full citation, bibliography, typically 30-50 pages in length. The Master's Essay may address a topic related to the Creative Project, but this is not absolutely necessary. Plan II also includes a written exam, taken during the student's final semester in the program.

Plan II: Master's Exam

The Master's Exam is conducted by a faculty committee of three. The supervisor of the student's Master's Essay normally serves as chairperson of the committee and the other two members are chosen in consultation with the student. The subject matter of the examination questions is taken from the particular program of studies followed by the student. The subject matter of the Master's Essay must be included in the examination questions. Usually the exam is written; the committee may elect, however, to conduct some portion of the exam orally. The length of the exam is three credit hours. Each member of the committee conducting the exam submits at least one question.

[Graduate Program :: | The University of New Mexico \(unm.edu\)](http://unm.edu)

Master of Fine Arts in Dramatic Writing

The MFA in Dramatic Writing is a three-year degree program of 60 credit hours designed to prepare artists in the field and those interested in careers in higher education teaching. The degree attracts the highest number of Indigenous theatre writers in the country and has won numerous awards in the nation for its unique and skillful student creations.

An overview of the MFA in Dramatic Writing is located on our department webpage and is as follows:

The program offers continuing opportunities for producing new work from writers working in the MFA program. These opportunities create an environment where students are either preparing scripts for submission to our annual new works festival called Linnell Festival of New Plays, submitting material for production to the local theatre community, or for the season of plays selected by students that is presented in our black-box, Theatre X. The Linnell Festival presents new work over three weeks in multiple venues

on and off campus. Five students in our writing program have won national playwriting awards for the plays presented in this festival four of them from Kennedy Center American College Theatre Festival. Completing this program means you will have created a portfolio of a minimum of 6 scripts (3 full length stage plays, 1 full length screen play, 1 short screen or stage piece, and dissertation work). This work will have emerged from the courses in the Writing Core taken by all the MFA Writing students. It involves four intensive semester-long writing seminars that confront the principles and craft of dramatic writing, the resources of the writer’s world, and a way of thinking about dramatic work.

[Master of Fine Arts \(MFA\) in Dramatic Writing | College of Fine Arts | The University of New Mexico \(unm.edu\)](http://unm.edu)

The UNM catalog listing for the degree requirements is as follows:

Master of Fine Arts in Dramatic Writing

For the student preparing to enter the profession of writing for the stage and media the department offers the Master of Fine Arts in Dramatic Writing (M.F.A.). The focus of the program is the creation of new work for the stage, the media and the classroom.

General guidelines for completion of M.F.A. degrees are set forth in the *Graduate Program* section of this Catalog.

Required Courses

		Credit Hours
	Graduate Core:	
THEA 500	Introduction to Graduate Studies	3
THEA 503	Performance Theory	3
THEA 506	Critical Issues in the Performing Arts	3
	Subtotal	9
	Writing Core:	

THEA 555	Dramatic Writing I	8
THEA 556	Dramatic Writing II	8
THEA 557	The Writer's Stage III	8
THEA 558	Screenwriting	6
THEA 559	Topics in Dramatic Writing	6
	Subtotal	36
	Elective Courses	9
THEA 699	Dissertation	6
	Minimum credit hours required for degree	60

Qualifying Review

After completing 20 credit hours of graduate credit the student submits all writing completed since entering the program. A committee of review with three to five members is appointed by the department's graduate committee. This committee is composed of individuals with expertise in writing both in and outside the department. To continue in the second year of the M.F.A. program, all students must receive a pass on the promise of their writing. Students are notified before the start of the Fall semester. The review is the occasion for a comprehensive review of the student's work to that point and a frank evaluation of his or her promise in the profession. Three options are open to the M.F.A. Graduate Committee at this point: 1) continuation in the M.F.A. program; 2) dismissal from the graduate program; or 3) the committee may request the work be resubmitted after addressing a specific set of concerns. Resubmissions must be completed and reconsidered before the beginning of the Fall semester. Students may have a maximum of two attempts to pass this review.

Advancement to Candidacy and Comprehensive Examination

After successfully completing 30 credit hours of graduate work, including completion of one full cycle of the writing core: 555, 556 and 557, all students take a comprehensive examination at the end of their fourth semester of study. This examination covers the areas of knowledge explored in the required core courses. Once the Comprehensive Examination is passed the student submits the Application for Candidacy to Graduate Studies. If approved, the Dean of Graduate Studies formally advances the student to Candidacy.

Requirements for Graduation

The Master of Fine Arts degree requires a minimum of 60 credit hours of work, no more than 24 of which can be transferred from other programs—either from within the University of New Mexico or elsewhere. In addition, the candidate must have:

1. completed no fewer than 42 graduate credit hours in residency at the University of New Mexico;
2. completed 9 credit hours of a "core" curriculum, plus the remainder of the recommended sequence within the program and passed a Comprehensive Examination on the "core" curriculum;
3. completed a minimum of six complete scripts to the satisfaction of the M.F.A. Committee;
4. have at least three scripts produced in a forum suitable to the M.F.A. Committee. These might include: Concert Readings; The Writer's Stage; Experimental Theatre Series; University Theatre season productions (at the University of New Mexico or elsewhere); Professional Productions.

M.F.A. Dissertation

The M.F.A. Dissertation is the major work, full length play or screenplay written in the final year of the candidate's program. It is written in the course of the final year's work in 555 and 556. The Dissertation work must be presented in 557 Writer's Stage in the final semester in a public presentation which can take the form of a staged concert reading or, given questions of merit and availability of facilities, a more comprehensive presentation.

The play or screenplay must be accompanied by an essay that addresses such topics as the creative process which lies behind the work's development, the research done for the Dissertation work, and presents an analysis of the issues and meaning embodied in the Dissertation work.

In addition to the Dissertation work the successful M.F.A. candidate must complete the following works to graduate: four scripts (two full length plays, one full length screenplay, one short screen or stage piece).

[Graduate Program :: | The University of New Mexico \(unm.edu\)](http://unm.edu)



2B. Mode(s) of Delivery for Teaching Courses

Teaching Modalities in the Department of Theatre and Dance include online courses certified to be taught on line and in-person courses consisting of both lecture and studio practice format classes. Currently the online certified courses are DANC 1110 Dance Appreciation and THEA 1110 Introduction to Theatre. These are regularly offered each semester and most times during the winter break, called intersession. We often try to offer them during summer session as well, if the enrollment proves adequate. Teachers of these online courses have taken the necessary training to be qualified to teach the online formats for DANC 1110 and THEA 1110.

As for so many institutions, most of our courses went online during the COVID lockdown, in particular during Academic Year fall 2020 and spring 2021. Many faculty members engaged in special training to learn how to use the online platform/s available under UNM protocols. During these periods of teaching in different modalities to accommodate COVID protocols and safety measures, two faculty members became representatives for the Department of Theatre and Dance at the UNM Center for Teaching Excellence: Associate Professor Dr. Dominika Laster and at that time Visiting Lecturer in Dance Nevarez Encinias. These two representatives gave several presentations regarding Best Practices for online teaching modalities and were available to help fellow faculty with questions and concerns while teaching online.

As most people know, the Performing Arts are a regular practice, tied to skills as well as knowledge. In-person teaching and student experience on and back stage are vital to the preparation for careers in the

Performing Arts. Working on equipment, such as lighting design equipment in the theaters, work tools for scene build, and sewing machines for costume build, is essential for training and preparing design students for work in their field, not to mention regular dance technique classes, use of studio theater rooms for choreography class, and studio practice for acting and directing classes. In fall of 2021 our classes returned to the regular in-person format. Data collected by UNM regarding student preference in either online or in-person classes indicate that over 85% of UNM students prefer to have classes that meet face-to-face. All faculty in the Department of Theatre and Dance dreaded teaching online for courses that are studio practice, for the obvious reason that transferring knowledge and practical skills in the Performing Arts is most effectively done in person. I want to recognize here the valiant effort the faculty in the Department of Theatre and Dance made to create and sustain courses that would give students a meaningful and significant educational experience during the COVID lockdown.

CRITERION 3

TEACHING & LEARNING: ASSESSMENT

3A. Current Assessment Plan for Each Degree/Certificate Program

The Assessment activity in the Department of Theatre and Dance is organized by program units: dance, design and theatre. The department answers to the university's charge regarding assessment reporting and the College of Fine Arts assessment activity is headed by Music faculty member Jennifer Lau. Jennifer Lau is in charge of all the departments in the college regarding assessment reporting and regularly works with our department to meet deadlines and, to the best of our ability, correctly complete assessment reports.

The Head of each program is serving as the Assessment Officer in charge of updating assessment reports for each area, gathering data for assessments, and communicating with and involving the faculty in their program unit in assessment reporting.

During the last three years assessment reports for the theatre unit were generated and supervised by then Head of Theatre Associate Professor Dominika Laster, who is on sabbatical for academic year 2021-2022. Associate Professor Greg Moss is now serving as Head of Theatre and is taking over the assessment duties for theatre. Likewise in the dance unit, during the last three years Assistant Professor Amanda Hamp (who has since been promoted to rank of Associate Professor June 2021) served as Head of Dance and as the assessment officer for the dance unit. She is also on sabbatical for academic year 2021-2022. Professor Vladimir Conde Reche is now serving as Head of Dance and will act as the assessment officer in the dance program. Co-Head of Design Professor Dorothy Baca has been the acting assessment officer for the design program for the last three years and continues to be so.

Assessment Plans for the Dance, Design, and Theatre units can be found in the shared folder in One Drive here, and also includes an example from the dance area for a programmatic assessment tool used in gathering data: https://unmm-my.sharepoint.com/:f/g/personal/djewell_unm_edu/EuOX5oXrZXNDjduPPuSflicBfcJPacoWN0fJ-Fg_obmkZg?e=DW2e74

And in **Appendix 1: Theater and Dance Assessment**

3B. Current Assessment Report for Each Degree/Certificate Program

Assessment Reports for each unit can be found in this OneDrive Folder: https://unmm-my.sharepoint.com/:f/g/personal/djewell_unm_edu/EuOX5oXrZXNDjduPPuSflicBfcJPacoWN0fJ-Fg_obmkZg?e=DW2e74

And in **Appendix 1: Theater and Dance Assessment**

3C. Description of Primary Constituents and Stakeholders

Primary Constituents and Stakeholders in the Department of Theatre and Dance consist of students, faculty, staff, and collaborators in our various partnerships that engage students and donors with the Department of Theatre and Dance.

While students, faculty and staff are the obvious constituents and stakeholders, with students always taking the top priority position in decision making in the department, we also have relationships in communities local to international with officially recognized partnerships and donors.

- Local and Regional Constituents/Stakeholders

Our partnerships are listed on our department webpage and involve community entities that have a regular, healthy connection with the department and uphold the values, mission, and educational goals of the department.

Yjastros: The American Flamenco Repertory Company holds a partnership with the department as a Company in Residence in the dance unit. This residency gives the dual benefit of allowing students to engage with and hold studio practice with professional artists in the company while the company gains exposure to the Visiting Professor in Flamenco in the dance program. This visiting line engages three to four professional Flamenco performing artists each year who teach and set original works on UNM dance majors in the Flamenco concentration, and these artists are the top in their field. Members of *Yjastros* sometimes also learn the repertory while these visiting professors work with our dance majors and they provide a professional level example to our dance majors in studio practice. [The Company — National Institute of Flamenco \(nifnm.org\)](http://TheCompany—NationalInstituteofFlamenco(nifnm.org))

The department has a partnership with the Revolutions International Theatre Festival which includes a global perspective on the performing arts. The festival produces work not normally produced in the United States, work from less heard voices. The department and the festival partner each year to bring workshops, collaborations, and performances to the students in the department as well as the community at large. The festival provides a wide range of performance approaches from international communities, such as Columbia, Uganda, Haiti, Greenland and the Ukraine, and expands our students' knowledge of performance and global connections. [We Welcome You to Revolutions Inc \(revoinc.org\)](http://WeWelcomeYoutoRevolutionsInc(revoinc.org))

Since 1987, the department has been in partnership with the National Institute of Flamenco, based in Albuquerque. The department plays the role of co-presenter of the Festival Flamenco Internacional de Albuquerque, the largest and most awarded Flamenco festival outside of Spain. It features over 50 prominent Flamenco artists and scholars each year and would not be possible without the Department of Theatre and Dance's collaboration. It produces workshops, history symposium, panel discussions and performances for one week in early June and attracts students and aficionados from around the United States and beyond. It is a cultural and educational event that brings the department wide exposure and a reputation for being the center for Flamenco in the United States.

[The Department of Theatre & Dance | College of Fine Arts | The University of New Mexico \(unm.edu\)](#)

The donors to the Department of Theatre and Dance are considered stakeholders due to the many supportive actions taken by this constituency. The Friends of Dance, a healthy and motivated organization created in the 1980s and still fund raising on behalf of UNM dance majors today, provides continual funding for dance major scholarships, and a fall concert that raises money for the fund. The Hartung Endowment provides major funding for the MFA in Dramatic Writing students, funding that supports many and varied activities directly effecting student experience: graduate assistantships for worthy Dramatic Writing students, bringing in guest directors and playwrighting evaluators to work with the students, opportunities to travel to New York or other places to experience the most important playwrighting in the field, and support for visiting professors in Dramatic Writing. And finally, there are many endowed scholarships in theatre, dance, and design that directly support students in their studies.

