

UNLV

UNIVERSITY OF NEVADA, LAS
VEGAS

Program Review Self-Study

Program Reviewed: Dance

Degrees: B.A., B.F.A.

Program Chair or Director: Louis Kavouras

Dean: Dr. Nancy Uscher

Date of Report: May 1, 2018

GENERAL INSTRUCTIONS

1. Please provide Faculty CVs as a single electronic file (PDF preferred) or on a thumb drive *for the external reviewers*.
2. **Please complete the program review self-study using this template.**
3. If this review is covering several degree levels, please be sure to address *each level* in your responses to the questions.
4. Contacts for questions:
Chair of the Faculty Senate Program Review Committee found here:
<https://www.unlv.edu/facultysenate/committees/program-review>
 - or the Chair of the Graduate College Program Review Committee found here:
<https://www.unlv.edu/graduatecollege/program-review-committee>
 - Dr. Rainier Spencer, Vice Provost for Academic Programs: rainier.spencer@unlv.edu, 702-895-5833
 - Nora Carroll, Academic Programs Analyst, Eleonora.carroll@unlv.edu, 702-895-1888

I. Program Description

A. College/Department/Program

1. College or School: College of Fine Arts
2. Unit: Dance Web address: unlv.edu/dance
3. Program(s) being reviewed:
 - a. Degrees and their abbreviations:
Bachelor of Fine Arts in Performance and Choreography (BFA in Dance)
Bachelor of Arts in Production and Management (BA in Dance Production)

B. Primary individual completing this worksheet

1. Name: Louis A Kavouras
2. Title: Chair
3. Date of self-study: May 1, 2018
4. Campus Phone: 53827
5. Mail Stop: 5010
6. E-mail: louis.kavouras@unlv.edu
7. Fax Number: NA

C. Other faculty involved in writing this report:

Cathy Allen, Associate Professor
Victoria Dale, Professor
Richard Havey, Affiliate Associate Professor
Dolly Kelepecz Momot, Affiliate Assistant Professor
Beth Mehocic, Professor

- D. Please insert the most recent catalog description(s) of the program(s). Due to display complications, this description must be typed into this form and **not** pasted from the Catalog.

Bachelor of Fine Arts in Performance and Choreography

The Bachelor of Fine Arts degree focuses on an in-depth curriculum of professional dance technique, choreography, and performance in preparation for a professional performing career in dance.

Bachelor of Arts in Production and Management

The Bachelor of Arts in Production and Management empowers the dance major with a functional and practical understanding of the production ‘behind-the-scenes’ working of the dance theatre event. These students can go on to be dance company managers, lighting designers, costumers, scenic designers, dance studio owners and company managers.

1. Is the description correct? If not, what needs to be changed?

Descriptions are correct, although they seem a bit too succinct. This is perhaps an item to examine during the review.

II. Centrality to Mission

A. Department/Program Mission

What is the program’s mission statement (or the department’s if the program does not have one)?

UNLV – A World of Dance!

The Department of Dance, University of Nevada Las Vegas strives to be a top dance educational training institution in the nation by providing the highest caliber of professional training and academic research for the dance artist. This advanced training program attracts students from across the globe allowing them to study with a highly respected faculty in a world-class, immersive curriculum that combines solid academic research with rigorous physical study of the dance art form.

The Bachelor of Fine Arts Degree in Dance Performance and Choreography has a classical training program with ballet, modern, and jazz dance technique emphases, designed to prepare UNLV dance majors for national dance companies, commercial dance engagements, teaching at dance schools, choreographic opportunities, as well as continuation into Master of Fine Arts programs. The Bachelor of Arts degree in Production/Management is an innovative program that is unique in the nation, and is designed to provide a dance curriculum while focusing on dance design and production process and management. Graduates from this program learn the performance aspects of the dance art form, but are also trained to be successful as designers for dance in lighting, costuming and scenic design, dance production/stage managers, dance school

and company directors and administrators and arts managers .The department offers a minor in dance as well as a recently added minor and certificate program in Pilates, which affirms the departments commitment to solid anatomical and kinesiology sound dance training and philosophy, and a minor in Dance Production.

With a focus on the fine art of dancing, the progressive study of ballet, modern, and jazz technique trains the dancer and choreographer in classic dance techniques and empowers them to have an impact on the contemporary dance world. Students study collaboratively with a faculty of inspired educators, passionately gifted artists, dancers, choreographers, designers, visual artist, and composers. The performance and choreography emphasis creates dance artists who have the technical skills to meet the artistic needs of choreography as well as teaches them to choreograph significant and communicative dance works. The innovative production program creates unique dance design artists that create captivating visual and auditory environments for the dance arts. UNLV's guest artist program continues to bring to Las Vegas prestigious and nationally known artists. The international travel programs and relationships with partner institutions exposes students to new cultures, new traditions, new performance opportunities, new artistic processes and new people that reaffirm the belief that the world is in need of artists, and that dance is best understood as a global, diverse and culturally rich phenomenon.

Located in Las Vegas, the Department of Dance strives to train world-class dancers who meet the growing needs of the entertainment capital of the world as well as meeting national and international artistic needs of the dance form. As a cultural center, the Department of Dance brings the residents of Las Vegas the highest caliber of artistic concert dance and dance production and design.

B. Department/Program Mission Alignment

Briefly describe how this program is aligned to the mission of the University as described in the most recent mission statement, UNLV Mission <https://www.unlv.edu/top-tier/vision>, and how it supports achievement of the institution's mission:

UNLV Dance is in alignment with UNLV's Top Tier Mission and Vision for it similarly brings together a diverse and vibrant group of faculty, students, staff, artist-in-residence, alumni, and community to promote excellence in education, research, scholarship, creative discovery, and creative performance activities.

Dance is a physical activity that brings mind and body together to explore the very nexus of psycho-physical expression. As UNLV moves toward a mission that promotes health and enriches the cultural vitality of communities both regional and international, departments like the Department of Dance will be seen as active and collaborative participants in this forward seeking vision.

In alignment with UNLV's Top Tier Mission the department of dance will also measure its impact with regards to:

- Impact of our research, scholarship and creative activities (ie. Publications, Papers presented, Workshops/Master Classes, choreography presented at nationally known and recognized venues, choreography on nationally know dance companies, performances with nationally known dance companies, musical compositions performed and recorded by nationally recognized performing groups, musical recordings on recognized recording labels, dance design and lighting work for nationally recognized performing groups, theatres or venues, reviews of work for major festivals and significant publications)
- Students achievement of degree learning outcomes
- Placement into preferred employment or post-graduate educational opportunities
- Continued commitment to diversity
- Growth and development of infrastructure and organizational effectiveness
- Continued engagement with the Las Vegas arts community in providing stellar engagement opportunities with the dance art form

C. Core Themes

Briefly describe how this program supports UNLV’s Core Themes (the core themes can be found at <https://www.unlv.edu/provost/nwccu/core-themes>:

Core Theme 1: Advance Student Achievement

Core Theme 2: Promote Scholarship, Research and Creative Activity

Core Theme 3: Create an Academic Health Center

Core Theme 4: Foster Community Partnerships

Broad goals for the department of Dance will mirror UNLV’s Five Top Tier Goals which are reflected in the four core themes.

Research/Scholarship and Creative Activity

UNLV Dance will Foster a climate of innovation in which faculty and students produce high quality, widely disseminated, and influential research, scholarship and creative output.

Student Achievement

This work will promote excellence in teaching, as well as recruitment, retention and graduation of a diverse body of motivated students by providing rigorous and significant and collaborative experiences, mentorship and research opportunities within the arts.

Academic Health Center Goal

With the addition of UNLV's School of Medicine, UNLV Dance will continue its focus on healthy art and solid rehabilitative (ie. sound kinesiological) practices within the dance art form. Current relationships with programs in physical therapy, kinesiology, with dance and the UNLV Dance Pilates program will be continued and will be enhanced with possible collaborations with the school of Medicine, and with the newly formed Consortium for Health in Performing Arts (CHIP).

Community Partnership Goals

UNLV Dance has had a long history for producing the UNLV Dance Concert Season. Concerts from this season are some of the highest attended events within the College of Fine Arts and Las Vegas dance community and provide dance majors, faculty, dance alumni, the campus community, and the Las Vegas community with high caliber artistic dance related events.

The Department of Dance succeeds at UNLV's Top tier goal Community partnership goal with partnerships that have local, national and international reach. These are described deeper within this document.

Infrastructure and Shared Governance Goal

Dance like many disciplines is unique and requires unique artistic spaces and physical laboratories/studios for the creation and fostering of dance works of art. Paramount to this is an ongoing and continual evaluation, development, upgrade and growth of infrastructure, space, technology, and aesthetic laboratory that will leverage and foster the success of the production, performance and study of the dance arts. Details can be found further within this document with regards to how the department will secure and initiate programs and methodologies that will make this upkeep and development possible within current fiscal conditions.

The department of dance has had a longstanding-shared vision, shared governance, and shared and stable leadership. It has long been seen as an outstandingly artistic, talented, collaborative, productive, student-centered, engaged, well organized, well operated, and collectively centered department within the college of Fine Arts. With regards to numbers, it might be considered small, but with regards to local, regional and international impact and significance, it is a giant.

D. Excellence

List and briefly describe five highlights or areas of excellence of the program:

Areas of Excellence and Significance within the Department:

The French philosopher Paul Valery states that "dance creates an inner life consisting of sensations of time and energy which respond to one another and form a closed world of resonances."

When dance is successful, the viewer is transported above the ordinary fray of pedestrian life into a world of creative aesthetic exultation. Resonance is a key word in the arts, for when artworks achieve significance; they resonate and amplify the perceived import of the creative event and expression. When a drum is hit well, it resonates and its sound carries. An actor and singer's voice, when well placed supported and produced, also finds resonance within the body. Well-designed architectural buildings and spaces resonate creating better living environments for the humans that dwell within them. Choreography, dance research, dance performance, and significant areas of study within a dance program when well developed, also create their own kind of resonance and become the armature that an excellent artistic program is built upon.

These are a few of the resonant pillars of excellence within the department of Dance. They are in no significant order.

Curriculum

The Department of Dance at UNLV has always been known for its progressive and diverse curriculum in ballet, modern and jazz dance technique. Students train with equal rigor in classical pedagogical models in preparation for historically informed practice in contemporary dance techniques. The Bachelor of Fine Arts with emphasis in Performance and Choreography trains dancers for work in dance companies, entertainment production shows, Broadway, Television/Movies/Videowork, teaching at dance schools, choreographic opportunities, as well as continuation into Master of Fine Arts programs. The Bachelor of Arts degree in Production/Management is an innovative program designed to provide a dance curriculum while focusing on dance design and production process. This degree in production and management is one of the only programs in dance production in the nation, and perhaps the only degree-granting program in dance production.

