

## APPENDIX F

### ACADEMIC PROGRAM REVIEW TEAM WORKSHEET

**This worksheet should be used to document any department/program shortcomings relative to the UNM Criteria for Program Review. For each criterion, please note whether shortcomings exist in the criterion. If a shortcoming is identified, please note it as Met, Met with Concerns (MC), Marginally Met (MM), or Not Met (NM), (refer to manual –page 8 - for descriptions). For any shortcomings, please summarize the basis for your conclusion in the appropriate box. If a potential shortcoming changes in level or is resolved during the campus visit, provide an explanation for how it was resolved or changed.**

**Visit Dates:** April 21, 22, 23, 2014

**Professors:**  
Barbara Hayley,  
Leonard Jenkin and  
Joyce Szabo

**Department/ Program:** Department of Theatre and Dance **Evaluator(s):** Leonard Jenkin and Joyce Szabo

Criterion	Assessment (M/MC/MM/NM)	Comments
<b>1. PROGRAM GOALS</b>		
Published goals/educational objectives for each program (undergraduate and graduate)	M	Published goals are clear for each separate degree, apparent in self-study

<p>Consistent with mission (UNM's and unit's) and the needs of constituents</p>	<p>M</p>	<p>All programs are in alignment with the department's mission as well as the university's. The importance of the arts to New Mexico is but one example of the value the department has in preparing students in all of its degrees for careers in theatre, dance and design while simultaneously requiring that they develop intellectual rigor, curiosity and innovative approaches to their work and to life in general. It goes without saying that the arts enrich society, and UNM's Department of Theatre and Dance plays a huge role in enhancing the lives of the university, local and statewide communities. Through various exchanges internationally, they also have a worldwide impact.</p>
<p>Students are aware of program goals</p>	<p>Me</p>	<p>From our discussions with students and the supplied syllabi, the goals are clear.</p>
<p><b>2. TEACHING AND LEARNING: CURRICULUM</b></p>		

<p>For each program, adequate coverage of program-appropriate curricular components, and consistent with the learning goals of the program/university</p>	<p>M</p>	<p>Dance, theatre and design are well covered. Undergraduate as well as graduate programs exit in a more than adequate manner. Curricular components—beginning, intermediate, and advanced—build upon each other in logical ways.</p>
<p>Contributions to other units are adequately coordinated (with other units) and appropriate for the offering unit</p>	<p>MC</p>	<p>There is a gap in interdepartmental collaborations in the College of Fine Arts due most likely to discipline-specific course loads. We recommend that the Dean of the College of Fine Arts help fund pilot programs with other art units to encourage interdepartmental efforts that would benefit not only Theatre and Dance but other units as well.</p>

<p>Extracurricular programs/activities are sufficient and consistent with program goals/educational objectives</p>	<p>M</p>	<p>There are many—SCRAP Theatre (the student theatre group), the Dance Legacy Program, international programs, Flamenco Festival, the Linnell Festival of New Plays, opportunities to work with other theatre and dance companies regionally are among the many ways in which students can actively engage with their disciplines outside the classroom and gain valuable additional experience.</p>
<p>Program delivery modes are of sufficient quality and address student needs</p>	<p>M</p>	<p>Program delivery modes are expert and varied in ways that address student needs.</p>
<p><b>3. TEACHING AND LEARNING: CONTINUOUS IMPROVEMENT</b></p>		
<p>Regular use of appropriate, documented processes for assessing and evaluating the extent to which the program educational objectives are being attained</p>	<p>M</p>	<p>According to the unit, they are doing assessments and have inputted them in the assessment office. Assessments are constantly being refined and different approaches required. Theatre and Dance is actively involved in assessment. SLOs are clearly indicated on syllabi.</p>

Regular use of appropriate evaluation tools for assessing teaching effectiveness	M	Syllabi indicate that this is being done. Professors on tenure track are observed by senior faculty and a specific form is used for such evaluations that focus on strengths and suggestions for improvement.
Results of evaluations systematically utilized as input for the continuous improvement of programs	M	Outcomes assessment issues are discussed in faculty meetings.
<b>4. STUDENTS</b>		
Policies for accepting new and transfer students (including transfer credits) are in place and are enforced	M	Yes, through departmental and college advising.
Student performance and progress are adequately monitored	M	This is done both within the department, which has official advisors for both Theatre and Dance, as well as through CFA advising.
All students receive adequate and appropriate advisement and referral to student support services	M	Students are referred to CAPS and other available services on campus through instructors. Advisement in areas of the department and through CFA also provides such referrals.
Student success and retention initiatives are appropriate for the unit and evaluated for effectiveness	M	Advisement is strong. Retention issues are often monetarily based and the department has no real source of funding to address these kinds of issues.