These stakeholders depend on the department to honor the endowed purpose of funding for students and we are diligent in doing so. Many of our donors attend our performances and meet the students they are supporting. It is the department's responsibility to maintain a healthy and respectful relationship with our donors and to communicate with them and honor them for their efforts on our students' behalf.

- International Constituents/Stakeholders

Asian Theatre Education Centre

The department participates in the Asian Theatre Education Centre – ATEC – bringing students to perform a work from the department production season and engage in workshops and conferences every other year. The University of New Mexico is the only member school invited from the United States to take part in this prestigious festival, which brings multiple and varied institutions from throughout the Asian arena to perform and exchange ideas about the performing arts. It brings a life-changing perspective to our students from UNM, who have traveled to Beijing and Ulaanbaatar, Mongolia to attend the ATEC festival. [404 \(atecnet.org\)](#)

Edinburgh Fringe Festival

Live Performance is a course in the theatre program that takes the Edinburgh Fringe Festival in Edinburgh, Scotland as its classroom. The course, spearheaded by Associate Professor Dominika Laster, immerses students in the most cutting-edge alternative theatre being created today. Students are exposed to a wide variety of performances including original writing, devised work, physical theatre, dance, participatory and immersive theatre, puppetry, and new media—among others. Beyond experiencing

incredible formal diversity, students encounter theatre artists and ensembles from all over the world including Europe, Asia, Africa, and the Middle East. In addition, the course is offered as a collaboration between UNM and the University of Massachusetts, with students and professors from that institution engaging in the same class. This cross cultural, cross national dialogue offers the world of theatre to our students in the most immediate and significant way. [Home | Edinburgh Festival Fringe \(edfringe.com\)](#)

Hannibal – the largest Contemporary Theatre Performance in the world

Every other year students in the dance program at UNM are selected to travel to Tyrol, Austria with Professor Donna Jewell to rehearse and perform in the internationally acclaimed theatre/dance/machines/media performance *Hannibal*, produced by our international partner *Lawine Torren Theatre Company*, artistic director Dr. Hubert Lepka. The department pays for the students' flights and *Lawine Torren* pays for their room and board. The work is set on a glacier in the ski region near Innsbruck at 10,000 feet above sea level and involves helicopters, snow cats, snow mobiles, skiers, snowboarders, BASE jumpers, hang gliders, actors, dancers, and explosions. The piece is financed by Red Bull and the government of Austria and is a \$1.5 million dollar production seen by audiences of 8,000 each performance. After the show, Professor Jewell takes the students for a site seeing visit to Salzburg and Vienna for several days before returning to Albuquerque. Several design students have also participated in the *Hannibal* show as costume and set designers. During this exchange students from UNM work alongside successful artists in the field and make invaluable professional connections that effect their future careers. [Hannibal Soelden 22.04.2022 the greatest theater in the world \(gruenwald-resort.com\)](#)

Visiting Professor of Flamenco

The department holds a Visiting Professor line in Flamenco dedicated to bringing the best and the brightest in Flamenco to our department and the College of the Fine Arts. Each year the dance program engages three to four artists and scholars to visit the dance program and teach courses and set original works on our student performance ensemble. These works are held in repertory in the department, spearheaded by Assistant Professor Marisol Encinias, and are presented in the annual faculty dance concert, one of the mainstage productions in the Department of Theatre and Dance. Visiting Professors are often from Spain, the world's recognized seat of the Flamenco arts, and when they visit they engage with the Flamenco community in Albuquerque as well as the UNM community. This is important international activity because it brings artists at the top of the field to our students in New Mexico. Works by these Visiting Professors are nationally recognized when we take them to the American College Dance Festival, and are awarded for excellence and invited to the conference gala performance and sometimes the National Gala held at the Kennedy Center. The Flamenco concentration has a national and international profile due to its high standard of excellence and the Visiting Professor line, which provides students with the most rigorous professional level training possible. The department webpage highlights the Visiting Professor in Flamenco under the international activity section [The Department of Theatre & Dance | College of Fine Arts | The University of New Mexico \(unm.edu\)](#)

CRITERION 4. STUDENTS (UNDERGRADUATE & GRADUATE)

4A. Proactive Recruitment Activities of the Unit

Recruitment activity in the Department of Theatre and Dance is varied and numerous. Most activity occurs at the program level and involves faculty in the department working to enhance recruitment on the local, regional, national and international levels. Ongoing discussions regarding methods and strategies for recruitment are part of the department and program meetings throughout the academic year. Just before COVID hit, the department decided to create a new committee called the Recruitment Task Force. Three Assistant Professors - one each from dance, design and theatre - volunteered to be on this committee. They planned to meet at least once per semester and brain storm for new recruitment methods, but COVID has stalled immediate action for this committee at this time.

One very important recruitment tool is our website and social media presence. We regularly evaluate our website images and text, updating often with new photos from productions, using short videos on social media from studio classes, productions, and alumni. We realize that our website is the gateway to our department and I received feedback from parents who visited our webpage while looking at programs with their high school age children, researching different college programs, that our webpage was most impressive. The images used on our webpage reflect our values in what we put on stage and honor our student playwrights, choreographers, designers and performers. This gives potential students a true look at the face of our student demographic and shares the goals and mission of the department as a whole.

At the college level we participate in College of Fine Arts recruitment activities and events every semester. The chair presents on behalf of the department, on Saturday mornings, sometimes bringing live performers from our productions for the events. Assistant Professor Stephen Tomlin is also at these college recruitment events on Saturdays and takes any interested students on tours of our facilities after the presentations. In addition, before COVID the chair and several faculty members attended regularly the CFA visits to local high schools, with a table set up with department brochures and information where we could meet with potential UNM students and answer questions about our programs. There is also a CFA representative at that table, but we do note that having theatre, dance and design faculty at those events helps connect the students who are interested in UNM in a more direct way.

We regard our production season as a thriving and important recruitment tool. Offering reduced ticket prices and sometimes free tickets to high school and charter school institutions in Albuquerque and beyond brings potential theatre, dance and design majors to our theaters. Often we combine such a group visit with a tour of our facilities and conversations with our faculty and advisors. Having these students see our productions and the facilities in which our students perform is a major recruitment tool to gain new students in the performing arts.

In spring of 2017 we hosted the Theatre High School Festival for the state of New Mexico, inviting and involving all high school theatre programs to attend a three-day workshop and performance format held in our spaces, both studios and theaters. This is the largest high school event for theater programs in the state. Our faculty taught classes alongside other invited faculty, met with high school advisors, adjudicated works brought by these schools that were performed on our stages, and connected high school students across the state with each other and with our programs.

The theatre area faculty engage often in giving acting, playwrighting and performance related workshops in our community, for those who teach theatre and those interested in performance. These connections provide vital information to those in our community about the values and mission of the theatre area and our department, and help in recruiting students to the BA in Theatre as well as the theatre graduate level degrees.

The theatre program participates in the Kennedy Center American College Theatre Festival both regionally and nationally, providing a successful profile of performance work from our department. We connect with our alumni in local high schools on a regular basis, have them visit our campus with their students, take a tour of our facilities and sometimes visit or partake in classes in our studios. Additional tours are arranged each semester, for example the New Mexico School for the Arts based in Santa Fe is visiting and touring our program in February 2022. We have a close connection with DATA – Digital Arts and Technology Academy, a public charter school in Albuquerque – where theatre faculty set up collaborative creative projects between UNM and charter school students. We have alumni working at Central New Mexico Community College and the New Mexico State University who help with marketing and recruitment for our programs.

The dance program has numerous and ongoing connections to local studios, high schools and charter schools that feed students into the dance program. Our connection with the Flamenco curriculum based charter school Tierra Adentro New Mexico has brought large numbers of Flamenco concentration majors to the program, and we have a dual enrollment relationship with many high school juniors and seniors from TANM that allow these students to take Flamenco technique classes at UNM before they graduate from TANM. Students from the National Institute of Flamenco are knowledgeable about the UNM dance program and feed into our majors. The National Institute of Flamenco advertises the BA in Dance, the MA in Theatre and Dance and the MFA in Dance at UNM during the internationally acclaimed Festival Flamenco de Albuquerque mentioned previously, sharing information about our degree programs to its national and international audience. The festival draws people from different states and countries, and currently we have students in the dance major from California and Texas who came to Albuquerque to attend the festival and were drawn to our dance program at UNM. We have also had students from Puerto Rico, Mexico and Costa Rica become UNM dance majors after learning about our BA in Dance while attending the festival.

Flamenco concentration majors in our program perform at the Balloon Fiesta in Albuquerque each October, for several outdoor events with audiences in the thousands. And with *Yjastros: The American Flamenco Company* as our company in residence, they advertise and market the dance program at UNM in all of their performances, events, and outreach activities locally, regionally and nationally. Finally, the many dance technique styles offered at the beginning level have a great impact on recruitment for the program, as UNM students are required to take at least one fine arts course for any major on campus and our Hip Hop, African, Flamenco, Jazz, Ballet and Contemporary Dance beginner courses are very popular. Often a student will decide to major in dance or double major because of their experience in one of these technique classes.

Faculty in the Contemporary Dance area teach nationally and internationally as guest artists and attract students to our programs through those connections, such as a student in Austria who was at the ORFF Institute who, after taking classes with our visiting faculty, came to the dance program at UNM. These guest teaching positions provide opportunities to advertise the dance degrees we offer. Adjunct faculty are well connected with the community in Albuquerque and Santa Fe and also provide marketing and

recruitment activities locally. Full time faculty teach at local studios and spread the word about the BA in Dance in particular, as many of those young dancers in studios would be looking for an undergraduate program in dance.

The design area is active taking students annually to the United States Institute for Theatre Technology conference, where they have the opportunity to make connections with professionals and academics, and where we advertise the design degree at UNM. This also covers recruiting from other colleges as many institutions visit the conference. The department often participates in the KCACTF, the Kennedy Center American College Festival, where we take a theatre work written by our students and involving student designers, which allow for advertising and recruitment for the design program. The design area also engages in the Cinematic Arts Mentor series, which brings film industry professionals through zoom to work with our design students.

4B. Unit's Admission Criteria and Decision-Making Processes

Graduate Degree Admissions

Admissions into the graduate degrees in the Department of Theatre and Dance are detailed and rigorous. Requirements for admissions into the graduate program are published in the Graduate Student Handbook for the department, [Microsoft Word - Graduate Handbook 5_21_21.docx \(unm.edu\)](#). Each graduate degree – MA in Theatre and Dance, MFA in Dance, MFA in Dramatic Writing – has detailed application materials and these materials are reviewed after the application deadline by graduate faculty in the department. The materials are discussed and a vote is taken by each unit regarding admission for graduate students. Students applying to our graduate degrees must also fulfill UNM graduate student requirements, found here: [Admissions Criteria and Information :: | The University of New Mexico \(unm.edu\)](#)

Undergraduate Degree Admissions

Admission to the BA in Dance requires an audition, usually held on the last Friday in January and published on our website at [Theatre & Dance Auditions | College of Fine Arts | The University of New Mexico \(unm.edu\)](#). We added a button on our webpage for the audition to make it easy to find. Last year during COVID lock down we experimented with having a virtual audition online and the success we had with that lent us to think we should have a virtual element every year, alongside our live element.

Students majoring in the fine arts do not declare their major until the end of their sophomore year. Thus we have pre-majors who are students who identify as dance majors and we have declared dance majors. We require freshmen and sophomores who identify as dance majors to attend the January audition, both years. The audition is also, of course, open to seniors in high school who want to come to UNM to major in dance.

All fulltime dance faculty makeup the panel of faculty for the audition and teach the audition material. The live audition consists of a ballet barre, modern combination across the floor, flamenco variation, and an improvisation exercise. The auditioning student then presents a solo and has a short interview with the faculty panel to share their goals in pursuing a dance degree and ask questions about the program. The solo and interview process is private, no other applicants are present. Each auditioner is informed that

within two weeks they will receive a letter by email from the dance program regarding their admission. Once the solos and interviews are complete, the faculty discuss and vote on all applicants.

The letter of admission indicating a successful audition outcome is required at the College of Fine Arts admissions office for a student to declare their major in Dance. We work closely with the admission office personnel to make sure communication on auditions is clear, sending them a list of the audition outcomes immediately following the audition. There are three scenarios for dance major audition letters: admission, invitation to audition again next year with some suggestions for improvement in technical areas, and non-admission.

The requirement for admission into the BFA in Design for Technology and Performance is a portfolio review by design faculty. Required of all design majors, these presentations help design faculty determine design assignments in the department production season for the next academic year and prepare students for careers in the field when they leave UNM.

Admissions for the BA in Theatre have no special requirements.