Through the Credit-By-Exam (CBE) program the department seeks to create an accelerated three-year BFA that will attract and matriculate the highest caliber of dancer from the nation and will elevate the performance standard within the department and its graduating majors.

International Travel Partnerships and Programs

There has been a longstanding series of international partnerships, programs, and collaborative projects that have provided dance majors with opportunities to dance, study, perform and present work at numerous significant performance venues around the globe. The Department has had a decade long relationship with Korea National Sport University (a top training institution for Korean Olympic Athletes, as well as an outstanding dance training institution). This partnership has lead to seven joint dance performances in Korea and Las Vegas between 2006 and 2018. This vision was also expanded to allow some majors from both institutions to study for 8 weeks at the partner institution.

Other travel opportunities have been Edinburgh Fringe Festival (Scotland), Liverpool Institute for the Performing Arts (England), Adelaide Fringe Festival (Australia), Kiel Dance Festival (Germany), Japan, Israel, Canada, Greece, Turks and Caicos Residencies (Turks and Caicos Islands), and Denmark. Twenty years ago, the department discovered that international travel and performance by dance majors, reinforces the awareness that dance is of vital cultural and aesthetic value and that artists are significant and important citizens of the world. Since then the department has prided itself in this global and international focus.

Choreographic Research with a High level of production - Reconstruction of Masterworks

UNLV Dance was recognized by Backstage Magazine as being a significant program with a strong emphasis in choreography and dance production. The intersection of a prolific faculty of collaborative artists with performance and choreography majors, artist-in-residence, composer, dance production specialist and dance production and management students, creates a population of artists that strive to study, research, innovate, and disrupt traditional models of what dance is, what dance was, where dance is going, and what dance can do. Collaborations with the UNLV Orchestra, UNLV Theatre department, Erick Hawkins Dance Company, Department of Art, Barrick Museum, and other traditional dance companies have allowed for projects that have created traditional reconstructions of classical dance works as well as innovative new deconstructions and re-imaginings of classical works. UNLV Dance has created a concert dance season that allows for the creation of work that can then be toured and impacts other global communities. Most dance faculty are significant choreographers and performers within their genres of dance study. Other faculty are recognized composers and designers for dance. There are numerous opportunities for students to travel and present work by this collaborative group of artists.

Diversity- relationship with IABD

The Department of Dance prides itself as being the first department in the college with a full-time tenured African-American faculty member. This early commitment to diversity, inclusion, and mutual understanding, have been part of the fabric that makes UNLV Dance a department, that has since its inception, has been an active participant in the vision of diversity that has now been recognized with the institutions ranking as #1 in diversity of undergraduate population in the country.

UNLV Dance has had a longstanding relationship with the International Association of Blacks in Dance (IABD) Conference as well as the IABD Board of Directors. UNLV Dance has been well represented at this international conference, which has allowed students the opportunity to travel and perform with some of the most prestigious and outstanding African American Dance companies in the world. This too, is a life-changing opportunity for the young and developing dance artist.

Hawkins Collection and Hawkins West Institute

The New York Times recognized UNLV Dance as a center for study of the profound contributions of American Modern Dance choreographer Erick Hawkins by labeling UNLV Dance as the Erick Hawkins West Institute. Faculty have had long associations with the Erick Hawkins Dance Company, a New York based Historic modern dance company. In 2015, the Erick Hawkins Dance Company and the US Library of Congress approached UNLV's Department of Dance and Hawkins West Institute to become a repository and archive for the Erick Hawkins Dance Collection, a vast collection of all of Erick Hawkins Dance masks, set designs, scenic elements, and costumes. This collection makes UNLV unique, for it is now a research site, repository and archive for the study of the profound contributions of Erick Hawkins and his longtime music collaborator, Lucia Dlugoszewski.

Pilates/ International Certificate Programs

UNLV became one of the first dance institutions in the nation to add Pilates technique, and a dedicated Pilates studio to its curriculum and facility. This classic technique as well as the new adaptations of movement by visionary Joseph Pilates has long created an environment of healthy dance, strengthening for dance, dance rehabilitation and prevention of injury. Pilates began as a class, then developed into a curricular series of classes, and has now blossomed into certificate programs, certification, as well as a minor in Pilates technique for UNLV stakeholders in dance, physical therapy, kinesiology, physical education, and community teachers, movers and health practitioners.

III. External Demand for Program

A. Stakeholders

1. Who are the main local and regional stakeholders of your educational programs, i.e., employers and entities benefiting from these programs, hiring the graduates, or admitting them to graduate and/or professional programs?

Las Vegas --the "entertainment capital of the world"--employs more dancers and performers than most other cities in the nation. There are numerous production companies, production shows, entertainment venues, auditioning groups, cruise ship lines, in Las Vegas, as well as nationally and internationally organized performance groups, that audition dancers, choreographers, designers, and dance production managers in Las Vegas for shows that occur around the globe.

With the growth of Las Vegas, educational opportunities for the teaching of dance have also expanded exponentially. There are countless dance studios in every corner of the Las Vegas Valley and surrounding areas. Las Vegas is also home to a school district with one of the best and largest dance education and performance programs. Many graduates from our program run dance programs in the Clark County School District or own and run their own studios.

National dance companies rely on dance programs like UNLV to create a pool of dancers that can audition, become company members and move the caliber of artistic concert dance forward.

Within the last couple of decades there has been an explosion of dance competitions and dance festivals in the nation. These provide young dancers with performance opportunities, and also necessitate the need for professional dance instruction, choreography, and convention teaching.

Graduate programs across the nation also rely on undergraduate programs like UNLV Dance to develop dancers that seek further training and terminal degrees in the performance and design areas of dance.

Las Vegas performers, who are currently in shows, also need UNLV Dance to provide opportunities for the completion of degrees, so they are equipped for dance careers in teaching, choreography, dance management, and arts management, after their performance careers.

There are outdated and obsolete ideas that dance is a difficult profession with regards to garnering employment opportunities. The 2011 Strategic National Arts Alumni Project (SNAAP) found that a large majority of respondents (92 percent) who want to work, say they are currently working. Over half (57 percent) say they either are working as professional artists (41 percent), or have done so in the past (16 percent); this excluded relational jobs like dance teachers and arts administrators. Two-thirds of arts graduates reported that their first job out of school was a close match for the kind of work they wanted; and while most artists held two jobs, only 3 percent worked in food services. The survey also found that artists were entrepreneurial, and often self-employed, 14 percent founding their own companies. The SNAAP demonstrated that arts alumni enjoyed roughly the same levels of employment and satisfaction with their education and their careers, as other college graduates. Surveys showed that on average, approximately 48% of dance majors nationally work as professional artists, and that the “myth of the starving artist” is exactly that, a romanticized obsolete idea of what it is to be an artist.

2. What are specific stakeholder needs for graduates?

It is difficult in dance to quantify figures for how many dance graduates are needed to sustain the dance art form, dance entertainment form, dance education, and post-baccalaureate dance needs in Las Vegas and the nation. Without doubt, most if not all dance majors in performance, choreography, and dance production and management exit the program and are successful and find a place for their talents within the dance world or go on to continue to study.

B. Needs for Graduates and Future Plans

1. What are the anticipated needs for program graduates over the next 3-5 years? Please cite sources of information.

The department is developing a new track, within the BFA, that will address the needs of Professional Dancers who are currently employed in Las Vegas shows, or in Local Professional Dance companies. This program takes a bit of a different focus; current BFA's seek to garner the technical skills that will allow them to secure the jobs that these BFA Pro candidates currently possess. The goal of this program is to somehow give credit for the skills, knowledge, and the performance practice that these individuals have learned while on-the-job, and to foster the skills and opportunities that will allow them to become successful in other areas of dance, when their performance careers end. This need is known because other institutions have swooped into Las Vegas to provide satellite programs to give performers in Las Vegas higher education low-residence degrees. UNLV will be able to accomplish this, cheaper, with more rigor, and with better training and facilities.

There is an ongoing need for more Pilates instructors and dance teachers in town. There are not enough good teachers to fill the needs within the school district, and in local communities.

There are weekly calls and inquiries asking when UNLV Dance will develop a graduate dance program. In a town where there are many professional dancers with a need for more advanced post-baccalaureate study of dance, to prepare Nevada's dancers for jobs in education, choreography, production, arts management, and teaching in higher education. There is a need for such a program.

Retention, progression and completion efforts have proven that there is need in the college for interdisciplinary degrees in the arts that allow less traditional and innovative majors the opportunity to study more than one of the arts. The college is currently developing such degree programs and has indicated that they might be housed in the Department of Dance, because of the collaborative nature of our degrees and faculty.

2. What changes to the program will those require?

As with any change the main thing needed is buy in, management of transition, and involvement of faculty, with new efforts, new degrees, and new programs. There might be a need to streamline current programs that require more contact hours, so other new programs can grow and develop. Some additions will enhance current programs and alleviate faculty work. The addition of graduate programs adds teachers and guest artists. It might free up currently allocated monies and create more opportunities for study in current programs. Online education is also a good methodology for the creation of master classes in online education, allowing multiple teachers to teach subjects that might have tied up one of the specialists within the department. Growth and new faculty as well as faculty replacement, and reevaluation of positions due to retirements might become a way to change and develop and expand programs.

C. Success of Graduates

1. What steps does the department take to facilitate the success of graduates (e.g., internships, career fairs, employment talks, etc.)?

The department has addressed success in multiple modalities with various opportunities for our majors:

Internships are often created in classes so students can gain practical knowledge in production, management, teaching, and choreography. Las Vegas is a vibrant city with many opportunities for internships and paid gigs for dancers. These can be in production, teaching, choreography, or dancing for the conventions that come into town. Some of these are guided and overseen by faculty and others are simply announced as opportunities to the dance major population.

Decades ago a dance seminar class and dance lecture series was added to the curriculum as a place where local professionals, faculty and international artists could lecture, mentor, and help guide students towards the various opportunities within dance, both locally and globally. Some of these seminar classes have also included mock auditions that assess how students perform and present their talents to future employers.

All dance majors perform jury examinations in front of all dance performance faculty at the end of each semester. Faculty assess, and critique performance and technical ability. This information is tabulated and distributed to students during a conference with dance faculty. Students are able in these scores to see how they place in relation to all other majors within the department. They are then able to work on the skills and technical abilities that will lead to successful auditions in the future. Conferences and juries are time intensive for faculty, but their outcome is deemed highly valuable for students.

A formal database for alumni needs to be developed. We have been highly successful in developing active social media groups for graduates of the program and these social media outlets are also places where current majors are able to connect with UNLV dance alumni who are active and working in the professional dance world. These have allowed alumni the opportunity to let all stakeholders know what they are doing and foster a better community and communication amongst the UNLV Dance family.