The success of graduates is tracked and assessed	M	Yes, according to self-study presentation.
<b>5. FACULTY</b>		
Sufficient number and competencies to cover all program and curricular areas	NM	6 open positions will need to wait for two years to be filled, if then, thus leaving the program very understaffed; these are 1 professor in dramatic writing, 1 professor of theatre history, 1 professor in design, 1 dance professor, 1 professor in acting, and 1 lecturer in acting. The department has been unable to teach Movement in recent years because the professor who teaches that course has too heavy a teaching load. Modern Dance is clearly under represented; one faculty member is an Associate Dean and the other is the Associate Chair of the Department, thus each has course load reductions. If the department were able to fill the open lines it would have much needed coverage.

<p>Appropriate qualifications</p>	<p>M</p>	<p>The faculty in Theatre and Dance is highly qualified and every effort needs to be made to ensure that faculty are compensated sufficiently to retain them. Given the low salaries in CFA, this is a major issue, one that cannot be successfully met with a few thousand dollars.</p>
<p>Adequate levels of research and creative activities</p>	<p>M</p>	<p>Faculty is engaging in more than adequate research and creative activity. This truly is an impressive faculty with far-reaching interests and strong reputations in their disciplines.</p>
<p>Adequate levels of student-faculty interaction, student advising and counseling</p>	<p>M</p>	<p>Student-faculty interaction seems excellent. All of the students with whom we spoke, graduates and undergraduates, felt they had excellent access to the faculty and that the faculty were fully involved in their learning process.</p>
<p>Adequate levels of university/professional service activities</p>	<p>M</p>	<p>Given the heavy teaching loads these faculty have, their service is outstanding.</p>
<p>Adequate levels of professional development</p>	<p>M</p>	<p>Greater support from administration would expand this and be of immense benefit to the department. Additional grants would also increase the opportunities for creative endeavors.</p>

<b>6. RESOURCES AND PLANNING</b>		
Unit engages in resource planning and allocation, possibly with use of external advisory board	M	Resource management and budget management by the chair is exceptional. There is not enough money, however, for many of the things that both need to be and should be done.
The unit has sufficient resources and institutional support to carry out its mission	NM	If levels were increased the unit has the potential to be a stronger nationwide presence in Dance and Theatre. They need more money for faculty recruitment and retention to maintain world-class standing. Student funding needs to increase to attract more students.
Staff composition and deployment is adequate	MC	½ person in costume shop and ½ time person in lighting and sound are needed.
Unit solicits and receives appropriate levels of external support	NM	Unit has various endowments but two, in particular, are larger and provide some funding. These are insufficient, however, for the department's needs. Theatre and Dance is deserving of more effort from Development and Dean's office to provide them with external support.
<b>7. FACILITIES</b>		



Facilities are adequate to support student learning, along with scholarly and research activities	M	Excellent. Carlisle renovation is superb.
Office space for faculty, staff and graduate students is appropriate	M	There is sufficient office space for all.
Adequate library services, compute infrastructure and information infrastructure	M	Excellent
Laboratories (if appropriate) contain modern tools and equipment, are available, accessible, and systematically maintained and upgraded	M	Excellent
<b>8. PROGRAM COMPARISONS</b>		
Institutional support and leadership sufficient to assure quality and continuity of the program	NM	Institutional support is insufficient in order to maintain high standard and the prominence of the arts in New Mexico but the department leadership is excellent.
Institutional services, financial support, and staff adequate to meet program needs	NM	Institutional support is not sufficient in the sense that current finances cannot make this program better nor, at the moment, maintain the necessary faculty lines. The department's efforts, through its chair and faculty, are extraordinary in making the program as strong as it is with as little as it has.

<p>Sufficient to attract and retain a well-qualified faculty and provide for their professional development</p>	<p>NM</p>	<p>Present faculty are well-qualified and excellent but maintenance of this quality of faculty is in danger. There have been recent searches that have failed given lack of sufficient funding to attract additional high-class faculty.</p>
<p>Sufficient to acquire, maintain, and operate infrastructure, facilities, and equipment</p>	<p>NM</p>	<p>Departments should not be responsible for maintaining facilities and equipment. Departmental budgets need to be dramatically increased to cover these if departments are responsible.</p>
<p>Sufficient to provide an environment to attain student outcomes</p>	<p>M</p>	<p>The culture of the department is such that the students know what to expect in their future careers and are prepared for these through portfolios, critiques, mentoring, and in many other ways. Encouragement is readily apparent. Courses and workshops are offered to prepare students for the professional world. From entry, students have individualized attention in their programs.</p>
<p><b>9. FUTURE DIRECTION</b></p>		