4C. Data & Analysis for Enrollment/Retention/Graduation Trends

The student enrollment in the Department of Theatre and Dance has always been healthy and high enough to sustain the resources needed to offer our degrees. Enrollment records I have kept since 2009 reflect a vibrant course list with high UNM student interest in our classes, widely serving the university student body as well as our maors. We currently have 101 department majors, with a student/faculty ratio of 7 majors per tenure line. The Department of Film & Digital Arts has the highest ratio of majors to tenure lines (95:1), with the Department of Theatre and Dance second (7:1), then the Art and Art History Department (6.4:1), and the Music Department with the lowest ratio of student to faculty line (4.59:1). These ratios reflect only the undergraduate student numbers, without accounting for graduate numbers.

Here is the list of enrollment since our last APR visit in spring of 2014: (notice the steep decline leading up to and during the current COVID pandemic). I add this here because it reflects the entire student enrollment in the department and not only the department undergraduate majors. The graphs following this list reflect our majors enrollment.

Fall 2014		Enrollment
Dance		935
Theater and Design		712

Spring 2015		Enrollment
Dance		664
Theater and Design		519

Fall 2015		Enrollment
Dance		749
Theater and Design		539

Spring 2016		Enrollment
Dance		665

Theater and Design	503
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FALL 2016 Enrollment

Dance	806
Theater and Design	575

Spring 2017 Enrollment

Dance	652
Theater and Design	504

FALL 2017 Enrollment

Dance	732
Theater and Design	584

Spring 2018 Enrollment

Dance	601
Theater and Design	556

FALL 2019 Enrollment

Dance	593
Theater and Design	598

FALL 2018 Enrollment

Dance	623
Theater and Design	555

Spring 2019 Enrollment

Dance	451
Theater and Design	438

FALL 2019 Enrollment

Dance	578
Theater and Design	569

Spring 2020 Enrollment

Dance	510
Theater and Design	520

FALL 2020 Enrollment

Dance	448
Theater and Design	505

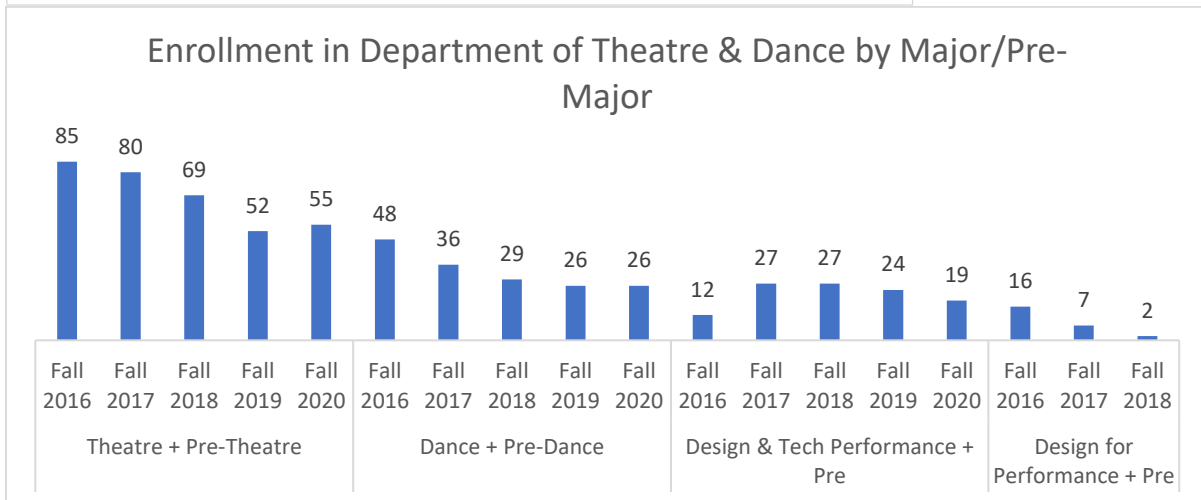
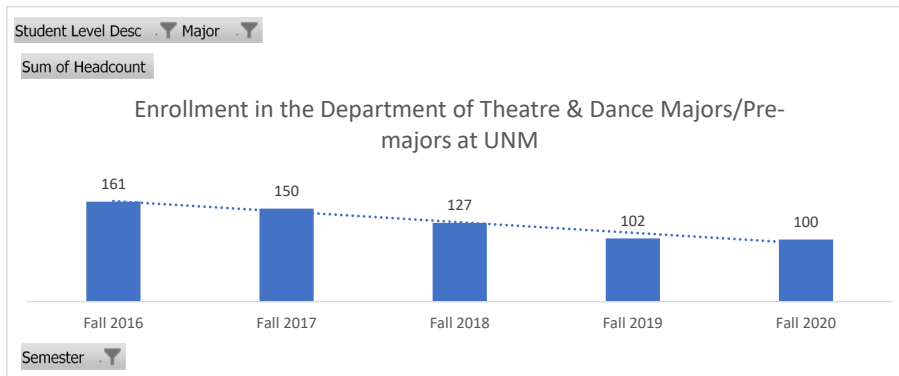
FALL 2021 Enrollment

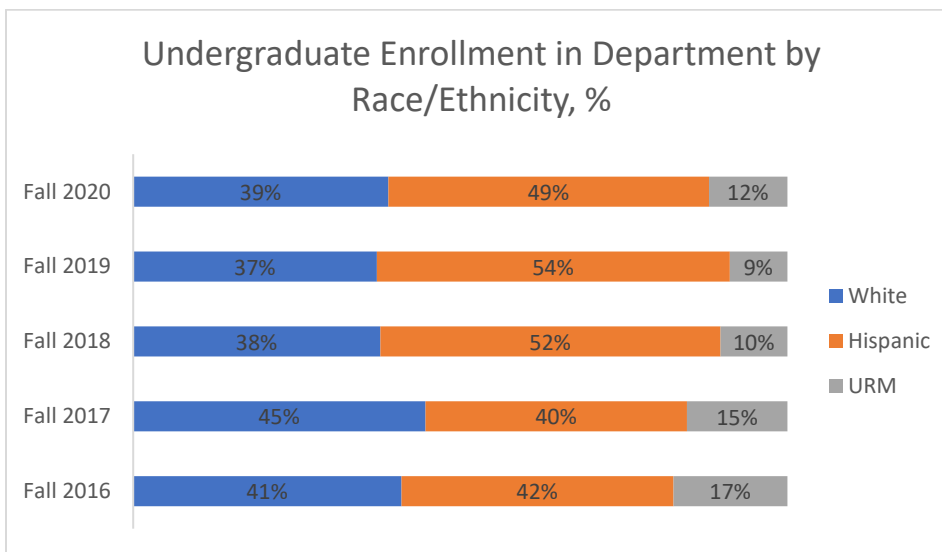
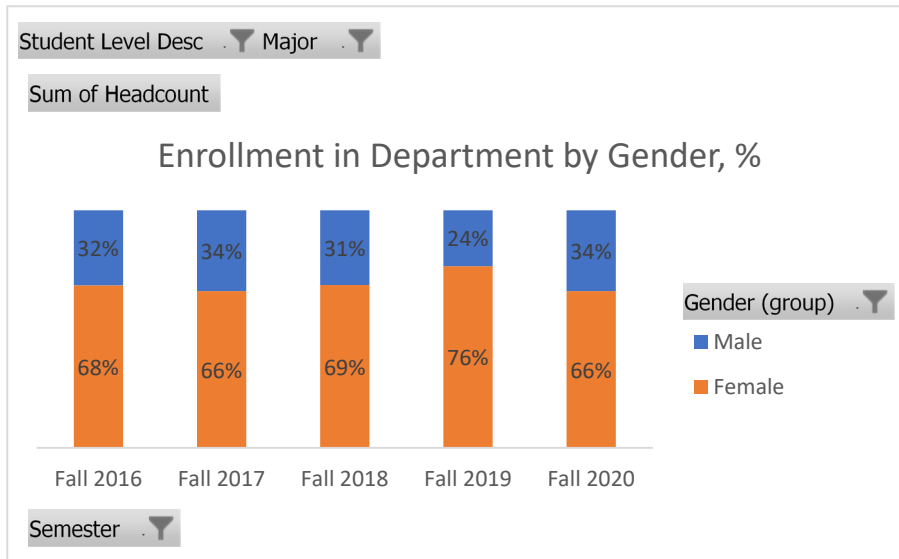
Dance	318
Theater and Design	558

Undergraduate Studies

Enrollment

The number of undergraduate majors in dance and theatre have decreased in recent years, while majors in the design area have increased after the design area implemented the change to a BFA degree. The gender demographic has stayed fairly stable, with the percentage of female students in the 60s and male percentage in the 30s. The highest percentage of students by ethnicity is the Hispanic group, a reflection of UNM overall. And our Flamenco concentration and the Dramatic Writing degree attract Hispanic students to our programs.

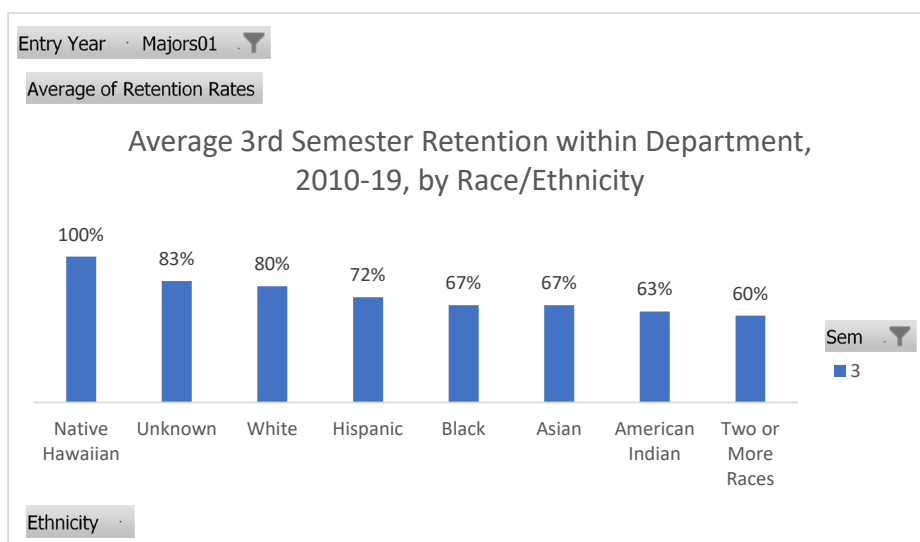
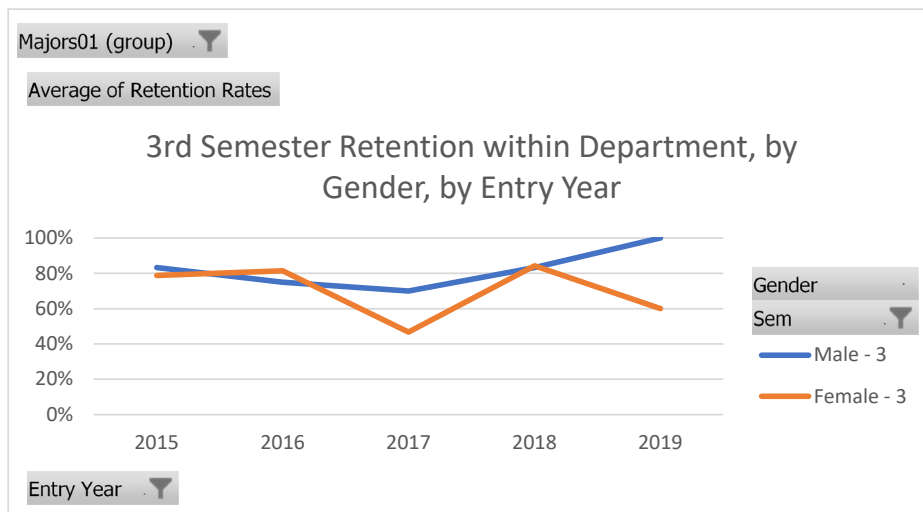
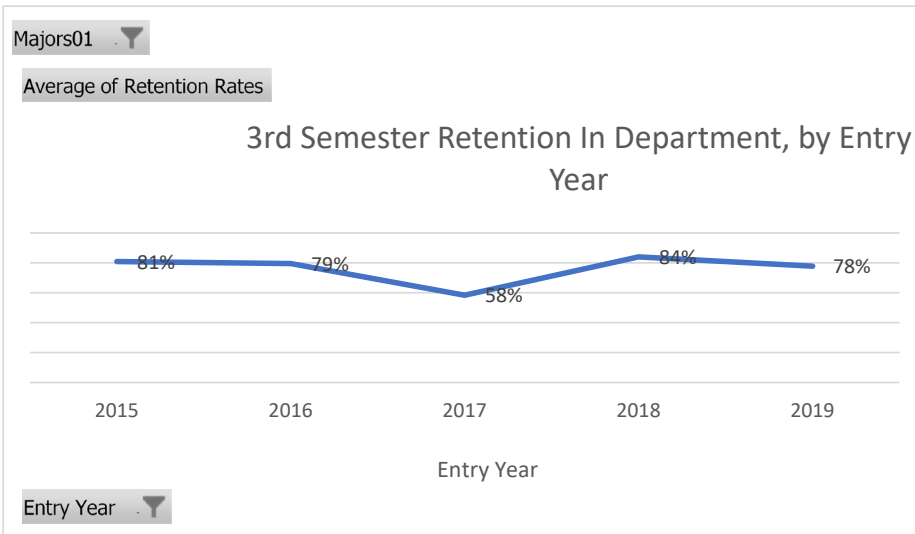