Quarterly departmental newsletters have also become a place to keep track of alumni, foster communication, and celebration of events, accomplishments, and honors of the department, students, faculty, alumni, guest artists, etc. Newsletters have also become a good archive of activities in the department. An appendix of these newsletters is attached to this self-study.

2. Discuss the placements of recent graduates:

Recent graduates and alumni have been placed in:

- National, International, and Regional Dance companies
- On Broadway
- Dancing for cruise ships companies
- In circus/physical theatre companies

- Producing and managing dance companies both nationally and locally
- Running Pilates Programs
- Teaching in Pilates programs
- Certifying Dancers in Pilates programs
- Las Vegas production shows
- Teaching/Directing high school and middle school dance programs
- Choreographing for production shows
- Teaching in dance competitions
- Choreographing for dance competitions
- Choreographing for dance companies
- Artistic Directors for dance companies
- Teaching in local dance studios
- Teaching or owning movement and exercise facilities
- Opening local and regional dance studios
- Choreographing for Local Dance Studios
- Dancing and choreographing for local Conventions
- Dancing in entertainment venues in vegas
- Designing lighting for local entertainment venues
- Costuming for local arts organizations
- Production managing for disney
- Production managing for local dance and entertainment companies
- Pursuing post baccalaureate degrees
- Teaching in higher education
- Studying and writing about dance
- Pursuing other graduate studies like kinesiology, history, law and medical and health professions

3. If the department or program does not have placement information on graduates, what is the plan to implement gathering that information?

A database and system of communication needs to be put into place to collect, update and provide an ongoing communication with alumni from the program. Social Media seems to be the most active place for faculty to disseminate information to graduates and to keep up with what graduates are doing, and where they are being employed. With the addition of an alumni relations officer in the college, as well as dedicated college of Fine Arts Alumni chapter and Alumni events in major cities in the nation, more connection will be forthcoming, and more connection to active emails of alumni will be available. This area is an area that needs faculty buy-in, and faculty support, as well as a development of strategies to study and develop better communication and connection to alumni.

4. Do placements match stakeholder needs as identified above in A of this section? If not, please explain.

Most employers and graduate programs are highly impressed with the caliber of output of our undergraduate dance graduates. Most graduate schools find that these students are better trained with regards to dance technique, dance production/design, history, aesthetics, Pilates, and choreography.

5. Does the program assess whether the graduates are meeting employer’s needs?

A formalized system for questioning employers about graduates is not in place, and might not be seen as useful to external stakeholders. Anecdotal evidence seems to indicate that majors who complete the program are well prepared to be the leaders in the dance world.

6. If not, what will the program do to place this NSHE-required assessment in place and by what date?

Since this is an NSHE requirement, the department should look to develop a questionnaire/survey for employers of our graduates, and have these supervisors assess graduates with regards to the learning outcomes articulated in the degrees. This could be developed and executed in the next year. Since graduates seem to be employed in vast and diverse areas of dance, this survey would have to take this into consideration, and a better tracking system for graduates, ie database would have to be developed.

7. Additional Comments

IV. Program Resources

A. Faculty Time

1. Faculty and GA Resources

| | Fall 2015 | Spring 2016 | Fall 2016 | Spring 2017 |
|------------------------------------|-----------|-------------|-----------|-------------|
| Number of Full Time Faculty | 8 | 8 | 7 | 7 |
| Number of State-Supported GA lines | NA | NA | NA | NA |
| Number of PTIs | 7 | 8 | 7 | 11 |
| Number of FIRS & Visiting | 0 | 1 | 1 | 1 |

| | Fall 2015 | Spring 2016 | Fall 2016 | Spring 2017 |
|---|-----------|-------------|-----------|-------------|
| Percent of Classes Taught by Full Time Faculty | 73 | 64 | 68 | 56 |
| Percent of Classes Taught by Number of State-Supported GA lines | 0 | 0 | 0 | 0 |
| Percent of Classes Taught by Number of PTIs | 27 | 33 | 25 | 39 |
| Percent of Classes Taught by Number of FIRS & Visiting | 0 | 3 | 7 | 5 |

Program Review Self-Study
Academic Year 2017–19

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

| | Fall 2015 | Spring 2016 | Fall 2016 | Spring 2017 |
|---|-----------|-------------|-----------|-------------|
| Student Credit Hours Taught by Full Time Faculty | 80 | 81 | 77 | 74 |
| Student Credit Hours Taught by Number of State-Supported GA lines | 0 | 0 | 0 | 0 |
| Student Credit Hours Taught by Number of PTIs | 22 | 31 | 26 | 41 |
| Student Credit Hours Taught by Number of FIRS & Visiting | 0 | 6 | 12 | 9 |

2. For other non-major courses – e.g., upper division for the college or university, estimate the unit’s resources allocated to them:

No real resources are allocated to outside upper division college or university non-major classes. These classes exist but are mainly lecture classes that might impact a faculty member’s teaching load. Department leadership employs active oversight of these kinds of service to other departments, such as Honors and Theatre, so this teaching does not disallow the teaching of necessary courses within the degree programs in dance. The Department of Dance has had a longstanding collaborative nature with other departments in the college, as well as the Honors College. Dance has been an active participant in fostering an understanding of our art in these other disciplines and departments.

B. Budget

1. Please fill in the table with three years of financial expenditures to be used to respond to questions 2 and 3 below.

| Budget category | FY 14–15 | FY 15–16 | FY 16–17 |
|---|--------------------|--------------------|--------------------|
| State Operating (2101) | \$ 39650.00 | \$ 39650.00 | \$ 39650.00 |
| Student Fees | \$ | \$ | \$ |
| Indirect Cost Recovery | \$ | \$ | \$ |
| Self-supporting | \$ | \$ | \$ |
| Total Allocations | \$ 39650.00 | \$ 39650.00 | \$ 39650.00 |
| Number of Graduate Assistantships (including GAs on grants) | 0 | 0 | 0 |
| OTHER BUDGET INCOME FOR THIS REPORT | | | |
| CONCERT INCOME | \$22714.49 | \$26813.50 | \$36966.95 |
| RENTAL INCOME (INTERNAL AT UNLV) | 0 | \$1000.00 | \$4840.00 |
| RENTAL INCOME (EXTERNAL) | \$3015 | \$10380 | \$7639 |
| OTHER INCOME (SALES) | \$150 | \$555 | \$380.69 |
| TEAM TRAVEL FUNDS | \$10000 | \$6000 | \$11000 |
| TRAVEL INCOME | \$8490 | \$7319 | \$29239 |

Program Review Self-Study
Academic Year 2017–19

| | | | |
|---------------------|------------|------------|--------------|
| TOTAL INCOME | \$44369.49 | \$52068 | \$90066.14 |
| EXPENSES | | | |
| ACADEMIC EXPENSES | \$554.01 | \$936.66 | \$395 |
| ADMINISTRATIVE FEES | \$1034.99 | \$1289.52 | \$1575.31 |
| COMPUTING | 3952.98 | \$1363.46 | \$144.00 |
| COPIER | \$1380.33 | \$1749.26 | \$2886.19 |
| FACILITIES | \$782 | \$21467.56 | \$50775.71 |
| HOSTING | \$3742.32 | \$2026.72 | \$2630.31 |
| MAIL | \$483.49 | \$445.27 | \$158.82 |
| MARKETING | \$2468.72 | \$1837.08 | \$2068.64 |
| OFFICE SUPPLIES | \$6106.18 | \$3384.57 | \$3791.25 |
| PAYROLL | \$5000 | \$18903 | \$23268.46 |
| PHONE | \$1636 | \$3035.31 | \$1944.37 |
| PRODUCTION COSTS | \$15557.19 | \$5027.32 | \$13393.34 |
| TEAM TRAVEL | \$25991.68 | \$11966.87 | \$33168.91 |
| TOTAL EXPENSES | \$68690.69 | \$73442.60 | \$136,201.21 |

2. Are these resources sufficient to meet the degree program's instructional and scholarship needs?

Yes and No. The department as had a long history of making it all work and offering outstanding education and outstanding opportunities with the resources that are present. Overall there has been no real increase in state allocated operating monies since the last program review. The department has had to become entrepreneurial in its ability to grow its appreciation classes and grow the audiences of the dance concert season so there could be additional soft-monies that come into the department. This has been done with better marketing efforts, and with strategies to boost audiences through collaborations. While many audiences in some units have dwindled, dance has continually grown its audience. This has allowed for more monies for equipment, as well as space/studio development. Dance has also become strategic in renting studio spaces when they are not in use, and therefore also garnering additional soft monies that could be used to further the mission of the department. The department has also added course fees that accrue to allow for the replacement of dance floors and other facility upgrades and maintenance that currently are not factored into the university facility budget. Sometimes one-time monies from the provost become available and this is a godsend. Sometimes, risk management and planning and construction departments, have helped split the cost for the replacement of equipment that is obsolete and deemed unsafe.

The need for more scholarships, recruitment monies and team travel monies is strong. Faculty have become entrepreneurial and disruptive of current systems by utilizing credit-by-exam as a method to recruit students of higher caliber, test them out of classes and accelerate their courses of study. This in effect is a kind of reverse

scholarship, since recipients save monies on instruction, and also receive the scholarship of more time and faster matriculation through the program. This program might also yield some additional monies for the department.

Faculty have developed master classes in online education that has also yielded some additional monies into our program.

Of course more secure, ongoing, consistent, and reliable sources of monies for instruction, production, performance, team travel both nationally and internationally, scholarship, as well as monies for recruitment would alleviate stresses that are placed on the program, and allow faculty and staff more freedom to focus on the essentials of the fine art of dance, but without doubt, all artists are taught to find a way to produce astounding results no matter the conditions. As we strive towards Top Tier, the hope is that there is a renaissance of artistic activity, as well as a renaissance of artistic conditions that fosters only the highest level of aesthetic productivity. Let's all take a moment and imagine that.

3. If not, approximately what line items and amounts would be needed?

Additional monies and line amounts received that would significantly impact the programs would be in:

Scholarship monies

Monies for production to increase production value (ie. Costuming, Scenic, Lighting, ETC.)

Monies for facilities improvement and infrastructure

Monies for computing and technology

Monies for recruitment

Monies for collaborations

Monies for collaborative partnerships (i.e. Korea National Sport University)

Monies for team travel

With regards to program growth, the start of a graduate program in dance might necessitate the need of 2 GA or PTI-GA positions, and then more growth in this area over the next five-years.

Dedicated lines and sources for these funding would allow the department to leap higher, and leap for joy.

C. General Education

1. If your program or unit offers General Education courses, please estimate what proportion of the unit's resources are allocated to this area:

Current general education courses only impact the department with regards to faculty workload, which is closely monitored. There are minor expenses like, Xeroxing and

office supplies that are associated with these general education courses, but these seem nominal and appropriate. General Education classes, are important within the department, for many patrons of our dance concerts are students who are attending these gen ed classes.