<p>Unit engages in strategic planning</p>	<p>M</p>	<p>Yes. The self-study makes it apparent that each, Theatre and Dance, have clearly prioritized future needs. Theatre has expressed a desire to reinstate the BFA degree to recognize the extra work that some students are already doing that would allow them to earn a BFA elsewhere; this would require no new faculty, beyond filling vacant lines, and would also be an excellent recruitment tool for out-of-state students. Dance has not had a discussion about an additional degree in their area.</p>
<p>Unit make use of appropriate data, including peer comparisons, in strategic planning</p>	<p>M</p>	<p>Yes. This is clear in the self-study.</p>
<p>Unit is aware of its strengths and weaknesses, and prioritizes its improvement activities accordingly</p>	<p>M</p>	<p>Yes; these appear in the self-study as strengths and challenges. Most obviously, these appear as necessary positions: visiting design position, ballet lecturer, music director in flamenco, professor of practice in contemporary dance. The order of priority here is not immediately clear but we feel that all are essential to strengthen the program, increase dance majors, and recruit out-of-state applicants.</p>

## **Overview**

The Academic Program Review for the Department of Theatre and Dance at the University of New Mexico was conducted on April 21, 22, and 23, 2014 by Professor Barbara Hayley from Tulane University, Professor Leonard Jenkin from New York University and Professor Joyce M. Szabo from the University of New Mexico. The following document presents our unanimous views of the Theatre and Dance Department engendered by the site visit as well as a through reading the very clear and comprehensive self-study provided by the department. We observed several classes, met with the full faculty and with the faculty in the various subdivisions of the department, and had official meetings with students, both graduate and undergraduate. Although a call was put forth for both faculty and students to come to see us individually and confidentially with any concerns that they had, no one took that opportunity. The Academic Review Team agrees that the department is doing an excellent job in each discipline -- Dance, Theatre and Design for Production – on both the undergraduate and graduate levels.

We thank the department, its chair Bill Liotta and administrative staff Sarah Lentz, Romeo Alonzo, Ben Jackson and Kathleen Venti for their generous hospitality. Each member of the APR team feels 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 team found the department's facilities excellent. There have been various changes since the previous site visit. The department moved to the Hartung Building in 2010 and has been engaged in various remodeling projects, including the creation of new studio spaces in the west wing of what is now the Elizabeth Waters Center for Dance at Carlisle Gymnasium.
- 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 curriculum for each subdivision of the department—theatre, design, and dance—not only provides the physical performance skills necessary in each area but also the intellectual rigor that is vital to each. These include guidance in developing intellectual curiosity, encouraging innovation, and understanding theatre and dance history and criticism.
- 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. The curriculum in ballet is not as extensive as at least one student with whom we spoke wants given his desire for a ballet concentration. However, this seems unlikely given the current faculty situation. 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.

### **Areas for Suggested Improvement**

- If levels of support were increased, the unit has the potential to become a major nationwide presence in the fields of Theatre and Dance. More funding is necessary for faculty recruitment and student funding needs to increase, especially on the graduate level, to attract more students.
- Increased funding is needed for the very poorly funded student production group, SCRAP.
- Funding and institutional cooperation needs to be available for renewed recruitment efforts to bring in Native American and Hispanic students and faculty.
- Given a recent retirement, the extremely well-equipped Pilates studio is not being used and efforts need to be made to change this; perhaps a new hire in another specialty of the department would also be able to teach classes in this area.
- We encourage exploration of greater interaction with other units 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 dramatic writing, 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. As noted in the exit interview summary document, the department has been unable to teach Movement in recent years because the faculty member who teaches that course has too heavy a teaching load.
- 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.

## **Future Directions**

- The department wishes to reinstate its BFA programs in Acting and in Design for Production. The Academic Review Team wholeheartedly supports this goal. No new faculty lines, beyond those that need to be filled from recent vacancies, will be required. Various students are already completing the requirements for these degrees, and they should be given the opportunity to obtain degrees that they have essentially already earned.

BFA degrees would also allow Theatre to recruit more students, especially at the national level, and would give the department, the College of Fine Arts and the University of New Mexico as a whole a stronger profile.

- Students in Flamenco felt that those concentrating in this program in Dance should be required to take Spanish and that the program also needs a Flamenco guitar and vocalist. This is more than mere accompaniment to their dance; it is vital to understanding the relationship between the spoken word, music and the dance form itself.
- The APR team is concerned about the heavy teaching load that faculty in the department carry and would like to see that reduced however we recognize that a course reduction beyond what currently exists is impossible given the current number of faculty. Theatre and Design for Production faculty members who are involved in a production during a given semester are given a one-course load relief, not to exceed one course load reduction each year.