Retention

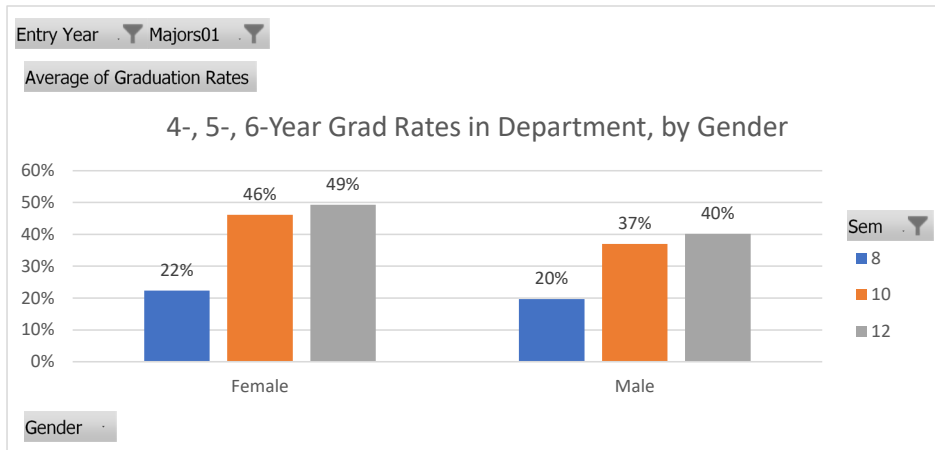
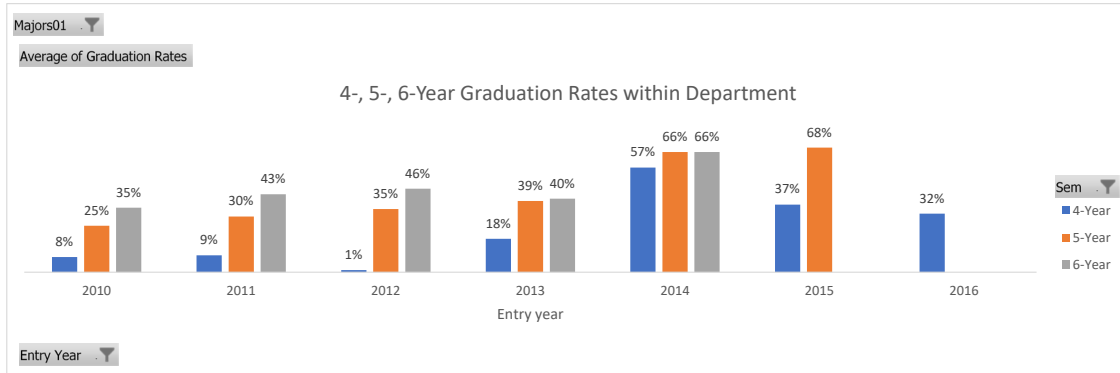
The Department of Theatre and Dance has a slightly higher retention rate than the overall UNM rate. This may be due to the academic and artistic relationships we hold with our students, working with them not only in the classroom but for so many hours during our productions. We know all of our majors by name and we know their skill levels, strengths, talents, where they need to grow, and what kind of career they hope to build. We help mentor them on projects and papers, department honors and performances. We can advise them where to seek jobs and how to research for a career in the arts. This is the bonus of having not too many majors, because we know them by name and can mentor and guide them on a very personal level. We know that we would like to have more majors in the department and this is a goal of ours for sure, but with a mindfulness to being right-sized and keeping the benefits of personal attention and mentorship that may make the difference for students being successful in the field.

We most recently noticed that retention of our female students may be impacted immediately by COVID, as female students have been called upon to cover familial duties and have had to cut back on courses, drop out for the time being, and/or take care of their families either at home or by picking up an extra job.



Graduation

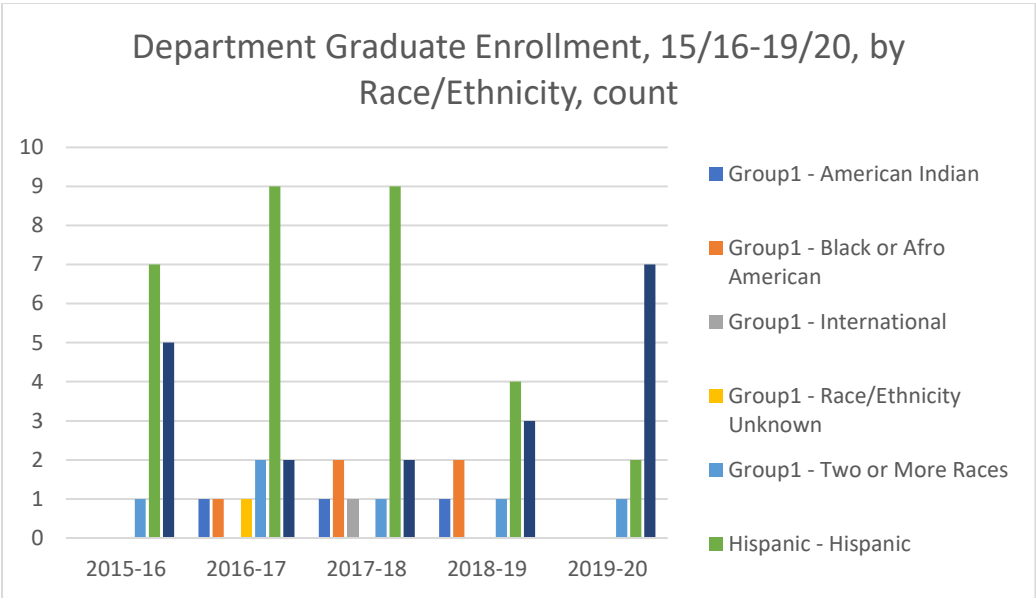
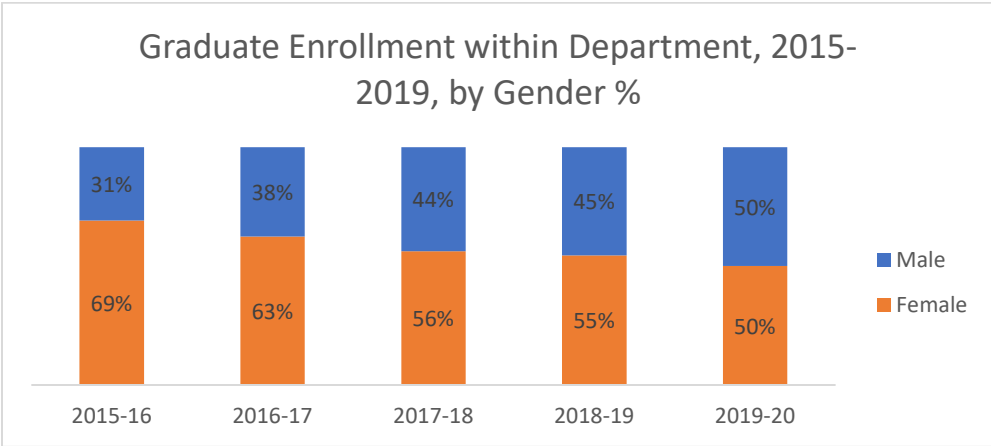
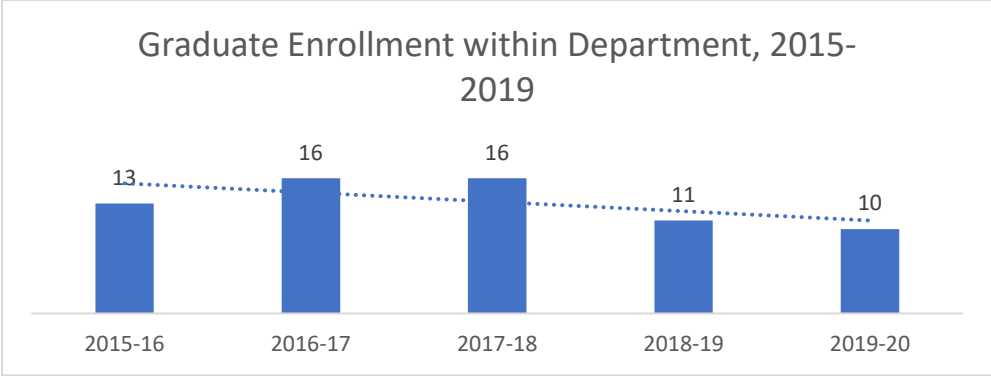
Graduation rates in the department are relatively healthy and reflect those of the university at large. Graduation rates for females are more successful than for males in the department, being a few percentage points higher for females.

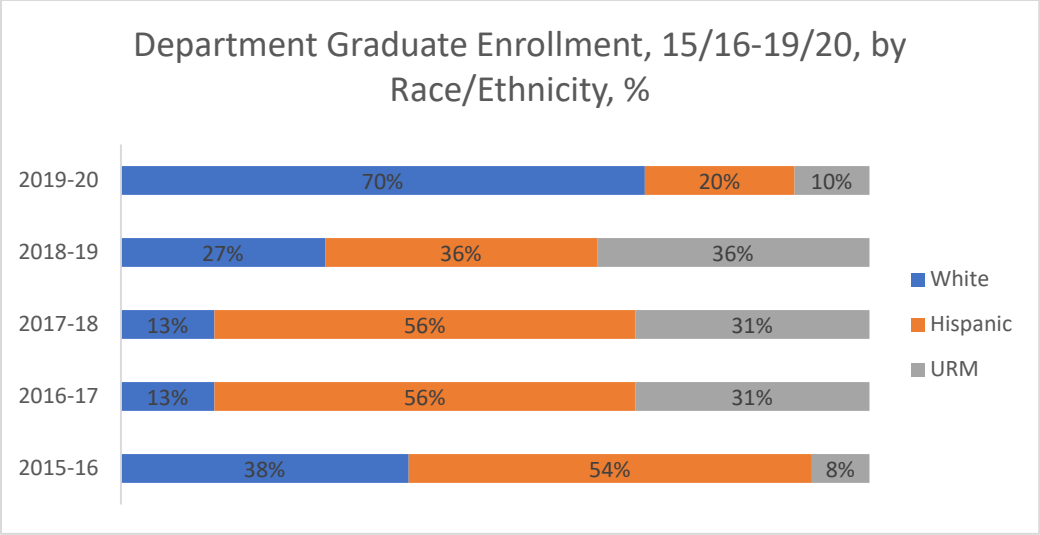


Graduate Studies

Enrollment

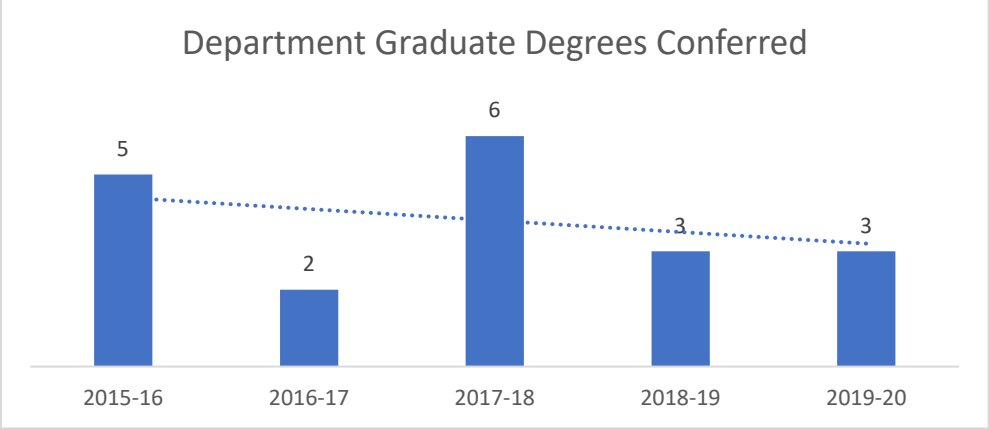
Enrollment of graduate students in the department has declined but not so significantly as to jeopardize the degree programs. We noticed decreased applicant numbers starting in 2018, particularly in the dance MFA. Graduate students by gender are slightly more female than male, and the highest number by ethnicity is Hispanic followed by Native American. We currently have a total of 11 graduate students in our three graduate degrees.