3. Does the combined load from A and B above affect your unit's ability to offer courses for its major? If so, please describe:

NO

D. Other Funding and Resources

1. Is funding from other sources sufficient to assist the program in achieving its outcomes? Other sources to be considered include: differential tuition, grants and contracts, endowment income, and one-time gifts for student scholarships, other one-time gifts.

Some entrepreneurial methods for securing more funding for the program were listed in a previous section. At one-point, differential tuition was considered in the college and department, and rejected because the degree programs do not fit the necessary requirements for DT, i.e. high cost and high demand. Some grants for the reconstruction of choreography have been secured in the past and should be looked at for future reconstructions. There are no contracts out there for the production of the dance art form that we know of. Some grants seem to direct the grantee towards activities that do not support the mission of the program. Most touring grants in dance are for professional and not academically situated companies.

The college has been active, and is becoming successful, in garnering more scholarship monies. There is hope that more monies will, in time, become available and will allow for recruitment of higher majors who might not originally choose UNLV.

3. If not, which funding streams could most reasonably be increased to help the program attain its outcomes?

The department could continue to garner monies from the sources it currently has been pursuing like: online education, credit-by-exam, performance revenue, space rentals, and these would help. Perhaps, top tier efforts with regards to infrastructure development will also bring more monies into the department, particularly in the area of infrastructure and facilities support.

3. Has any new donor revenue been generated since the last program review?

The college of fine arts has a new foundation officer, and the fundraising team has been expanded. This had led to greater and improved fundraising efforts. There has been

better communication and articulation of possible donors and possible areas for donation in the department. Here is a list of possible funding opportunities for donors:

Name the Department

In 1976, the Department of Dance began as a small single faculty member program in UNLV Department of Physical Education. Over the past forty years it has developed into an exciting program of 8 full time faculty and over one hundred and fifty majors, minors, and certificate program candidates. With the right contribution, it could become a named department with substantial endowment.

Name the spaces

Within the department there are several spaces, studio theatres and dance studios that are available to be named. Chief on this list is the Dance Studio One Theatre. There is also a ballet studio, a Pilates studio, a design studio and two other dance studios.

Endowed Chair

The chairmanship of the department is another possible faculty line that is available to transition into an endowed chair position.

Named International Travel Season

The Department of Dance has had a twenty-year history of outstanding international travel and performance. The department has traveled and performed in South Korea, Australia, Scotland, England, Turks and Caicos, Germany, Canada, Denmark, and other international venues. There is an opportunity to name and endow an international travel season and yearly tour.

Named Guest Artist Series

The Department of Dance has had a long history of bringing to southern Nevada an outstanding roster of internationally known and recognized choreographers, teachers and artists-in-residence. There is an opportunity to name and endow the annual Guest Artist Series.

Named Concert Season

The department produces an annual concert series that brings to the Las Vegas community the highest caliber of artistic concert dance works. There is an opportunity to name and endow this annual concert season.

Airline Partnership

An airline partnership for our Korean travel with Korean Airlines would be of substantial benefit for the success of this program.

4. Has the unit engaged in fundraising activities to support the program over the last 5 years?

In the past five years there have been continued support by dance donors in Dance General Accounts, Ronnie Greenblatt Award, as well as the addition of one five hundred-dollar Satish Bhatnagar scholarship for the annual outstanding graduating senior.

Crowdsourcing fundraising i.e. Rebel-Raiser was utilized for some international travel trips in the department. This was highly successful at first, but in subsequent asks, it seemed that only the same donors were giving, these donors were all faculty, and donations were less and less. It was felt that all the work to develop the crowd-sourcing campaign videos, pictures, text, and social media marketing and engagement were creating more work for the amount that was raised.

Some monies for student travel were garnered from asks from CSUN student government. A student organization was developed so dance majors would be better equipped to go to CSUN and ask for monies for their travels.

5. What has been the result of these fundraising activities?

See #4 above.

6. Review the space data for your department and comment on its amount and quality. These data will need to be accessed by an individual with Archibus® access.

Overall space in the department is good. Dance is spread out across the campus in Ham Fine Arts area as well as MPE building. This is a good 10 min walk at a fast pace. But spaces are good and we continually work to develop/renovate the spaces and upgrade equipment and technology. We have to share space with other organizations on campus. Most give back to help support upkeep of space, but this sharing of space does impact rehearsals and space for movement investigation and production. As the program grows, without the addition of new space, we would have to become less generous with our spaces and some groups will have to find other places for their classes and rehearsals.

7. Is the quality and quantity of available consumable materials and supplies (e.g., office supplies or lab supplies) adequate and if not, explain why not:

As technology develops and processes become more paperless, office supplies seem to be used less, so they seem to be currently ok. Some efforts to reduce Xeroxing by creating manuals that the student buys or prints themselves might allow for different use of funds.

8. Is the quality and quantity of available technology resources, such as computers adequate and if not, explain why not:

Technology is a challenge. The department developed its own computer lab, because it did not have enough access to other labs on campus. In time all computers were obsolete and slow with new programs and video and sound editing software, as well as light lab software and design software. The college has done what it can to rotate computers and try to replace an ancient machine with an old machine, so that the labs would continue to be useful and adequate for student's projects. The college is looking to develop a more state of the art new lab with some machines that can be shared between various departments. This might help. Faculty computers also do not have a set university replacement plan that is reliable and guaranteed. This is also a source of

stress. The department has had to fund upgrades of technology in spaces out of its rental monies and production revenue. Also, some one-time-monies are also a godsend.

Assessment activities within the department require technology and mobile computing solutions. This places a stress on the department to provide these mobile computers/iPads for faculty and to also replace or repair any lost, damaged, or old units.

9. Is the quality and quantity of available equipment (other than computing) adequate and if not, explain why not:

Current non-computing equipment is ok, because it was replaced by departments i.e. sound, projection (smart classroom), whiteboards, etc. Since some department spaces double as performance venues they have additional needs with regards to stage lighting for performances. Lighting equipment, lighting control systems, backstage communication units, and sound technology in classrooms is slowly coming up to speed, and might be up to current standards by the time of this review. In time the bleacher seating in HFA 111 will have to be addressed and replaced. This is something that no one wants to think about, for it is a major ticket item.

10. Is the quality and quantity of available library and information resources adequate and if not, explain why not:

The UNLV libraries have always been excellent in getting new resources and obtaining any and all resources that faculty request.

11. Staffing

- a. Are available department staff resources sufficient to attain the program's outcomes?

The dance office has only one dedicated full-time worker. Although we are small with regards to number of majors, the production season of dance and the amount of work that goes into this season is significant. We have requested another full-time administrative assistant. In time this may come, especially if we grow in headcount, or if new degree programs are added or housed within the department. We have been hiring more student workers to help alleviate the stresses and work of the forward seeking vision and marketing needs in dance. Department leadership and the current administrative assistant do too much and wear too many hats.

The college dean has been outstanding in offering some additional faculty monies to hire staffing in the area of production. This will go into effect next year and will do so much to support the dance production season.

- b. If not, what additional staff resources are needed and how would they be funded?

Perhaps in time with additional retirements, new positions, or growth we will get additional staff resources. This will help us better accomplish the broad mission of an academic program with such a strong performance season. Areas like publicity,

Program Review Self-Study
Academic Year 2017–19

marketing, advising, production, as well as academic support, would be better addressed.

12. Additional Comments

V. Size of Program

1. Below are headcount, course enrollment, and degrees conferred data from Decision Support.

| <u>Academic Level Key</u> | |
|---------------------------|------------------|
| Undergraduate (UGRD): | Graduate (GRAD): |
| 10 – Freshman | GR - Graduate |
| 20 – Sophomore | PHD – PhD |
| 30 – Junior | |
| 40 – Senior | |
| 50 – Post Bacc Undergrad | |

Headcount

Dance-Dance Prod and Mgmt BA (DANPMBA)

| Academic Level - Beginning of Term | Fall 2012 Prelim | Spring 2013 Prelim | Fall 2013 Prelim | Spring 2014 Prelim | Fall 2014 Prelim | Spring 2015 Prelim | Fall 2015 Prelim | Spring 2016 Prelim | Fall 2016 Prelim | Spring 2017 Prelim |
|------------------------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|
| 10 | 3 | 3 | 5 | 7 | 11 | 12 | 12 | 11 | 6 | 4 |
| 20 | 2 | 3 | 5 | 4 | 7 | 6 | 5 | 7 | 8 | 5 |
| 30 | 7 | 5 | 5 | 2 | 4 | 5 | 2 | 6 | 4 | 6 |
| 40 | 3 | 10 | 9 | 8 | 7 | 9 | 7 | 5 | 8 | 7 |
| 50 | 1 | 1 | | 2 | 1 | 2 | 2 | 5 | 4 | 4 |

Program Review Self-Study
Academic Year 2017–19

Dance-Dance Studies BA (DANDSTBA)
(This Track was phased out completely-
The BA in Production and Management
replaces this)

| Academic Level - Beginning of Term | Fall 2012 Prelim | Spring 2013 Prelim | Fall 2013 Prelim | Spring 2014 Prelim | Fall 2014 Prelim | Spring 2015 Prelim | Fall 2015 Prelim | Spring 2016 Prelim | Fall 2016 Prelim | Spring 2017 Prelim |
|------------------------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|
| 40 | 1 | | | | | | | | | |

Dance-Performance BA(DANPRFBA)
(This Degree Track was phased out. The
BFA in Dance is now the degree)

| Academic Level - Beginning of Term | Fall 2012 Prelim | Spring 2013 Prelim | Fall 2013 Prelim | Spring 2014 Prelim | Fall 2014 Prelim | Spring 2015 Prelim | Fall 2015 Prelim | Spring 2016 Prelim | Fall 2016 Prelim | Spring 2017 Prelim |
|------------------------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|
| 10 | 1 | 1 | 1 | 7 | 4 | 5 | 2 | | | |
| 20 | 1 | | 2 | 3 | 5 | 8 | 5 | | | |
| 30 | 1 | 1 | | | | 2 | 3 | | | |
| 40 | 3 | 1 | 1 | 1 | 1 | | | | | |

Source: UNLV Analytics - Official Preliminary Enrollment
Office of Decision Support, January 2018; updated February 2018

Dance BA (DANBA)

| Academic Level - Beginning of Term | Fall 2012 Prelim | Spring 2013 Prelim | Fall 2013 Prelim | Spring 2014 Prelim | Fall 2014 Prelim | Spring 2015 Prelim | Fall 2015 Prelim | Spring 2016 Prelim | Fall 2016 Prelim | Spring 2017 Prelim |
|------------------------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|
| 10 | 16 | 11 | 20 | 9 | 11 | 2 | 14 | 6 | 8 | 6 |
| 20 | 9 | 7 | 2 | 3 | 4 | 1 | 3 | 0 | 2 | 3 |
| 30 | 1 | 5 | 2 | 1 | 0 | 0 | 0 | 0 | 0 | 1 |
| 40 | 4 | 2 | 4 | 5 | 3 | 1 | 0 | 1 | 2 | 1 |
| 50 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 1 | 2 |