## **Response to Previous Academic Program Review**

The previous Academic Program Review occurred in 2004. The department has made great strides in meeting improvements to areas that last APR team noted.

- The department was advised to strengthen advising, and this has been done, both within the department and through the College of Fine Arts Undergraduate Advisement Office. Within the department, there is one Undergraduate Advisor, one Graduate Advisor on the MFA level, and a separate advisor for the MA students in Dance History and Criticism. One of the many positive results from these changes is an increase in the rate of on-time graduation.
- The previous team had suggested the addition of a MFA in Directing and Applied Theatre, but Theatre has determined that this is an antiquated and, therefore, undesirable addition.



- A suggestion was made that dramatic writing move towards a fifty/fifty balance between writing for the stage and for film or television; this has not been achieved yet but is underway. There is now a Professor of Practice who teaches various writing for the screen courses.
- Several suggestions were made concerning theatre education and its relationship to directing. Given a recent retirement, theatre education is not a current option.
- The previous APR suggested that current MFA programs be united into one departmental MFA program with four concentrations. The department has not felt that this was not a positive direction in which to go.
- The previous team also suggested that the MA programs—then one in Directing/Theatre in Education and a second in Dance History and Criticism—be discontinued. The department has not, again, felt that this would be a positive step, at least as concerns Dance History and Criticism.
- A recommendation that the “small” department of Media Arts be folded into Theatre and Dance is impossible. While that department is small in number of faculty, it has extremely large undergraduate enrollments (now approximately 200 students) and cannot be accommodated by Theatre and Dance.
- The previous review team suggested that the department develop visiting faculty lines. One such line was added in 2012 for Flamenco, but another is needed in Theatre in Design for Production. Theatre sees this position rotating between the different design areas. Suggestions were also made that additional visiting lines for guest artists to teach and choreograph are needed. Over the past six years, visiting artists in both theatre and dance have expanded in other areas as well, including dramatic writing and in other areas of dance.
- A video collection of works by contemporary choreographers was suggested and the department has made a strong effort to do this. Given current technology and access to work via *You Tube*, students have far work more at their disposal.
- Since the department already had programs or courses focused on Hispanic themes, including flamenco and Mexican folk dance as well as an exchange with Mexican modern dance choreographers, the previous team recommended greater emphasis on Native American dance. This has not been done specifically but all students are encouraged to create new work that reflects their worldview. While the current APR team recognizes the difficult issues in teaching Native American dance, an avenue to investigate might be a cooperative venture with a Native American faculty member in Art History who periodically teaches a seminar on pow-wow clothing. This focus would, it seems, avoid the sensitive issues that other topics might encounter.

- Greater differentiation was suggested between undergraduate and graduate courses in the dance program. Dance faculty recognize the need for this and are working to add more graduate-level courses with more challenging content, especially in history and criticism.
- Related to the MFA in Dramatic Writing program, the previous team recommendation that a video production facility be made available for students in support of their screenwriting work, and students now have access to several video production facilities on campus.
- The MFA in Dramatic Writing program was advised to add a literature component that would involve the study of plays and screenplays. This is currently being done as various professors feel appropriate.
- Guest teachers were deemed vital to the MFA in Dramatic Writing program
- They also underscored the value of Hispanic and Native American faculty.
- In an effort to connect students more strongly with commercial and independent theatre nationally, the previous APR team recommended the development of a showcase for student work in New York or Los Angeles. MFA students are now travelling regularly to New York or Los Angeles to meet professionals in their area, although a showcase has not yet been possible.
- Both performances needed moveable dance floors with sufficient elasticity to prevent student injuries. This need has been met with the addition of sprung floors in all studios and the purchase of a movable spring floor for Rodey Theatre.
- The department should acquire a small television studio facility to assist in the expansion of courses for writing for television. The department has not done this because it feels strongly that this is not what the department does or should be doing and that there are other locations both on and off campus, particularly in the Department of Communication and Journalism, where such studio facilities are available.
- Just as the current APR team sees a major crisis in human resources, so did the previous one.
- The APR recommended a reduction in the number of performances mounted each year. The department has done this in a well-reasoned manner that still maintains a strong presence while somewhat trimming the demands on faculty.

## **Conclusion**

Students in the Department of Theatre and Dance are gifted and extremely hard working. They feel they are a cohesive unit thus suggesting an atmosphere of camaraderie and interaction with each other and the faculty. The faculty in the Department of Theatre and Dance is highly qualified and, to a person, is engaged in far-reaching research and creative activity. If levels of support were increased, the unit has the potential to become a major nationwide presence in the fields of Theatre and Dance. More funding is necessary for faculty recruitment and student funding needs to increase, especially on the graduate level, to attract more students. The University of New Mexico should do everything possible to retain these faculty, especially in the issue of compensation.