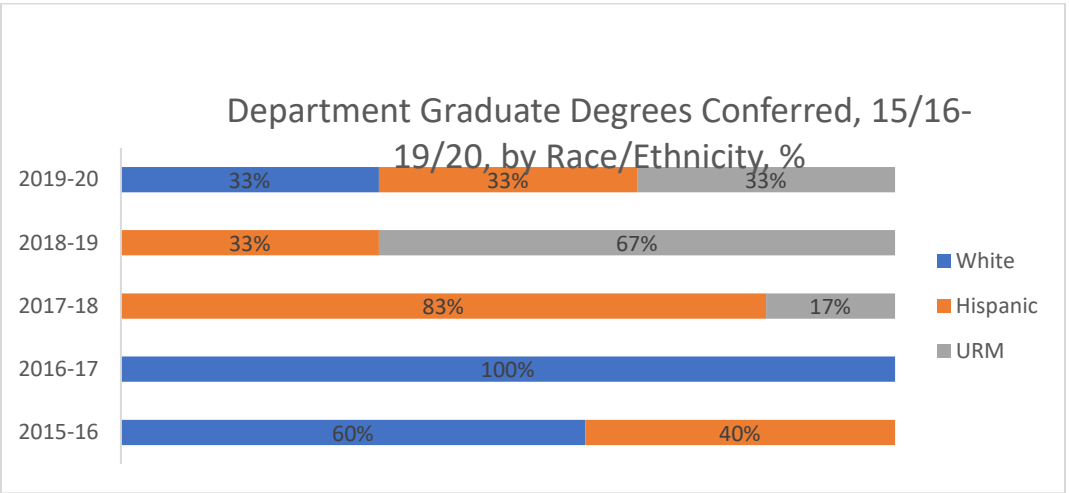
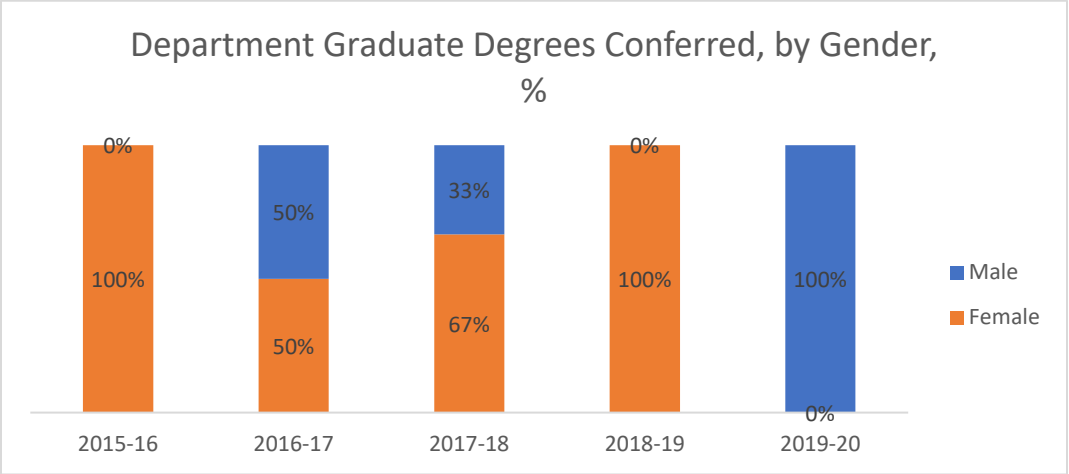
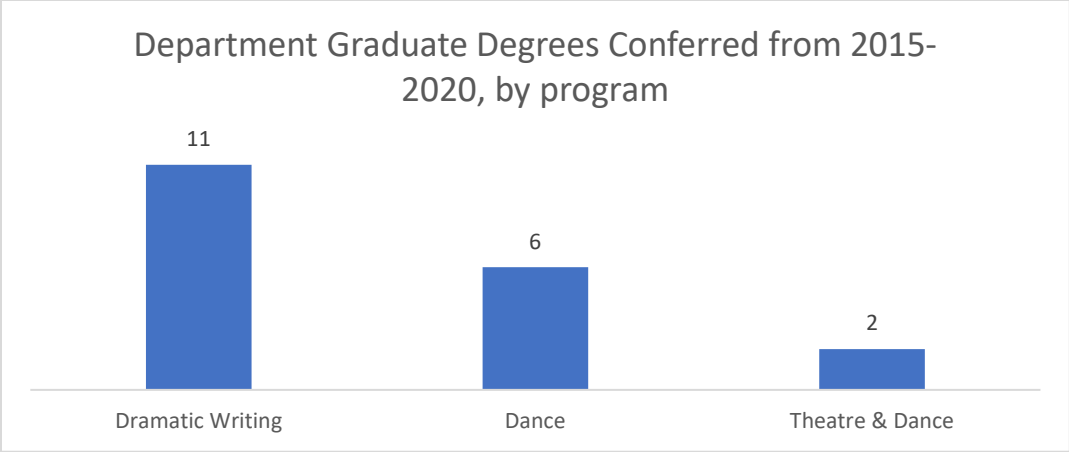




Degrees Conferred

Conferring graduate degrees on our graduate students has been successful in the department, and it is very unusual to have a graduate student who does not complete the degree. We provide rigorous attention and mentorship of our graduate students and know where they are in completion of their degree at all times. With the Qualifying Review at the end of the first year, the Comprehensive Exam in the second semester of their second year and which they must pass to move on to the Dissertation year we know very specifically how successful our MFA students are in achieving their degree. Advisement for the MA degree also provides rigorous overview of student success towards their degree.





4D. Unit’s Advisement Process for Students

The Department of Theatre and Dance advisement works well and operates at the college and the department levels. Jennifer Lucero is the CFA advisor for all students majoring in the arts and we invite her to speak at our once per semester Department meeting with faculty and students, where she can

introduce herself, remind students of advisement deadlines and answer any questions concerning college level advisement.

At the department level, we have an advisor for each degree in our programs. The BA in Dance advisor is Assistant Professor Marisol Encinias, the BFA in Design for Technology and Performance and BA in Theatre advisor is Senior Lecturer Stacia Smith-Alexander, the MA in Theatre and Dance advisor is Assistant Professor Brianna Figueroa, the MFA in Dance advisor is Professor Donna Jewell and the MFA in Dramatic Writing advisor is Associate Professor Greg Moss. Undergraduate and graduate students are expected to have at least one advisement meeting per semester with their respective advisor. The degrees' Roadmaps are used in advisement, align with the CFA and UNM degree requirements and can be accessed through our website here, under the button "full degree packet":

BA in Dance - [BA-DANC-Degree-Packet-2021-2022.pdf \(unm.edu\)](#)

BFA in Design for Technology and Performance - [BFA-DTP-Degree-Packet-2021-2022.pdf \(unm.edu\)](#)

BA in Theatre - [BA-THEA-Degree-Packet-2021-2022.pdf \(unm.edu\)](#)

As noted above regarding graduate degree admissions, the Graduate Handbook is used for advisement purposes in advising graduate students, keeping them on track and headed toward successful matriculation. All the graduate degree roadmaps are outlined in the Graduate Handbook.

4E. Student Support Services Maintained by Unit Related to Student Success

Student support services are maintained by the UNM campus at large and are not part of the department administrative services. Full listing of student services include:

- Student Health and Counseling, or SHAC, which addresses student health needs. The service website can be found here [shac.unm.edu](#)
- The UNM Police Department, which can be called at any time to assist in situations that call for police protection and response, found here [police.unm.edu](#) | 505-277-2241 | 911
- The Agora Crisis Center, which provides trained peer counselors to listen and refer individuals to appropriate resources. [agoracares.org](#) | 505-277-3013
- Lobo Alerts, an emergency text service that informs the campus community of serious safety issues that occur on the UNM Campus. [loboalerts.unm.edu](#)
- Center for Teaching & Learning, which helps students achieve academic success by offering tutoring and learning strategy sessions for students and by helping instructors improve their teaching skills, [ctl.unm.edu](#) | 505-277-4242
- The LoboRESPECT Advocacy Center, dedicated to preventing and responding to sexual misconduct in our campus community. The Lobo RESPECT center offers connection to additional services for students to access at [LoboRESPECT Advocacy Center | The University of New Mexico \(unm.edu\)](#)

Departmental financial support for students includes scholarships, work study programs, and the newly initiated Fine Arts Student Ambassador program created in the Dean's office.

Departmental Scholarships are awarded to undergraduate majors in dance, design, theatre, and to graduate students. They are endowed funds that have proven healthy and sustainable, and every student who is a major or graduate student who has applied for scholarship in the last three years has received support. A

listing of scholarship balances separated by Design, Dance and Theatre can be found in the shared folder in One Drive here:

https://unmm-my.sharepoint.com/:f:/g/personal/djewell_unm_edu/EojK6CsoZ1FlliZovXXZFzwBUW3kbhDaokbIv6iUADs48g?e=S323Ks

And in **Appendix 2: Theatre and Dance Scholarships**

The Fine Arts Student Ambassador program begun this past year selects outstanding students from each department in the College of Fine Arts – Art, Film, Music, and Theatre and Dance – to represent the College at events and through giving tours of facilities for recruitment purposes. Each student is awarded a scholarship for the year for this appointment.

Our work study opportunities provide selected students with employment while working for the department, both in the front office and backstage during our production season. Students are employed through the department and university system to maintain and repair our theaters for shows, as well as build the lighting, costuming and set designs required for our productions. This provides hands on experience and skill building for students at UNM, and they do not have to be majors in our department to be hired as work study students.

I want to add here that, as noted earlier in this document, we know all of our student majors and graduate students by name, work with them intensely in productions and rehearsals, and thus have many hours of working relationship with them in and out of class sessions, due to the many hours spent in preparing for and presenting shows. Because studying and performing the arts is an intense personal experience that requires students to share their life experiences and delve deep into the things that matter to them, we are often informed by them or can observe when they might be in crisis, when they are not treating their fellow students with the proper level of respect in a professional manner, and they often feel they can ask for help from faculty. We certainly noted this more prominently during COVID, when students were food or shelter insecure, when they suddenly had additional duties connected to family care, or when they had job emergencies. During departmental meetings the faculty discuss and share information regarding all and any UNM student services that might be of need to our students.

4F. Student Success Measurements (Post-Graduate/Equity in Support)

Currently we do not have clinical measurements for success for post graduate students. But we do have contact with many of our alumni in the field who send us information about their careers, as professionals and academics. Because we know all of our students by name and work with them not only class projects but also in our intense production season, our connection and communication with many of our students extends beyond graduation.

The design area is well known for its successful graduates in professional fields as well as admission to some of the most prestigious graduate programs in design in the country, such as Carnegie Mellon, NYU, UCLA, UC Riverside, Tulane, and UNLV. Design students get jobs in Las Vegas, the Santa Fe Opera, on Broadway and in freelance film lighting positions, just to name a few. They continue to share with design faculty that they consider themselves well prepared for careers in the field. Several examples of successful design graduates are Pat Tookey, Diego Garcia, and Louise Browne working in freelance film lighting; Brian Bustos currently on Broadway working on “Caroline or Change”; Stephani Lewis who

was nominated for an Oscar for Best Costumes for “Beasts of the Southern Wild” and who is currently working on the “Ozarks” series; Jennifer Quinones who has worked for over 10 years in film and television as a make-up artist; and Christine Casaus who has worked nine years in film and television as costume designer/costumer and is currently on “Wanda Vision”. The list goes on.

Dance graduates are performers in professional companies like *Yjastros*, start companies of their own like Kevin Clark (BA in Dance) in New York with his ensemble *Soluq Dance*, and MFA in Dance graduates receive tenure track positions at higher institutions, such as Rujeko Dumbutshena at the University of Florida and Kelsey Paschich at Western Michigan University. Several work in the Flamenco field as performers in Albuquerque and with the *Yjastros Company* after graduation, or join companies that tour nationally and internationally. Our graduate students can be seen at history symposium as well, presenting research based on their initial research during their time in our graduate programs.

Theatre graduates are successful in many arenas; Monica Sanchez (MFA in Dramatic Writing) is a professor of theatre at Colorado College and was a featured actor in the Netflix film *The Glorias* directed by Julie Taymor; Jay Muskett (MFA in DW) teaches playwriting and theatre at The Institute of American Indian Arts in Santa Fe and his plays have been performed at a variety of theatres across the country including New Native Theatre in St. Paul, MN. Ellen Kress - theatre undergraduate degree - is getting her PhD in Theatre Arts at the University of Oregon and teaches theatre to young people through Upstart Crow Studio. Theatre undergraduate alumni Katie Farmin (current MFA in DW) and Rhiannon Frazier developed an original show they began as undergrads entitled *Elieda* - the play toured to fringe festivals across the country, winning multiple awards, such as the Artists Choice at SLC, media choice at Boulder, and Artists Choice, Audience Choice, and Volunteers Choice at Chicago. Katie Farmin was nominated for a Drama League award in 2020 for her mail-art performance, *Package Play*.

This is just a snapshot of the many and varied success stories of our graduates. We have a presentation of alumni work on our department website as well.



CRITERION 5. FACULTY

5A. Faculty Composition and Credentials (Faculty Vitae Links)

Faculty in the Department of Theatre and Dance have credentials that span academic degrees and professional credits. There are 14 tenure lines, two lecturer lines, one Visiting Professor in Flamenco, one Professor of Practice which is shared with the Film & Digital Arts Department, currently one Visiting Professor in Theatre which specifically supports the MFA in Dramatic Writing as well as the undergraduate curriculum, and multiple adjuncts who are contracted semester by semester. Fortunately for the department and thanks to the Office of Diversity for Equity and Inclusion’s initiative to enhance faculty demographics, we were able to attain a Postdoctoral Fellow for this academic year and hopefully next academic year. The following lists the demographic make-up of fulltime faculty in the department.