Dance BFA (DANBFA)

| Academic Level - Beginning of Term | Fall 2012 Prelim | Spring 2013 Prelim | Fall 2013 Prelim | Spring 2014 Prelim | Fall 2014 Prelim | Spring 2015 Prelim | Fall 2015 Prelim | Spring 2016 Prelim | Fall 2016 Prelim | Spring 2017 Prelim |
|------------------------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|
| 10 | 1 | 0 | 8 | 3 | 2 | 2 | 2 | 6 | 8 | 5 |
| 20 | 4 | 4 | 5 | 5 | 3 | 2 | 2 | 8 | 11 | 10 |
| 30 | 4 | 3 | 11 | 13 | 4 | 3 | 5 | 11 | 11 | 7 |
| 40 | 12 | 9 | 8 | 8 | 10 | 14 | 8 | 10 | 10 | 12 |
| 50 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Program Review Self-Study
Academic Year 2017–19

Course Enrollment

| Department Name of Course | Subject | Course Number Level | Spring 2014 Prelim | Fall 2014 Prelim | Spring 2015 Prelim | Fall 2015 Prelim | Spring 2016 Prelim | Fall 2016 Prelim | Spring 2017 Prelim |
|---------------------------|---------|---------------------|--------------------|------------------|--------------------|------------------|--------------------|------------------|--------------------|
| Dance | DAN | 100-Level | 957 | 1,017 | 919 | 907 | 1,045 | 1,189 | 1,089 |
| | | 200-Level | 90 | 62 | 76 | 94 | 86 | 100 | 114 |
| | | 300-Level | 169 | 201 | 121 | 195 | 136 | 209 | 137 |
| | | 400-Level | 113 | 95 | 156 | 78 | 124 | 75 | 159 |
| | | | | | | | | | |

Degrees conferred

Department Dance

Academic Career UGRD

Academic Plan Description Dance-Dance Studies
BABA (DANDSTBA)

Degree BA

Degree Description Bachelor of Arts

| | |
|---------|---|
| 2005-06 | 6 |
| 2006-07 | 4 |
| 2007-08 | 4 |
| 2008-09 | 2 |
| 2009-10 | 0 |
| 2010-11 | 1 |
| 2011-12 | 0 |
| 2012-13 | 1 |
| 2013-14 | 0 |
| 2014-15 | 0 |
| 2015-16 | 0 |
| 2016-17 | 0 |

Program Review Self-Study
Academic Year 2017–19

Department Dance
Academic Career UGRD
Academic Plan Description Dance-Dance Prod and Mgmt BA (DANPMBA)
Degree BA
Degree Description Bachelor of Arts

| Academic Year - July to June | Degree Count |
|------------------------------|--------------|
| 2005-06 | 0 |
| 2006-07 | 0 |
| 2007-08 | 2 |
| 2008-09 | 1 |
| 2009-10 | 1 |
| 2010-11 | 3 |
| 2011-12 | 5 |
| 2012-13 | 2 |
| 2013-14 | 5 |
| 2014-15 | 3 |
| 2015-16 | 0 |
| 2016-17 | 4 |

Department Dance
Academic Career UGRD
Academic Plan Description Dance-Performance BA (DANPMBA)
Degree BA
Degree Description Bachelor of Arts

| Academic Year - July to June | Degree Count |
|------------------------------|--------------|
| 2005-06 | 1 |
| 2006-07 | 0 |
| 2007-08 | 0 |
| 2008-09 | 0 |
| 2009-10 | 0 |
| 2010-11 | 0 |
| 2011-12 | 0 |
| 2012-13 | 0 |
| 2013-14 | 0 |
| 2014-15 | 0 |
| 2015-16 | 0 |
| 2016-17 | 0 |

Source: UNLV Analytics - Degrees Conferred

Program Review Self-Study
Academic Year 2017–19

Office of Decision Support, December 2017; updated February 2018

Degrees conferred

Department Dance
Academic Career UGRD
Academic Plan Description Dance BA (DANBA)
Degree BA
Degree Description Bachelor of Arts

| Academic Year - July to June | Degree Count |
|------------------------------|--------------|
| 2005-06 | 4 |
| 2006-07 | 8 |
| 2007-08 | 6 |
| 2008-09 | 0 |
| 2009-10 | 1 |
| 2010-11 | 0 |
| 2011-12 | 0 |
| 2012-13 | 0 |
| 2013-14 | 0 |
| 2014-15 | 0 |
| 2015-16 | 0 |
| 2016-17 | 0 |

Department Dance
Academic Career UGRD
Academic Plan Description Dance BFA (DANBA)
Degree BFA
Degree Description Bachelor of Fine Arts

| Academic Year - July to June | Degree Count |
|------------------------------|--------------|
| 2005-06 | 3 |
| 2006-07 | 4 |
| 2007-08 | 13 |
| 2008-09 | 5 |
| 2009-10 | 5 |
| 2010-11 | 7 |
| 2011-12 | 5 |

Program Review Self-Study
Academic Year 2017–19

| | |
|---------|---|
| 2012-13 | 9 |
| 2013-14 | 7 |
| 2014-15 | 9 |
| 2015-16 | 5 |
| 2016-17 | 6 |

2. Discuss the headcounts from the last five years, i.e., are the trends in line with projections in your unit's strategic plan?

For the most part, yes, however, there has been a new recruitment goal set as well as the new credit-by-exam system that has the goal of attracting more majors, growing the number of majors in degree tracks, and improving graduation rates and times.

The above statistics are a bit difficult to fully realize, due to of several factors: Students must audition and be accepted in the BFA program. Some students audition and are accepted right away. Some students take up to a year before they matriculate into the BFA program. Before they are accepted, they are listed as a Dance BA, so the numbers here do not clearly reflect the student's intention of where they want to graduate. Within the department we manage our own database system, and have created designations like pre-performance for students who desire to graduate in the BFA track, but have not auditioned or passed the audition.

There have been increased and significant initiatives to improve retention, progression and completion, including, reduction of redundant classes and combining of classes to give students more elective credit in the degree track and credit-by-exam for students that enter the program with prior talent.

A future goal is to attract stronger candidates for the BFA performance/choreography track, and these students will matriculate through the program quicker and increase graduation rates. Figures do reflect one of the instances we find in dance. It is an area that many have studied their entire lives and up to the point of college it often is a hobby. In college training becomes more significant, rigorous, and focused. Also the focus becomes less on the individual and their opportunity for performance and more on the artwork. College training, like that found at UNLV, creates a real transitional moment for the dance major. Some find that they are hardwired and passionately driven to be artists and pursue careers in the arts. Others might find that the study of dance, which was their main focus in their young development, is no longer the focus of future career paths, or the odds of being successful and finding a place at the top of the dance field causes anxiety.

3. If not, why not?

4. Does your program's enrollment trend differ from national trends?

On average we are similar to other programs in the nation. With improved recruitment, the program is slated to grow and develop.

5. If yes, please discuss the reasons:

6. Additional Comments

VI. Retention, Progression, Completion

A. Major Course Offerings

1. Are enough courses offered to meet enrollment demands?

Yes. Currently enough courses are offered for majors who matriculate into the programs to complete the programs within a four-year period of time.

Courses in the BFA in Dance are offered each year on a fall and spring rotation. This distribution works well for all majors coming into the program, and also with some minor adjustments works for new students beginning during the spring semester, and transfer majors who enter the program from other dance majors at other institutions, or from two-year associates programs. Upon entering the program, all students are given a degree sheet that clearly articulates the necessary classes needed for graduation.

Within the BA in Dance Production and Management, due to smaller program and headcount size, courses are on a two-year rotation. Students who enter the program are given a degree sheet with a proposed course of study and sequence of classes. Transfer majors also meet with an advisor with the goal of finding the most efficient course of study and transfer articulation for these new majors. The current goal is to migrate the BA to a BFA in Dance Production and Management, to grow the headcount of majors in this area, and to eventually move the course rotation to a yearly fall-spring rotation.

2. How many major courses have been added or eliminated in the last 5 years?

 1 Added 5 Eliminated

DELETED:

DAN 109 - Music Theory I
DAN 188 - Choreography I
DAN 370 - Sound & Video Design
DAN 466 - History III
DAN 475 – Production Lab

ADDED:

DAN 486 Production Project

3. Why were the actions taken?

The BA in Dance Production and Management is a unique degree in the nation. Dance is continually evaluating this program to determine what curriculum best meets and satisfies the needs of this unique program. In the last 5 years some classes have been combined, and some new capstone and milestone classes have been added to better allow the student to synthesize the learning outcomes of the program. DAN 486 Dance Production Project was added to the curriculum as capstone course in the BA degree in Production and Management.

Dance is a rigorous and time intensive program of study. There are numerous contact hours as well as rehearsal and practice and laboratory/studio hours. In the past five years, we conducted a survey of faculty and students looking for redundancies in curriculum as well as opportunities to combine classes and offer students more elective credit within the degree programs. This was highly successful, for it has allowed dance majors the opportunity to take additional courses of interest, pursue a minor, or even transfer in unique classwork from other institutions. This has led to more effortless retention, progression and completion.

4. After reviewing the program, what additional actions should be taken to improve retention, progression, and completion?

The College dean hired a RPC specialist for the college and there have been ongoing and regular meetings with directors and this RPC team. Efforts are leading to better monitoring of majors in departments.

The department of Dance has added a database of degree sheets for majors. Every major each semester is advised and close records are carried out with regards to how the student is progressing within the degree program. This is an outstanding effort that will help the CFA advising center.

New RPC efforts should include:

- Getting faculty who advise in the department to be able to use the campus connect system to monitor and know when students are at risk with regards to RPC.

- Developing more shared advising events between CFA Advising and Dance advisors, and fostering a more communication and teamwork, thereby creating the atmosphere that all stakeholders in the department are active participants in Retention, progression and completion--It takes a village.

- Surveying students who do not complete and finding out why and if there are any changes that are needed in the course of study.

- Continue to survey and conduct exit interviews/exams with graduating majors in efforts of testing learning outcome achievement and assessing student satisfaction with the program.

5. Are there any courses that students routinely have difficulty getting enrolled in, that slow progression and/or graduation? If so, please identify them:

The course schedule and sequence is such that students who perform well and are consistent and diligent with regards to their study are able to get through the program with ease and flow. Problems seem to arise when; students do not follow the course of study, drop or fail classes, or transfer into the program and do not get on track quickly. We try the best we can to deal with these situations. There are some times that two classes that are needed are at the same time for a student. This happens only when the student dropped a class, or did not follow the plan, or transferred into the program and is trying to complete quickly. As these situations arise the department and faculty should continue to examine these occurrences in an effort to develop and foster an easy flow of study within this time and class intensive degree program.

Math 120 seems to be a difficulty because students are accepted and are deficient in Math and this slows down their progression. Historically it seems dance majors are not the most proficient at math. Our hope is that bridge programs and attention as well as dealing with English and Math in the freshman year will fix this problem.

6. If last question was answered yes, what steps can be taken to reduce “bottle-necks” in these courses. Please indicate *both* financially-based and non-financially-based solutions.

Some students are unable to receive summer financial aid and this slows down their progression. More scholarships might help students with financial need take more classes and progress more quickly. There has been discussion in RPC meetings in the college to perhaps develop a pre-Freshman summer term series of classes, that gets students into the program ahead of schedule. Also, students successful at CBE, are currently coming into the major ahead of schedule. In time, this will also speed up and increase graduation rates.

7. Can any changes in sequencing of courses be made to facilitate graduations?

Not currently. We recently added a better schedule for production-based classes in the BA in Production and Management program. This has helped in this degree program. Continued RPC efforts currently in place will only further enhance graduations. Also more examination and intervention of at-risk students will also help. Without doubt we currently address students and make sure they are not falling behind, but this is an area that one always has to monitor and make better and better.

B. Curriculum

1. Is the program’s curriculum aligned with current developments in the field?

Yes, a strength of the BFA has been the versatile and cross genre study of the various classic dance forms of ballet, modern and jazz dance. The program has always also had a progressive and thorough choreographic component with milestone and capstone projects in choreography where the student is able to synthesize all they have learned and present it in a public performance. We have streamlined some course offerings in degrees and reduced student perceived redundancies that have allowed students in both degree tracks to have more electives that enhance their study and marketability and employability. Pilates program and certification and Production minor are just such a degree.

The BA in production and stage management is a unique degree in the nation. As it develops we are constantly assessing curricular offerings. We currently have a list of changes that should be put into effect with this degree. It should be formed into a track within the BFA. Internship opportunities within the dance department season need to be secured for its majors. Capstone projects need to be further formulated, developed and eventually garner the same level of public recognition as the BFA in Performance and Chorography. Some areas of study can be streamlined into one course not two, and some areas of study can be expanded.

Both new BFAs need to be developed for how they intersect within the dance concert season producing laboratory of the department.

2. If not, what needs to be done to make it current?

See above

C. Graduation Rates

Program graduation numbers and rates are summarized below.

First-time, Full-time Freshmen Graduating within Six Years (Dance BA - DANBA, DANPMBA, DANDSTBA, DANPFBA)

Fall 2001 - Fall 2011 Cohort

| Cohort | | Graduated | | | |
|-----------|--------|---------------|-------|----------------|-------|
| Term | Number | in Department | % | any Department | % |
| Fall 2001 | 18 | 6 | 33.3% | 7 | 38.9% |
| Fall 2002 | 11 | 3 | 27.3% | 4 | 36.4% |
| Fall 2003 | 13 | 1 | 7.7% | 6 | 46.2% |
| Fall 2004 | 16 | 8 | 50.0% | 9 | 56.3% |
| Fall 2005 | 7 | 2 | 28.6% | 2 | 28.6% |
| Fall 2006 | 9 | 2 | 22.2% | 3 | 33.3% |

Program Review Self-Study
Academic Year 2017–19

| | | | | | |
|------------------------|------------|-----------|--------------|-----------|--------------|
| Fall 2007 | 17 | 7 | 41.2% | 7 | 41.2% |
| Fall 2008 | 16 | 6 | 37.5% | 9 | 56.3% |
| Fall 2009 | 14 | 4 | 28.6% | 5 | 35.7% |
| Fall 2010 | 13 | 3 | 23.1% | 5 | 38.5% |
| Fall 2011 | 23 | 6 | 26.1% | 9 | 39.1% |
| <i>Combined Cohort</i> | <i>157</i> | <i>48</i> | <i>30.6%</i> | <i>66</i> | <i>42.0%</i> |

First-time, Full-time Freshmen Graduating within Six Years (Dance BFA - DANBFA)

Fall 2001 - Fall 2011 Cohort

| Cohort | | Graduated | | | |
|------------------------|-----------|---------------|--------------|----------------|--------------|
| Term | Number | in Department | % | any Department | % |
| Fall 2001 | 8 | 2 | 25.0% | 3 | 37.5% |
| Fall 2002 | 10 | 2 | 20.0% | 2 | 20.0% |
| Fall 2003 | 6 | 5 | 83.3% | 6 | 100.0% |
| Fall 2004 | 4 | 4 | 100.0% | 4 | 100.0% |
| Fall 2005 | 1 | 0 | 0.0% | 0 | 0.0% |
| Fall 2006 | 2 | 0 | 0.0% | 0 | 0.0% |
| Fall 2007 | 3 | 0 | 0.0% | 0 | 0.0% |
| Fall 2008 | 0 | - | - | - | - |
| Fall 2009 | 0 | - | - | - | - |
| Fall 2010 | 0 | - | - | - | - |
| Fall 2011 | 0 | - | - | - | - |
| <i>Combined Cohort</i> | <i>34</i> | <i>13</i> | <i>38.2%</i> | <i>15</i> | <i>44.1%</i> |

Source: UNLV Analytics - RPC Benchmarks Dashboard; StudentTracking
Office of Decision Support, January 2018

Using the data in the tables above, please answer these questions:

1. Are trends in 6-year cohort graduation close to the University's goals (UNLV's undergrad goal is 50%)?

Combined cohorts of graduation rates are almost at the 50% goal.

2. If not, what is being done to reach the goal?

As mentioned earlier all RPC efforts: Advising efforts, degree sheets, semester meetings with faculty advisor, transfer student early advising, jury examinations, portfolio reviews, end of semester conferences, auditions and castings, collaborations

with faculty in rehearsals and performances, CBE examinations, Online courses, all of these create an atmosphere where majors feel connected and shepherded through the program and help improve RPC and lift graduation rates.

3. Discuss how and why the graduation rate is changing.
4. Additional Comments

As previously mentioned, credit-by-exam, CBE, is allowing for recruitment of better dance majors who are of a higher technical caliber are better equipped and are on a faster track towards graduation. A recent study showed that the level of contact hours per credit hour of our department is extreme compared to other degree programs across the university. The rigor of our degrees is high. CBE helps with this, and also allows majors the opportunity to take a minor or second major.

We are also developing more diligent connections into the high school dance programs with adjudications of their festivals by faculty- dance day recruitment events– developed relationships to support high school dance programs as well as feeder programs and shared curriculum to better prepare incoming dance majors.

We are working toward earlier matriculation and earlier audition into degree tracks in the department so students get on track quickly and know immediately upon entering the program which program they are in and what they need to do to graduate.

Development of college interdisciplinary degree for majors who matriculate in or do not fit current degree tracks well will also we feel provide dance majors who do not currently fit into our two degree tracks with a more liberal, interdisciplinary, holistic, and individual program.

We have standardized syllabi in the department. This has led to more clarity as well as consistency ensuring that all information is on syllabi, learning outcomes are clear, and that the format is easily understandable, accessible to students, and universally available on WebCampus.

Mentorship programs pairing newer majors with more senior majors in our seminar as well as with faculty members in collaborative choreographic rehearsals.

Dance majors bond together because of the collaborative and collective way we study, rehearse and perform together. Our dance concert season makes us a collective of artists who are actively engaged in a vital and collaborative environment. We continue to expand on our efforts to celebrate the majors and the program and its graduates with some personal touches like:

- The ability to sign our honorific wall of graduates.
- Dance get-togethers and events and receptions for students and faculty
- Hand-silkscreened dance department swag
- Special Internships

- Special Performances
- Special Collaborations
- And Special Travel Opportunities
- A senior solo as celebration of completion
- Outstanding graduates awards

VII. Relationship to Other Programs

1. What relationship does your program have to other programs (such as transfers, collaborations, partnerships) in the NSHE system?

Dance has always had a healthy and collaborative relationship with other programs within the NSHE system. UNLV is the only degree-granting program in the system. Dance in the University of Nevada Reno is paired with the theatre department. They have proposed a degree program, but this is still in its infancy. Because of geography and small numbers, there have been fewer transfers, collaborations, and partnerships within the NSHE system. The mission of UNLV seems far more global and national than these programs which seem more focused on a small more local community of study and practice. Perhaps with more growth of the state, more growth of programs, and if a graduate degree develops at UNLV, more opportunities for transfer will happen. Currently, there are far more instances of feeder programs to UNLV from outside the NSHE system in places like California, Wyoming, Washington, and Colorado. A more formalized system and series of feeder programs should be explored and developed.

2. What the relationship does this program have to other programs at UNLV (e.g., collaborations, partnerships, affiliated faculty, General Education requirements, etc.)?

Collaboration has been defined as a prime component of the new College of Fine Arts Strategic plan. The Department of Dance has had a long history of being a chief collaborator within the college. Past collaborative projects have stemmed from partnerships with other UNLV Fine Arts programs: Architecture, Art, Theatre, Music, Film, Multi-disciplinary department and English

4. Additional Comments

UNLV Dance has current and past partnerships with many organizations outside of UNLV:

- Korea National Sport University in Seoul, South Korea. This has lead to shared collaborative concerts in Las Vegas and Seoul, as well as shared collaborative learning and teaching environments.
- Pilates Internships- teaching internships in Pilates technique with national and international programs

- International Association of Blacks in Dance- performance, study and auditioning opportunities
- Turks and Caicos Friends of the Arts- Performances and teaching opportunities for students
- Liverpool Institute of the Performing Arts- Collaborative Projects
- Weston University, Weston Super Mare, UK. Collaborative Projects- technology based devised performances that occurred over Internet 2 leading to performances in two different theatres in two different countries. Cited on the New York Times feed as “What’s Important Happening Today”
- Erick Hawkins Dance Foundation/ Erick Hawkins Dance Company-Making UNLV a chief research and performance hub for the work of this significant choreographer
- Kiel International Dance Festival

VIII. Impact

1. What impact has this program had or will have in the following areas:

a. University

Collaborations within the College

- This Department of Dance is a strong collaborative force within the university. Collaboration has been identified as a fundamental mission in the newly formed College of Fine Arts Strategic Plan. UNLV Dance has a longstanding and significant record of collaborative projects like:
 - In Orchestra- collaborations every other year with the UNLV Orchestra.
 - These collaborative concerts have led to the presentation of several classic masterworks as well as the reimagining of other traditional works.
 - In Composition- Collaborative concert with Dance and School of Music composers to create new music and new choreography
 - Together 1-7: 7 shared concerts with Korea National Sport University which has led to 120 dance majors from UNLV and KNSU traveling to Las Vegas and Seoul for performances.
 - Carmina Burana Collaboration with Las Vegas Symphony, UNLV Chorus, and UNLV Dance at the Smith Center

- Pippin: Collaboration with UNLV Dept of Theatre and Nevada Conservatory Theatre.
- TimeLapse: Collaboration with UNLV Dance, UNLV Theatre and Weston Univ. Theatre to produce this technologically inspired work performed in 2 locations in two parts of the world.
- Pilates relationship with Physical Therapy Department and Kinesiology Dept.
- Relationship with the Honors College
- Relationship and performances at the Barrick Museum
- Relationship with Erick Hawkins Foundation, Library of Congress, and UNLV Erick Hawkins West Institute
- Faculty Relationships with national dance companies and international festivals

b. Community

Community partnerships are as follows:

Clark County School District

We work with the coordinators of the dance programs for dance days, where students visit UNLV Dance, take classes, and see performance. We also have been developing curricular bridge programs that allow students in high schools to prepare for our curriculum.