Total Faculty	18	
Hispanic	6	33%
Hispanic Male	2	11%
Hispanic Females	4	22%
White	10	56%
White Male	5	28%
White Females	5	28%

Asian	1	6%
Asian Male	1	6%
African American	1	6%
African American Female	1	6%
		100%

In the department faculty, there are four Full Professors, six Associate Professors, and four Assistant Professors. Credentials regarding terminal degrees among tenure lines consist of two PhDs, 11 MFAs, and one professional equivalent. The Lecture positions credential include one MA and one professional equivalent.

The Dance area has five 1.0 FTE tenure lines, one 1.0 FTE Lecturer line, a 1.0 FTE Visiting Professor line in Flamenco, and the Postdoctoral Fellow mentioned above. These lines currently sufficiently serve our degrees and curriculum. The dance area usually has the highest enrollment and Student Credit Hours per semester in the areas in the department. Beginning dance technique classes bring in many UNM students and although we took a dip after returning from COVID we are hopeful that our numbers will return. The dance area usually has at least five adjuncts per semester.

The Design area has four 1.0 FTE tenure lines, one 1.0 FTE Lecture line, and at least one adjunct instructor per semester. Most of the courses in the degree curriculum are covered by the 1.0 FTE faculty.

The Theatre area has five 1.0 FTE tenure lines, one 1.0 FTE Visiting Professor, and the Professor of Practice shared with Film & Digital Arts. The theatre area has at least two and up to six adjuncts instructors per semester.

Here is the faculty listing by name and rank:

Name	Title	M/F	Ethnicity
Baca, Dorothy	Professor	F	H
Jewell, Donna	Professor	F	W
Liotta, William A.	Professor	M	W
Reche, Vladimir C.	Professor	M	H
Walters, William	Associate Professor	M	W
Moss, Gregory	Associate Professor	M	W
Laster, Dominika	Assistant Professor	F	W
Park, Inseung	Associate Professor	M	A
Hamp, Amanda E.	Associate Professor	F	W
Clarke, Kathleen L.	Associate Professor	F	W
Figuroa, Brianna	Assistant Professor	F	H

Tomlin, Stephen	Assistant Professor	M	W
Rodriguez, Alejandro	Assistant Professor	M	H
Encinias, Marisol	Assistant Professor	F	H
Smith-Alexander, Stacia J.	Sr. Lecturer	F	W
Patino Berjas, Lidon	Lecturer II	F	H
Ehn, Erik	Visiting Professor	M	W
M'bewe Escobar, Ninoska	Post-Doc	F	AA

Faculty CVs can be found in the shared folder in One Drive
https://unmm-my.sharepoint.com/:f:/g/personal/djewell_unm_edu/EhAOChC-pRZOvnC3vKiCPNIB93H8mhrGRjJejq35Jj-3dQ?e=JBmJpo

And in **Appendix 3: Theatre and Dance Faculty CVs**

5B. Faculty Course-Loads

Faculty course loads for tenure/tenure track faculty are fundamentally 3/3, meaning three courses per semester. Because some faculty are working heavily in production, as are design faculty, part of their 3/3 load is recognized as shop supervision, production supervision, etc. and this was determined when they signed their hiring contract. When theatre faculty have a directing assignment, this usually counts as 1 of their 3/3 load per academic year. So, if they are directing during the spring term they would have a 2 course load that term. Historically the theatre history professor has had a 3/2 load, since their research is not work for a production and the 3/2 load was considered equitable with their theatre faculty colleagues who get a course load reduction when they direct. Dance faculty course loads are generally 3/3, with an ensemble class designed for the artistic director of the annual faculty dance concert to be instructor of note.

Faculty course loads can be negotiated with the Chair of the department if a research project, directing or choreographing or designing for the production season requires a course load release. To date, it is unusual for faculty to receive a course load reduction through negotiation with the chair, due to our relatively low full time faculty numbers and the need for faculty to teach courses required in our degrees.

Lecturer positions are assigned a 4/4 course load, and lecture positions do not have a research agenda to fulfill.

Visiting Professors usually have a 3/3 load per academic year.

Adjunct faculty are contracted on a semester by semester basis and do not have an assigned course load.

5C. Faculty Professional Development

Faculty professional development is supported by several granting opportunities at the department, college and university levels. At the department level, a professor or lecturer faculty member can request funding from the chair to support research activity. They are required to submit a short description of the research activity with a brief budget. Funding allotments are small, usually between \$500 to \$1,000. The chair keeps record of these funding allotments and makes sure to rotate funding awards whenever possible. Usually these awards are to supplement a larger grant that the faculty member received, so for example they need an additional \$400 for a flight to complete the research activity started by a larger grant.

At the College of Fine Arts level funding for research can be obtained from the Creative and Scholarly Work (CSR) grants offered fall and spring. The committee who determines awards is made up of faculty colleagues from across the college. These grants usually range from \$700 to \$2,000. There are additional Seed Grants administered by this body in the spring term that are capped at \$4,000.

At the University level is the RAC Grant, or Research Allocations Committee Grant, is a large budget grant award with an application and screening process each semester. The cap on this grant is \$10,000. Department of Theatre and Dance faculty have been successful in receiving the RAC grants, in the past three years at two tenure/tenure track faculty have received full amounts requested. Criteria for the RAC grant is that an applicant must be a voting faculty member at UNM, so this includes not only tenure/tenure track faculty but also Lecturers.

As is common in departments, we also offer new hires a Start-Up Package, with annual funding for their first three years in a tenure faculty line. These funds provide financing for research and creative work and can be used for travel and other needs.

CRITERION 6. RESEARCH, SCHOLARSHIP & SERVICE

6A. Faculty Scholarly/Creative Works and Accomplishments

Faculty work in the professional and scholarly realms is varied and engages many different venue types, formats, and approaches. Faculty work encompasses local, regional, national and international arenas, and this work has a direct impact on students in the department, in and outside of the classroom.

I will give here a Snapshot of faculty academic and professional work. I have asked the faculty to share one big thing they are doing this academic year in their research and creative work, so that you can have a quick look at the most significant pieces of faculty research/creative work while also reviewing their CVs. They are doing so much more than one big thing, but I thought a brief list would be helpful:

- Professor Dorothy Baca – Costume Designer for Opera Southwest, world premiere of the opera of Ruduofo Anaya's book of the same title: "Bless Me Ultima," 2018
- Professor Vladimir Conde Reche – (Untitled) new work for New Mexico Ballet, premiere Spring 2022; choreographed, directed, and edited two dance films - *Smell of Rain* with dancers from the New Mexico Ballet Company - <https://vimeo.com/584534025> and *Gazed*, with dancers from

UNM's Dance Program, in post production, premiere Spring 2022. Hired to choreograph for an episode of TV series "Better Call Saul!" 2020.

- Professor Donna Jewell – choreographer, rehearsal director and actress in *Hannibal*, the largest contemporary theater piece in the world, performed on a glacier south of Innsbruck. Narrates the history of Hannibal crossing the Alps to invade Italy, using helicopters, construction cranes, airplanes, BASE jumpers, motorcycles, snowmobiles, snow cats, skiers, snowboarders, dancers and actors. Premiered in April 2001 and performed each year to present. This outdoor performance attracts approximately 8,000 audience members. Next performance will be April 22, 2022. [Hannibal Pictures & Videos - Open-Air Theatre in Sölden, Ötztal - Tirol - Österreich \(soelden.com\)](http://HannibalPictures.com)
- Professor Bill Liotta – Work in film industry in summer 2021: "The Harder They Fall" -SLT (set lighting technician), "Chupa" -SLT (set lighting technician), "Bullsh*t the Game Show" -SLT (set lighting technician), "The Big Sky" -Grip, "Easy Bake" -Grip
- Associate Professor Kate Clarke – directed and created/edited sound and video projections for POLAROID STORIES by Naomi Izuka, and narration of the audiobook of "A Travelers Guide to Geriatrica" by Marilyn Hines, M.D., published by A3D Productions.
- Associate Professor Greg Moss - Published a new collection of plays (*Three Plays*) in February 2021; had my first production of a new play (*The Marsh Trail*) in NY October 2021 at the IRT Theatre.
- Associate Professor Inseung Park –working on "*The Elaborate Entrance of Chad Deity*" at ZACH Theatre in Austin TX, opening Feb 2022.
- Assistant Professor Marisol Encinias – Artistic Direction and Curation, Festival Flamenco Albuquerque 2021, the 34th annual edition of the festival featuring top flamenco artists residing within the United States, due to COVID; and paper presentation of "Flamenco Dance and Cholos of the 21st Century," Bodies as Tools of Protest. 2021 Dance Studies Association Conference, Galvanizing Dance/Studies: Building Antiracist Praxis, Transformative Connections, And Movement(s) Of Radical Care, New Brunswick, NJ. 15 Oct 2021
- Assistant Professor Alejandro Rodriguez – Performed the main role and script co-writer of video clip Galope Nocturno. Engine band. Shot at Studio Quad Productions, Paris, March 2021. Director Basil Pollet-Villard.
- Assistant Professor Stephen Tomlin – summer 2021 worked at the Santa Fe Opera as the Stage Operations Carpenter, and working back at Ohio light Opera for 2022
- Senior Lecturer Stacia Smith-Alexander – awarded a two-week long artist residency at the BANFF Centre for the Arts and Creativity, program called The Creative Gesture, Designing for Dance.

- Lecturer II Lidón Patiño Berjas - created the online Flamenco Academy ("Lidón Flamenco Academy") to continue teaching and sharing Flamenco with people around the world.
- Visiting Professor Erik Ehn – continue to plan and facilitate live and virtual retreats for artists; coming up - a nine month online program with daily prompts and weekly meetings, this summer - live 10 day retreats in San Francisco and Texas.
- Visiting Lecturer in Theatre Juli Hendren – co-produced the 2022 Revolutions International Theatre Festival featuring performances and conversations with artists from Haiti, Uganda, and Colombia.
- Post Doctoral Fellow Dr. M’bewe Escobar – continued work on book project that examines the life and work of Pearl Primus, a Caribbean American dance icon, anthropologist, and social activist, in the contexts of Primus’s politics, feminism, and relevance to the contemporary moment of artist-led actions for anti-racist justice and democracy in the United States.

6B. Unit’s Research Related Expenditures Summary

Research Expenditures for faculty activity include the Start-Up Package offered when a faculty member in a tenure track positions is hired; Chair’s discretionary giving when faculty request funds for research; Chair’s discretionary adjustment of faculty teaching workload for a limited time to augment research efforts; and the various UNM grants that can be obtained by faculty when they apply. These include the Research Allocations Grant at the university level and the Creative/Scholarly Research Grant at the College of Fine Arts level. When faculty apply for off campus funding the department supports those efforts and can sometimes afford to allot “in kind” support to help the grant be successful, such as giving studio time or production in our theaters support.

The departmental annual expenditures for faculty research and development that come from the department budget average between \$15K and \$20K per year

Start-Up Packages for new Assistant Professors in the last three years have generally been \$3,000 per year for the first three years of the tenure process. These funds can be used for travel, supplies, and equipment, and the funds are managed by the Assistant Professor, the Chair, and the department administrator.

College level and university level grants, when awarded, are sent to our department budget and an index is created under the faculty member’s name in the general budget to expedite those funds. These funds are also managed by the faculty member, the Chair, and the department administrator.

External grants applications are co-signed by the faculty member applying and the Chair, and again, when a grant is received, those funds are transferred into the departmental budget and managed by the faculty member, the Chair, and the department administrator.

6C. Unit’s Involvement with Research Labs and Organizations/Institutes

Since the stage is our research laboratory, we engage in local, regional, national and international collaborations that involve faculty research and then benefit our students in the classroom. Information regarding our involvement in Organizations/Institutes has been shared earlier in this report.

6D. Student Research/Creative Work Opportunities

The Department of Theatre and Dance provides numerous and varied opportunities for undergraduate and graduate student research and creative work, within the department and beyond the UNM campus.

- Production Season

The department has a robust production season, allowing for many creation, build, rehearsal and performance opportunities in the Performing Arts. The department has five mainstage shows per year: three in theatre, one in dance and one in Dramatic Writing. It also has five student created, rehearsed, and performed shows per year: two in dance, two in theatre, and one MFA dance concert that is the dissertation project by the third year MFA in Dance students. The mainstage show for the Dramatic Writing area is called the Linnell Festival of New Plays, in honor of past Professor Jim Linnell, who headed that area for many years. It is produced in the spring and often involves set and costume design, but is not as highly design supported as the faculty run theatre and dance production mainstage shows. The Linnell Festival also includes the Reading Series, where the scripts of first and second year students are given a staged reading. The reading events are not ticketed events in the production season, and occur each fall and spring. Every other year the theatre line up has included a Musical Theatre production with a full, live band.

The mainstage shows involve the design students on an annual basis with the highest, professional level expectations in design and build in lighting, costume and sets. Design students are assigned design and build activities for mainstage shows by design faculty, who determine which students are ready for these sophisticated designs and builds. The design faculty mentor the assigned design students throughout the entire process, into the opening night of the show. These designs become significant elements in the design majors portfolios and equip them for careers in the field.