International Association of Blacks in Dance

There is a relationship with the board of this international/national organization, and partnership with West Las Vegas Arts Center and organizes student performances at the annual national conference. This is a fantastic diversity initiative.

Yearly Dance Concert Series

The Department of Dance is proud to present to the Las Vegas community a yearly series of 4-6 dance productions that showcase the highest caliber of professional level concert dance works. This series is important for the Las Vegas dance community for it provides a rich level of aesthetic dance work to compliment the commercial and industrial dance that is present in Las Vegas. This series includes faculty choreographers and also gives opportunity for local dance choreographers to present work as part of the Dance Artist-in-Residence series. It also gives opportunity for dance majors to demonstrate and hone the skills and talents they are developing.

Department of Dance concerts are some of the most attended performances in the College of Fine Arts. They are presented to an audience that is composed of Las

Vegas residents, UNLV students, UNLV faculty and staff, CSN majors, and faculty and students of the Clark County School District. The UNLV Dance Annual Concert series has been a longstanding driving force in the local dance community.

Erick Hawkins Dance Collection

The New York Times has recognized UNLV as an Erick Hawkins West Training and Research institution. UNLV houses the Erick Hawkins Archive of dance scenic design, masks and costumes. This creates a research location to study the contributions of this significant American modern dance choreographer.

Relationship with the OLLI program for continued learning and dance for senior citizen populations.

Relationship for community classes for Opportunity Village.

Relationship with UNLV Continuing Education

Pilates

The UNLV Dance Pilates Program provides teacher training and certification for individuals who want to study and teach pilates. Most of the pilates teachers in the valley have come from this program.

c. Field

Relationship with Hawkins- The UNLV Hawkins West Institute to further the research and create research environment to study, understand, and document the contributions of this well know and significant choreographer of American Modern dance.

Pilates- The Pilates program at UNLV makes it a hub for the continuation and development of Pilates technique and offers the dance field certification programs and internships as well as global opportunities for the study of this moment technique and method.

Center for Choreography-UNLV is a strong center for choreographic study of dance. With the addition and development of our dance production program, in time it has the potential to be a center for the most outstanding dance production of choreographic ideas.

2. What are the benefits to the institution of offering this program?

During World War II Winston Churchill was asked to cut funding for the arts in favor of the war effort, he replied simply, "If we do not have Arts, then what are we fighting for?"

All significant societies and cultures have vibrant and healthy arts programs. A vibrant world-class university would be much less of a universe of ideas if it did not have a complete and significant spectrum of arts disciplines that included the fine art of dance. Also, the decline of many great civilizations in history were marked by a decline and

dissolution of their arts programs. When the arts are appreciated for this deeper level of aesthetic value, we realize their deep import and how it resonates for university, city, and greater dance world. Marcia Melder Easton in her Book Basic Aesthetics states this well, “our responses to music, dance, or mountains are not merely leisure time activities that improve the quality of life; they give meaning to life. Reflecting upon art and the aesthetic requires and generates reflection upon the world and human experience generally.”

Beyond these fundamental philosophical truths, programs in the arts at UNLV are similar to athletic programs in that they are the front porches of the university. They provide places where the Las Vegas community comes to the campus, is aesthetically engaged with majors and faculty who are studying where dance has been as they then move it towards its future.

UNLV Dance is small in its headcount compared to other programs, but it is large with regards to its vision and impact. We are a vibrant collective of artists that merge academic postulative thought with the feeling, sensation, kinetic possibility and physicality of the human body. At our core we integrate and move away from the Cartesian dualism that plagues most academic disciplines.

For most of its existence, UNLV has had a strong and vibrant program in dance. It is hard to imagine a forward seeking top tier university like UNLV without a vibrant collaborative Department of Dance. Projects in the Department of Dance have been identified as being unique in that they are some of the most collaborative and interdisciplinary and impactful in their scope, vision and demonstration. There is a need to look to understand how to better market and demonstrate this strong level of significance within the dance world. Perhaps articles in national and international publications, reviews by national critics, and performances in festivals will in time demonstrate and clearly articulate to the world that UNLV is a top training and performance institution in dance.

3. Are there examples of the integration of teaching, research, & service that you would like to highlight (e.g., faculty mentoring leading to student presentations at conferences, service learning classes, community service activities involving students, or other student activities and/or achievements that you think are noteworthy)?

There are numerous examples of performances that have provided students the opportunity to work with faculty and present creative research at national and international conferences.

Since 2006, the partnership with Korea National Sport University has afforded over 100 dance majors the opportunity to present choreography in Seoul, South Korea, and to study the art and culture of this global destination for art. Additionally 12 majors have been able to stay longer and study at KNSU for 8 weeks.

The relationship with the International Association of Blacks in Dance (IABD) continues to bring opportunity for students to perform alongside and take classes with some of the major African-American dance icons and companies in the nation.

Students have engaged with faculty for travel, teaching and performances in Scotland, England, Mexico, Turks and Caicos, New York, Chicago, Germany, Copenhagen, and other national and international venues.

Internship opportunities during International Pilates certification programs allow students to study and teach Pilates in a global and transcontinental way.

The relationship with the Erick Hawkins Dance Company has created opportunities for students to research and participate in the reconstruction of numerous classic dances by this significant dance choreographer. Some of these were accepted and presented at national conferences and in national performances with the Erick Hawkins Dance Company and reviewed by top critics of the dance field. Some performances have been on campus in collaboration with the Barrick museum of Art.

Relationships with national workshops like Jazz Dance Showcase give students the opportunity to study and perform at these nationally peer reviewed conferences.

Possible new opportunities in production and management at USITT might showcase the unique work and curriculum in the BA in Dance Production and Management program.

Collaborations with physical Therapy and Kinesiology departments for research studies to look at heart rate levels of dancers in performance and in class and rehearsal modalities.

Student's performances and interactions teaching for recruitment and service events for the Clark County School District Dance Programs.

4. Additional Comments

IX. Productivity

1. Please provide an indication of faculty productivity appropriate for your unit (lists of publications by type, grants by type, performances by type, installations by type, etc.):

The following list of statistics has been compiled from Digital Measures Reports from 2010-2018. Two faculty have retired and resigned so their productivity is not included in this listing so statistics would be higher in most areas.

Awards/Nominations

Top Ten performances in Austin Texas 2017
Best Short Choreography Austin Texas 2016
Lifetime Achievement Award in Ballet
Three College of Fine Arts Outstanding Teachers of the Year
One UNLV Outstanding Teacher of the Year
Two College Of Fine Arts Charles Vanda Awards for Outstanding Creative Activity
WQXR World of Dance Top Ten Performers in NYC
Four Nominations for Best Lighting Design
Award for Excellence in Design
Nomination for Outstanding Musical Composition
Two Recognitions for Outstanding Musical Composition

Grants

\$10000 National Endowment for Arts American Masterpieces for Hawkins Centennial reconstruction
\$7500 UNLV Research Grant for Afternoon of a Faun Reconstruction
\$20000 Grant for Parma Recording of CD
\$1000 Grant from Nevada Arts Council
\$5000 Grant Nevada Arts Council Fellowship

Teaching

96 courses taught by full-time faculty
851 courses managed in other departmental areas

Masterclasses and Workshops

101 Local/Regional Masterclasses and Workshops
34 National Masterclasses and Workshop Residencies
27 International Masterclasses and Workshop Residencies (Korea, Germany, Switzerland, Japan, Denmark, Israel, Mexico, Scotland, England, and Turks and Caicos)

Advisement

617 students advised over the past 10 years
70 Graduate and Doctoral Committees

Choreography of Shows/Pieces/Designs Executed/Musical Compositions

98 Local and Regional presentations
30 National presentations
26 International presentations
4 CD Recordings

26 Consultancies/Judging/Coaching
6 Design Consultancies
4 Administrative Consultancies

Papers Presented at Conferences/Invited Lectures/Panel Discussions

5 International
5 National
8 Local

Books/Book Chapters/Published Papers

9 Papers published/Book Chapters
2 Books Printed or accepted
1 Book in Planning

3 Graphic Design/Illustration for published books
82 Graphic Designs

Conferences Attended for Faculty Development

11 National
4 Local/Regional

Service on Committees and National Boards

18 UNLV Committees
19 College Committees
15 Departmental Committees
5 Regional/Community Service Committees
5 National/Regional Boards of Directors

2. Additional Comments

X. Quality

A. Admission and graduation requirements

1. Please insert program admission requirements from the current UNLV catalog. Due to display complications, this description must be typed into this form and **not** pasted from the Catalog.

Admission Policy

Requirements for Freshman Applicants

If you are a current high school student, or if you have graduated high school but not yet started college, you are considered a freshman student. (If you've done college work only while in high school, you will still be considered a freshman student for admission purposes.)

Freshman applicants with either a 3.0 in 13 core credits (calculated based on 4 English, 3 math, 3 social science, and 3 natural science) from the high school transcript., a 1120 SAT score (critical reading and math sections only if taken March 2016 or after) and 1040 if taken prior to March 2016), a 22 ACT composite score, or a Nevada Advanced High School Diploma.

Applicants who meet the criteria will be offered admission to the University; if you do not meet the criteria you will be offered delayed admission to UNLV through our joint

Guaranteed Transfer Program (GTP) with the College of Southern Nevada (CSN). This program allows students denied to the University the opportunity to attend CSN, complete an Associate Degree, and enroll at UNLV without submitting another application.