The mainstage shows also involve undergraduate and graduate students in the performance realm, working with theatre and dance faculty who create significant rigor and high expectations for professional level performance on stage. Season selection in theatre occurs in the spring term before the next academic year and takes into consideration the cannon that theatre productions want to cover, the relevance of the scripts selected, and the student cohort in the major and what they need to experience. Students in theatre are cast through an audition process at the beginning of each term, selected with consideration regarding the needs of the students and the success of the final product.

The dance program has two ensemble classes each semester that are required for dance majors: Contemporary Dance Ensemble and Flamenco Ensemble. Dance majors, according to their concentration of either Contemporary Dance or Flamenco, are required to take the course and are cast in faculty and guest artist works, as either performers in the work or as understudies. This ensemble class meets usually five days per week, two hours per day. This well prepares dance students for performance and creates a professional level production. When we attend and have a work adjudicated in the American College Dance Festival, the UNM dance program is regularly awarded the Gala Evening performance and has several times been asked to perform at the Kennedy Center Gala nationally.

The student shows in the department – two in dance, two in theatre, and one in the MFA in Dance area – are well attended by the campus population and have a reputation for being successful shows. The MFA in Dance show occurs in early fall and is the culminating dissertation concert project of the third year MFA students. They create, cast, rehearse, and promote their concert, which has been held in Rodey Theatre in the past but is now going to be in the performance space in the dance building. In COVID year 2019/2020, the MFA in Dance student in her third year created a film project, as is the MFA in Dance student doing this year.

There is one student dance concert held in the dance building performance space in fall and one in spring. The works are choreographed, directed, cast and rehearsed by students, lit by lighting design students, and there is a four week audition process with a panel of dance faculty to get into the student dance concert. After the first audition the dance faculty discuss who should mentor which pieces before the second audition, according to student need. The dance faculty mentor meets at least once per week with the student choreographer and provides feedback on the work. Student dance concerts are well attended and known to be of high quality, and it is a most significant chance for students from our department and other areas on campus to share ideas about what concerns them today.

The two student theater shows are run primarily by the theatre student organization called SCRAP (students creating really awesome productions), which helps organize how scripts are chosen, casting, and other elements of the production. SCRAP selects several scripts for theatre faculty to vet and approve for the two student shows per year. These shows are usually held in the Experimental Theatre, and are mentored during the rehearsal and production process by a theatre faculty member assigned to work with SCRAP for the academic year. Both the dance and theatre student shows are considered “low tech” productions, in comparison to the mainstage shows, but continue to provide a sound performing arts experience for the department students and a quality show for the UNM community.

The MFA in Dramatic Writing festival, the Linnell Festival of New Plays, is dedicated the third year MFA students in the Dramatic Writing program, where they share a show (much like the MFA in Dance third year students). This show allows for a bit more design elements, such as set build and sometimes costume build or mentoring, as well as lighting design. This production often occurs on the Rodey stage, depending on how the multiple shows can work together to be performed on the same stage within a single production period. The department remains flexible and dedicated to student experience when scheduling these shows, allowing for site specific or other venues when necessary. In COVID academic year 2019/2020 one of the MFA in Dramatic Writing students adapted his script to a site specific film production, and we have had site specific MFA in Dance shows in the past. The design area has been extremely accommodating to these circumstances, which require more involved logistics in getting lighting, sound, and set elements to a site specific area for the production.

A typical Department of Theatre and Dance Production Season budget (before COVID) can be found in the One Drive folder here https://unmm-my.sharepoint.com/:x/g/personal/djewell_unm_edu/EXS_3m26EexGnUwVcJa9TC0BQ0g0z1uXSflXPoDY1yGgag?e=himUEc

And in **Appendix 4: Theatre and Dance Production Budget**

Additional opportunities afforded the MFA in Dramatic Writing students are often funded by the Hartung and Evans endowed finances specifically for this degree program. These include such events as:

- trip to the Denver Center’s New Play Festival to see readings and productions of exceptional new plays; met with dramaturgs and other theatre artists

- trip to NY for a number of Off-Broadway world premieres and meetings with Literary Managers and Artistic Staff at prominent theatres
- trip to Louisville KY for the annual Humana Festival of New Plays at the Actor's Theatre of Louisville. 7 shows, numerous artist talks, interaction with professional theatre artists
- twice a year engagement with The Kennedy Center American College Theatre Festival - submitting student work for public performance and evaluation, our students have been honored with regional and national awards nearly every year
- trip to Los Angeles for performances and visits to The Mark Taper Forum, Circle X Theatre, and South Coast Rep.
- trip to Oregon Shakespeare Festival, artist engagement, talkbacks, viewing new work
- grad students chaperone student trips abroad to The Edinburgh Fringe Festival

Opportunities for students in the theatre area include:

- Frequent masterclasses and workshops with a wide variety of theatre professionals from the US and abroad
 Invitation from Santa Fe Opera for a student director to shadow a professional director during the staging of a new piece
 frequent collaborations between graduate playwrights and undergraduate director and actors
 establishing connections with local studios including Netflix
- Department Honors

The Department of Theatre and Dance has a Department Honors course which is offered to majors in the department who have a certain level of GPA. The student interested must apply in the spring before their final year in the program, provide a synopsis of the performance project and thesis research, and choose a willing faculty mentor to be the chair of their Honors project. Several additional faculty members are then asked by the student to serve as committee members. The Honors project usually involves an evening length, or almost evening length, original play, dance or film that the student creates, casts, rehearses and produces in our theatre spaces. The student is also required to write a lengthy thesis paper connected to the performance concept which involves academic research and writing. The Department Honors course is designed as a preparation for graduate study, and aligns with a graduate student experience of dissertation and creative project. The Honors student decides the venue for the work, while the department does its best to provide our theatre spaces for that project if they want to do it in a theatre. These Honors shows are not ticketed events, are promoted so the public can attend, and are well attended by campus and community members.

- Undergraduate and Graduate Student Symposium

The university has many student symposium which call for students to present and share their research to the wider campus community. Our students are often involved in doing so, with several graduate students participating in the Shared Knowledge Conference at UNM [The Shared Knowledge Conference :: | The University of New Mexico \(unm.edu\)](#) and our undergraduate students responding to calls for shared knowledge by presenting their dances or theatre scenes live during such events. The College of Fine Arts sponsors the *ArtsUnexpected* event each spring, and our students are always active in this collective event, performing usually outdoors and experiencing the other students in the college work as well.

- United States Institute for Theatre Technology

Design students attend the USITT conference annually, which gives them a chance to learn what is current in the field, meet other students and professionals, and make connections that will have a significant impact on their careers.

- Yjastros Residency

Yjastros: The American Flamenco Repertory Company is the dance company in residence at UNM. Company members are part of the ensemble rehearsals each afternoon, learning repertory and rehearsing alongside students. This residency provides professional level examples to dance students on a regular basis, and has had a huge impact on the technical enhancement of our students' dancing. In addition, several of our majors are apprentices in the company itself, performing on and off campus with the company on a regular basis.

- Festival Flamenco de International

Professor Emeritus Eva Encinias and Assistant Professor Marisol Encinias are the founders, producers and artistic directors of the Festival Flamenco de Albuquerque, the most celebrated and internationally awarded Flamenco festival outside of Spain. For over 34 years this festival has brought the most outstanding talent in the Flamenco world to Albuquerque for one week of workshops, performances, and academic symposium. The dance students at UNM receive scholarships and work study positions with the festival to partake of the offerings by the National Institute of Flamenco, which produces the festival. It is the one place in the United States where you can see the best and the brightest artists in the field of Flamenco, and has a deep and long-lasting impact on Flamenco students as well as all students of the Performing Arts in the department.

- UNM Events

The department theatre and dance areas are often called upon to perform publicly, for major events. The Balloon Fiesta, the Global Education Office, the recruitment and alumni events by the College of Fine Arts and the university at large often asks our Flamenco students to perform. Because UNM is the only higher education institution in the world that has a fully developed curriculum in Flamenco, it is a highlight for many UNM events, and makes a very bold impression at these presentations. Also the theatre area is often asked to offer a short theatre scene at alumni dinners and recruitment events throughout the year. Contemporary Dance students often participate in the same performance activities.

- International Activities

Finally, the international activities and opportunities for students in the department are robust and wide spread. As mentioned earlier, the Asian Theater Education Conference the department engages with every other year, the Edinburgh Fringe Festival course offered in August each year, the selection of dance students to perform in the *Hannibal* show in Austria every other spring, and Flamenco students working with and making professional connections with the Visiting Guest Professor in Flamenco each semester provide enormous opportunities for students to perform, collaborate, and investigate new ways of thinking about performance. Many of our students have not experienced international travel let alone working in a foreign country or with an international artistic star, so these experiences have long-term impact on their future careers and their futures as artists. The faculty in the department value varied and diverse approaches to making art, writing and thinking about art, and providing students with a wide view of what it means to be an artist, and how different artists and scholars do what they do. The faculty feel a

clear responsibility to not only provide an example themselves but to bring in others and send students out into the field to see how different people navigate the performing arts.



6E. Faculty Member Services to UNM Community and Beyond

Faculty member services to the UNM community and beyond campus are many and varied.

Committee service outside of the department occurs at the college and university levels. In the College of Fine Arts all the tenured and tenure track faculty serve on college committees: Personnel Committee, Scholar and Creative Research Committee, Curriculum Committee, BA in Disciplinary Arts Committee, and more. Theatre and Dance faculty serve on university committees such as: the Research Allocations Committee, the Latin American-Iberian Institute Committee, the Faculty Senate, and more.

Many faculty members make close connections across campus with other entities and will serve on search committees for faculty hires, will be called upon to organize a performance of our students at an alumni or donor or college or UNM recruitment event. Often our Flamenco students and faculty are called upon for special events and they bring a dance floor and musicians and sound equipment and perform live for the occasion. Theatre and Dance faculty are present in the CFA *Arts Unexpected* event each spring, where the College of Fine Arts holds a site-specific performance and exhibition symposium to expose the campus and the community to what is happening in the arts at UNM.

Beyond campus, many Theatre and Dance faculty teach in local studios and give workshops to secondary education teachers in local high schools, give workshops in theatre, playwrighting and dance on a national and international level, hold office in national performing arts organizations, design costumes for the city

opera company, serve as accrediting reviewers for the NASD or NAST site visits, act as adjudicators for the New Mexico State high school Theater organization festivals, and more. The Flamenco Festival held in our studios and theaters reaches a huge audience nationally and internationally and is a driving force in the dialogue today about what Flamenco is, has been, and will be in the future.

The faculty, as scholars and performance creators and artists, are constantly working in their field and make contributions locally, nationally, and internationally.

CRITERION 7. PEER COMPARISONS

7A. Three Comparative Peer Departments

This chapter was not completed by the January 20, 2022 deadline. It will be included as an Addendum at a later date.

CRITERION 8. RESOURCES & LONG-RANGE PLANNING

8 A. Budget Analysis

The budget is overseen by the Chair of the Department, who is charged with the position of the Chief Financial Officer. During the previous APR visit the department budget was administered within the department, by office administration and the Chair. Budget adjustments and reconciliations are now managed by the Financial Shared Services in the Provost office. The Chair and the Department Administrator meet with Bobby Silva, Accountant 3 in the shared services office, once per month to manage budget adjustments, plan for the coming academic expenses, and generally balance the budget and plan financial forecasts for a four-year span. The Theatre and Dance Forecast budget can be found in the One Drive folder at https://unmm-my.sharepoint.com/:x/g/personal/djewell_unm_edu/ERcXO6AnnFhDvkkYR-RSyUgBq75Y0w8UvevIFEejHWqEEQ?e=v6aBFJ

And in Appendix 5: Theatre and Dance Budget Forecast

The budget for the department has been sufficient to offer the degree programs at the undergraduate and graduate levels in the last ten years, and to maintain national accreditation status for all of its programs and degrees. But the department now faces several difficult situations due to three budget cuts to the Instructional and General budget in the last four years, the most recent and largest of these cuts jeopardizing the departments' ability to have nationally/internationally competitive graduate programs and the possible compromise to the department's reputation for high quality productions on the stage. The design program in particular requires upgrades in equipment to stay relevant to the industry and the field.

Given that this department is the only one in the state of New Mexico to offer a MFA in Dramatic Writing, which is an award winning degree program that attracts the highest number of Native American playwrights in the country, and a MFA in Dance, the only terminal degree at a higher education institute with a fully developed Flamenco curriculum in the world, the importance of graduate assistantships and other funding resources for graduate students in these important degree programs cannot be understated.

The department used to spend between \$40K and \$50K each academic year on graduate student assistantships and graduate student teaching assistantships, attracting outstanding applicants to our MFA and MA programs through this funding assistance. With the last budget cut, the department is no longer able to consistently offer this level of funding. This will have a devastating long-term effect on the graduate programs in the department, the graduate student cohorts at the college and university, and the terminal degrees in the Performing Arts in the state of New Mexico, not to mention affects to the field when we cannot support promising artists and scholars that come from Native American and Flamenco communities.

Main crucial elements of the current Department of Theatre and Dance budget are:

- Cuts to Instructional and General budget – removal of graduate funding and longterm implication for lack of salary increase potential for faculty, at least from the department finances
- Decreased flexible spending accounts due to lower enrollments during COVID – student course, technology, and department fees are much lower than usual. These fees help the department hire guest teachers for Master Classes, purchase computer equipment and software for courses, continue necessary upkeep of theatres and studio equipment, purchase technology for instructor use
- Decreased income from ticket sales which support the department production season, due to limited number of audience members allowed during COVID. We are allowing 50% capacity for our shows when we reopened live performances in academic year 2021/2022. We produced film projects during the first academic COVID year that cost production materials (at lower funding than our usual production budget) which we premiered on our department website but did not require ticket sales for those film events. This also cost the department, but was viewed as a valued and necessary forward activity in helping students gain choreography, directing, rehearsal and performance on film experience important to their education in the degree.
- Decreased revenue due to not being able to rent our theaters during COVID. We received a one-time COVID relief package last year to help cover this lost revenue, of \$16K, but this does not cover what was fully lost because we could not and cannot now rent our spaces. It will be around \$60K soon.
- No longer receiving regular funding from the Student Fee Review Board, which financed most of our work study students who provide labor for our production season, in the areas of lighting, costume, and set design construction. The UNM Student Fee Board used to allot between \$24K and \$32K per year to help the department pay for work study students to build and maintain lighting, costume, and sets for our shows. The Student Fee Review Board was mandated to decrease its awards to academic departments and we have seen a significant lack of funding from this resource: three years ago nothing awarded, last year only \$5K and this coming year we have been awarded \$16K. It is unclear how long the department can depend on department fees and its reserves to cover the costs of work studies who provide this essential labor for the department's Performing Arts Season. In the past and currently, ticket sales cover the cost of materials and live musicians when needed, but not the work study labor.
- New strain put on the department for facilities upgrades for accessibility accommodations and transgender restrooms facilities. Departments are expected to apply for grant funding through the UNM system for money to upgrade facilities to meet requirements for accessibility. In addition, the department must plan for and manage changing some of our restroom facilities to accommodate transgender restrooms.

Accessibility in UNM facilities is a legal issue and should be managed by the university at large. We are now in the process of renovations to the Carlisle Gym Dance building to resolve many and various accessibility issues in that facility. That the responsibility should land on the Department of Theatre and

Dance, or any department in the College of Fine Arts, is unreasonable. In addition, the entire College of Fine Arts must create transgender restroom facilities in all of its buildings. This also appears to be a university wide issue and departments should not bear the responsibility for these necessary renovations.

8 B. Staff and Staff Responsibilities

Staff positions in the department support and help organize all aspects of the curricular degree programs and the production activities during the year. The following is a list by staff position and a brief outline of duties:

Department Office Staff

Coordinator of Academics - Angelica Chavez

Plans and coordinates the day-to-day fiscal, administrative, and operational activities of academic units. Coordinates the administrative services and provides support services to faculty and staff. Assists with fiscal activities, supervises office staff and students. Acts as Graduate Coordinator. Manages Inventory, arranges work orders, attends building maintenance meetings. Initiates catalog revisions, room schedules. Coordinates faculty, staff, and student hires. Approves Payroll. Assistant to the Chair.

Administrative Assistant II - Vacant

Greets Visitors, answers phones, runs errands, distributes mail. Assists faculty, staff, and students with copying, lockers, majors cards, issues keys, manages room requests. Orders supplies, enters payroll, tracks student payroll. Arranges will-call tickets. Creates correspondence, posters, spreadsheets. Assists the Coordinator of Academics and department Chair with misc. duties.

Department Administrator II - Sarah Lentz, Returning Retiree

Budget Advisement, HEADS Reports, Course Scheduling, Production Budgeting, Spreadsheets and Ad Hoc reports for the department Chair

Department Theatre and Shops Staff

Brenda Yanez-Zehnder, Head Costume Technician - Painting and dyeing, craft construction, costume maintenance, stock organization, costume construction, administrative paperwork, facilitating student work

Steven Maurer, Master Electrician

Chad Scheer, Sound Technician

Alexander Houston, Assistant Technical Director - Oversees the construction, placement, and rigging of stage scenery for theatrical productions. Performs general maintenance and upkeep of shop machinery and tools, helps plan and organize construction projects, and instructs and supervises student employees and/or lower-level staff in construction of theatre scenery.

Carrie Tafoya-Hess, Charge Scenic Artist/Props Master - Oversee the prop/furniture elements for the Department productions, coordinating with a scenic designer, technical director, and stage manager,

supervising design students in prop and paint, maintaining all necessary materials and supplies in timely manner, consistently organizing painting and prop shop.

8 C. Advisory Board

Not Applicable. No Advisory Board.

CRITERION 9. FACILITIES

9A. Spaces Assigned to Our Unit

Dance Facilities

Facilities in the Elizabeth Waters Center for Dance in Carlisle Gymnasium and the theaters on campus that serve the dance program meet the national accreditation standards 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 lecture 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:

Studio Name	width and depth	classes taught
North Arena	67' by 50'	Ballet, Pilates mat conditioning, Jazz, Choreography, Improvisation
South Arena/ Performance Space	60' by 43' Seat Banks for 150, repertory light plot, stage wings, black velvet traveler curtain, white cyc	Flamenco, Hip Hop, African, Dance Appreciation, Choreography, Performance Space
West Wing	67' by 38'	Contemporary Dance, Pilates mat conditioning, Choreography
Studio 101	32' by 21'	Flamenco studio: choreography, technique
Classroom 114	20' by 18' Seating for 25 students	Pedagogy, Dance History, Flamenco History, Dance Criticism, Kinesiology, Musical Essentials for Contemporary Dance, Music Essentials for Flamenco, Introduction to Graduate Studies, Graduate Seminar
Studio 115	27' by 23'	Rehearsal Room
Studio 116	47' by 26'	Flamenco studio, technique

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.

Dressing rooms and restrooms are adequate for course offerings and productions in the dance building, but need, and are planned to receive, renovations. Transgender restroom and dressing room facilities need to be reviewed, and discussion on how to improve the situation is ongoing, both within the dance program and with the larger UNM facilities management.

There is a student lounge that provides a meeting and resting space for all students in the program with a small fridge, counter space for working on lap tops, and a 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.

Design and Theatre Facilities

Facilities for classes, rehearsals and theater productions in the theatre and design units meet the national accreditation standards and provide adequate space and equipment for all curricular and production needs.

Studios and Classrooms

Classes, rehearsals and performances in the theater unit occur in the College of Fine Arts building and the Hartung building, which is located across Central Avenue from the main campus.

In the Hartung building reside classrooms and studios for theatre course offerings and rehearsals, the department front office, the departmental administrative offices and faculty offices for theatre and design faculty. 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, accommodating all full time, adjunct, visiting faculty, and graduate students. All full-time faculty and lecturers have their own office, 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 found in the Hartung building, with a few design faculty maintaining an office near Rodey and the X (Experimental) theaters in the College of Fine Arts building to better facilitate production activity.

Equipment

Studios, classrooms, and theaters are sufficiently equipped to meet accreditation standards and the needs of the theatre and designs units and their respective degrees. Extensive equipment for design courses and the theaters 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 theaters in the department provide ample opportunity for student designers,

directors, and performers and faculty designers, directors and performers to engage in professional level experiences in making and producing theater.

Theatre classrooms and studios are equipped with mats and other physical training equipment when courses require them. Theory classes have sufficient media equipment and internet connectivity for lectures and presentations.



9B. Future Space Management Planning Efforts Related to Teaching

The College of Fine Arts at UNM is in the planning stages for a new facility, and Dean Harris Smith has been very proactive and effective in moving these plans forward, engaging the architectural firm Studio MA to facilitate conversations with faculty, staff and students on what the new building should be. The Department of Theatre and Dance has made it clear that the dance building spaces and Rodey Theatre and the Experimental Theatre are effective and right-sized for the department activities, both classes and performances. The department has negotiated the possibility of keeping these spaces even when the college gets a new building, while recognizing that the Hartung building, where we have several acting studios and many offices, does not fulfill our needs. We look forward to the potential of having acting and rehearsal studios and offices in the new building where we can be more closely engaged with the other departments on a regular basis, while maintaining the theatre and shop spaces and dance spaces we have now. The only issue with the spaces we want to keep is that the equipment and flooring and seating banks and several other items/issues need improvement.

CONCLUSION: STRATEGIC PLANNING

Build on our Strengths

Keep doing what we do well, and Make sure People know about it

Acknowledge our Uniqueness – most important, sophisticated and modern Design degree program for the Performing Arts in the state of New Mexico, an award-winning MFA in Dramatic Writing degree that attracts the most Native American artists in the country, a dance program with a concentration in Flamenco and a fully developed graduate level of study in Flamenco in a university system that is unique in the world. We need to keep building and enhancing and dedicating our resources to what we are doing well and what we are doing that no other programs do.

And we need to make sure people know about it through marketing. The marketing piece in our department puzzle is, and has been, lacking. The sophistication and quality of our production season is very high and we need to make sure people attend and know the strengths of this department. We have no dedicated budget for marketing. Our longtime marketing person for the production season recently retired and we are in need of replacing this very valuable person. We have been able to give a talented and experienced Dramatic Writing student a Graduate Assistantship this year and their job is to cover marketing our production season. But we need a long-term solution and it has to provide the most vibrant and professional marketing we can afford. We hope to do this by hiring a staff member in the front office who will cover this immense job while also covering some office administrative duties. We have been working with the marketing area in the college to consider how we can cross these duties, but our department has the ongoing and unique element of a live production season that needs a lot of attention. We have to do this in house in the department and we have to do it well. This will be a huge goal for us in the near future; to find the right person and do the marketing the way we deserve to have it done.

And we need to increase our majors in the department, while making sure that it is right-sized for student success, both during their academic years at UNM and in their careers after graduation.

Salary equity

Salary equity in the Department of Theatre and Dance has not had a good track record, and I and recent chairs have worked to alleviate that injustice. Merit raises were working for some but not others and, as can be guessed, female professors had been overlooked in the past. I believe we should have a strong baseline salary for each tenured title and that it should reflect at least the level of the College of Fine Arts salary expectations. The average salaries in the College of Fine Arts at this time, by title, are:

- Assistant Professor: \$56,797.69
- Associate Professor: \$65,585.41
- Full Professor: \$86,277.74

Our Assistant Professor hires most recently were at \$55,000.00, our Associate Professors are not making the average CFA salary by several thousand dollars, and several of our Full Professors are also below average. I have, and will continue, to put this item on the list of priorities when asking for multi-year funding from the Provost and University. We cannot attract nor retain the excellent faculty we have been able to attract and retain if our salaries are not only below the national average and the university average,

but the college average as well. Gender inequality in salary level will not be tolerated while I am chair. I will fight for the adjustment to this issue wherever and whenever possible.

Fortunately, the faculty union membership has mandated the increase of Lecture salaries and these are now much more healthy and more reflective of what Lecturers should be making than previously.

We must raise the theatre staff salaries to retain the quality staff we have in our department. I have continued to put this as a priority in all the multi-year funding requests to the Provost and University. If we cannot increase their wages to a “living wage”, at least above \$40K, we cannot retain qualified staff in this important part of running our theaters and academic programs.

Graduate student funding

The cut in Graduate student funding because of COVID has seriously compromised our department’s valuable, unique graduate degree programs. These programs are vital not only for the city and state but for the nation at large, and internationally. With the Flamenco curriculum and the Dramatic Writing degree that attracts and serves so many Native American writers, the graduate degrees in this department serve a world-wide dialogue about the Performing Arts and whose voices are heard and valued in the arts. If we cannot fund highly talented and successful applicants, who are applying elsewhere which often offers them funding, we will lose the incredible momentum we have acquired in these award-winning, nationally significant graduate programs. These graduate degrees are the pride of the state of New Mexico and have had and will continue to have a significant contribution to the city, state and nation in the conversation about the arts. We must find a way to bring back the funds we had to fully support as many of the graduate students we have as possible. I have continually set this funding need as a priority in all the multi-year funding requests to the Provost and University

Design area equipment

The design program in the theatre arts at UNM is the most sophisticated design program in the state of New Mexico, with numerous successful alumni working in the field in important venues and companies. The BFA in Design and Technology for Performance is the only degree of its kind in the state and it must reflect the best in the field. Our equipment does not reflect this. Indeed, there are high schools in Albuquerque which have better equipped theaters than our own. I have continued to request funding for design and theatre equipment as a priority in all the multi-year funding requests to the Provost and University

Continued Curriculum Review

The faculty in the Department of Theater and Dance are dedicated to reviewing and enhancing curriculum in the department courses to reflect the current times and make sure both the cannon needed in the performing arts educational arena is present and that the artists and artistic approach presented show a variety of voices. We will continue to review and enhance our history curriculum, our studio practice, and

our season selection in a mindful and responsible way. Fortunately, this entire faculty shows evidence of understanding and embracing exactly that work, and will do so in the years to come.