Auditions

There is no formal audition to be accepted into the Department of Dance. Students who are accepted into UNLV can declare a dance major and will be placed in the Bachelor of Arts degree curriculum. The first year curriculum of all degree tracks is the same. Acceptance into the BFA in Performance and Choreography is by audition. Students interested in the Performance and Choreography degree track may audition prior to their first semester, or wait to audition until after their first semester. Auditions are at the end of the Fall and Spring semesters, as well as the Friday prior to the first day of instruction. Please visit our [events page](#) to confirm dates and times of BFA auditions. Please note that it is expected that after the first year of curriculum, that students are actively enrolled in either the BFA or BA Production track. If a student does not pass the BFA audition after the first year, graduation may be delayed. Candidates for the BFA degree will undergo rigorous scrutiny in compliance with professional expectations in academic and creative accomplishments. Students are required to complete all required courses in their area of concentration.

Placement Auditions for Technique Classes

Dance majors technique classes are scheduled from Monday through Thursday from 10 a.m. to 1 p.m. Most majors are taking dance classes during these times and are encouraged during advising and scheduling of classes to keep these times open in their schedules. Failure to do so may result in an inability for the department to place the student in the appropriate level.

A placement audition to determine technical ability and level is required of all dance majors upon entrance into the Department of Dance. This placement audition is usually scheduled for the last day of instruction of the previous semester and the Friday prior to the start of each semester. To confirm the dates, times, and locations of upcoming placement auditions, please visit our [Events page](#).

Dance minors are allowed to take majors-only technique classes if they have attended the placement exam and have been placed in these classes.

Scholarship Auditions

All dance majors who have participated in jury exams and production majors who have participated in the concert productions will be automatically considered for departmental scholarships.

For students who are new, incoming, or transfer majors, a live scholarship audition is scheduled each semester for the last day of classes. Dates and times for these auditions can be found on our [Events page](#). On this day, students are asked to present a short solo, no more than two minutes, demonstrating their technical dance abilities. For students who live out of town, an online submission or DVD is acceptable in lieu of attendance of this audition.

Credit By Exam

Incoming students may earn Department of Dance credits through the UNLV credit by exam program. Credits are available for some courses by taking an exam or demonstrating proficiency for the subject. Once the exam or proficiency is passed, the student will receive the credit for the course, as well as a discount on the cost of the credits. The cost per course is \$60. UNLV allows students to receive up to 30 credits through this process. This process would allow students to accelerate through the dance program and complete the degree faster.

The following content areas currently available for credit by exam are choreography, techniques, performance ensemble, and Pilates.

2. Are there any updates that need to be made to the catalog and if so, what are they?
3. How many full-time advisors are available at the college level?

Within the College of Fine Arts Advising Center, there is one director, two advisors, and one Retention, Progression, and Completion officer. This team, plus the addition of two faculty in the Department of Dance constitute the workforce that keeps Department of Dance majors degree worksheets up-to-date and students advised and sheperded through the program in an efficient and clear manner.

B. Outcomes and Assessment

1. Student Learning Outcomes and Program Assessment Plans and Reports by program concentration are listed at <http://provost.unlv.edu/Assessment/plans.html>. Please attach the most recent assessment report as Appendix 3.
2. Describe specific program changes made based on the program's evaluation of its assessment reports:

Within the BA, evaluation of assessment reports, data, and graduating senior exit exams, have yielded changes in curriculum, some combination of classes, some elimination of classes, and the addition of capstone and milestone classes. Additionally there has been the addition of e-portfolio/websites that provide a place for students to showcase design work and a easy place for faculty to review these. Institutions like Clemson were examined to see how they instituted these opportunities for students. The department is currently exploring a more rigorous, and ongoing presentation of design portfolios. A rubric has been developed that mirrors the rigor of the work of the BFA majors. Current plans and institutionalized dates for formal presentations by BA majors need to be established. Data should be collected and comparative data should be presented to the dance BA majors. Additionally some form of rubric and assessment of newly placed milestone and capstone projects should occur.

Assessment in the BFA has been continual and has developed well. Dance jury exams give students opportunity to have their dance technique and performance assessed in the three areas (ballet, modern and jazz dance). This data is distributed and students immediately see how they rank with regard to all other dance majors in the program.

This has proven to be a significant motivator for student performance. Assessment of capstone and milestone BFA projects continues. In the past four years a rubric went into place and students now receive information and assessment as to how their works meet the standards placed upon the degree with regards to development of choreographic work and its presentation in the dance concert season. Senior solos have also been added. These allow students gaining the BFA in performance and choreography the chance to showcase their technical abilities in their final performance of their degree program. This is assessed and students view the opportunity as an honor.

Within the BFA in Performance students learn and develop eportfolios that give them a place to capture, showcase and present their resumes, CVs, and performance portfolios. A formal method of assessing these is currently being developed.

3. Has the program revised its curriculum such as changing prerequisites, adding or eliminating required or elective courses, or co-curricular experiences for the degree(s) in the last 5 years?
 - a. If yes, what changes were made and why?

Yes. Especially in the BA degree. Programs have been streamlined, classes eliminated, and milestone and capstones created due to assessment. These are underway and will eventually lead to a situation where the BA is as rigorously assessed as the BFA currently is.

4. Has the program revised course content or instructional approaches (pedagogy, technology) in the last 5 years?
 - a. If yes, what changes were made and why?

In the past five years, the programs have revised curriculum, especially with regards to technology. In both Choreography classes and in Video Production classes, use of computer video editing software and sound editing software to produce dance for the camera and video dance projects. The department has created a computer lab for this work. As mentioned earlier, this has led to monetary needs to keep the lab up-to-date and able to run current design and video software. Some classes like pedagogy have created teaching internships, which give students real teaching experience with regards to, pedagogical and methodologies in dance teaching.

There is a goal to create more useful laboratories, where students will be able to show work, and practice their ability to create performance opportunities for the other students in the department.

5. Describe any other changes made in the last 5 years (for example, advising) based on assessment reports:

In 2012 the department went paperless with regard to all student records. An inventive database system called Isadora which is a relational series of 100 databases that communicate together allowed the department to create a centralized and accessible

location for all data related to a student. Initially degree sheets and records were automated in this system, and faculty would be able easily see what classes students took, and what they needed to complete for graduations. This system was found to be more reliable than MyUNLV degree audits. After four years, it was determined that rather than a series of records, faculty and students understood a degree audit better as a completed degree sheet, that had a proposed four year course of study. This also coincided with the addition of a shared Google drive that allowed for easy and collective access to these sheets. All students in the department were placed on the appropriate degree sheet and records were updated and placed on the collective team drive. This has led to better advisement and easier and clearer articulation and matriculation of majors through the program.

The Department of Dance takes a proactive approach with regards to advisement of majors. All majors meet with advisors each semester, degree sheets are updated each semester, and faculty conference and place majors in technique classes each semester. These efforts were devised and part of the Retention, Progression and Completion plan in the department.

6. List and describe two specific improvements in student learning outcomes and why they represent forward movement.

Improvement in Learning outcomes

Within the BFA a prime area where BFA majors can test and put the learning outcomes into play is with regards to their milestone and capstone projects. Over the past 5 years, a clear and simple rubric was developed and put into play. Because assessment is done via Isadora, students are able to receive this data immediately after the showcasing of this work. It clearly shows them how well they are assimilating the learning outcomes of the degree program and showcasing these in concert dance works that are presented to the Las Vegas dance community in a public performance.

BFA majors have had the opportunity to travel to festival and international performances that allow them to present their work and get feedback and peer review at these venues.

BA majors have recently been challenged to synthesize their study with a milestone project that showcases their abilities in dance and dance design. With time the assessment of these projects will provide.

More updated dance lighting laboratories are allowing dance and production majors the chance to practice and hone their skills at setting up production and design environments that foster the dance art phenomenon.

7. Additional Comments

The Department of Dance has received national recognition with regard to the depth, rigor, and innovative ways in which assessment occurs, information is collected,

analyzed, disseminated, and information is used to assess and make changes to the dance degree programs. Isadora, a relational database was created as a central warehouse and datapoint accessible to all faculty. Clear rubrics allow faculty to evaluate students with regard to dance performance, technique, design, and choreography. Scores give faculty an ongoing glimpse as to how the department is doing over time and how current majors compare to past generations.

The significance in creating a culture of assessment in UNLV dance was showcase at the National conference in Assessment in Kentucky in 2013.

UNLV Dance and Isadora was also used as a case study in the book, *Assessment in Creative Discipline, Quantifying and Qualifying the Aesthetic*, published by Common Ground-- Arts in Society, Champaign in 2014, as an innovative and profound method for the evaluation and assessment of dance and arts programs. (See Appendix)

XI. Conclusions, Self-Assessment

A. Faculty Review of self-study

1. On what date did the program and/or department faculty review this self-study?

Discussions of elements of this review have been ongoing within the department during the past three semesters (before this there was reflection and discussion during university Listening to Departments exercises). This current review has coincided with the College of Fine Arts Strategic Planning and Mission development. Articulation and alignment of the Department of Dance Mission with the College of Fine Arts Mission, UNLV Top Tier mission and goals as well as this program review, has led to greater clarity of the department mission and better articulation of strengths in the department, pillars of excellence, and articulation of standards in degree programs as well as faculty standards with regards to promotion, tenure, and scholarly/creative research work.

The document itself and various questions were discussed in faculty meetings and faculty collectively submitted suggestions, feedback and input as to what the most useful final form and contents of the document should be.

The document was assimilated and created by the chair of the Department of Dance and shared with the faculty at a Program review retreat on May 9, 2018.

2. What were the results of the faculty review?

Faculty in the department were enthusiastic about the self-study concluded that the report is thorough and complete and a good assessment of the Department of Dance progress since our last review.

Prior to the program review retreat, faculty reviewed and read the self-study.

At the faculty program review retreat:

- Faculty gave feedback and submitted additional information for some areas of the self-study.
- There was discussion of how the recession of 2008 impacted the headcount in the program and funding.
- There was some focusing and editing of the document.
- The chair was thanked for his work on the self-study.

3. What are the top 3 priorities and/or needs for the future development of the program?

BA

- Establish a Stable full time tenure track person in this program. This program has incredible potential. After it was established, it developed, but then underwent a loss of the chief faculty advisor for the program. A visiting lecturer was brought in to guide the program and a full-time search was proposed. The department is currently in the final stages of this search. There is a need for a full time individual who possesses the vision, passion, and skills to develop, recruit, and market this degree. There is also need in its curriculum for more faculty collaboration with the majors in this program.
- The BA is a low yield program. This needs to be addressed with marketing and recruitment to grow the program, necessitating the need to move the curriculum to a one-year rotation rather than a two-year rotation. Since the program is more suited to be similar to the BFA in Dance it most probably should move to become a BFA track rather than a BA track. This will also be more desirable and clearly showcase the rigor of these majors.
- Further and ongoing assessment of design projects both practical and conceptual needs to be done for this degree program. As well as the creation of a learning outcome that prepares students for application to graduate programs in design.

BFA and Department

- The completion of the search for a second ballet faculty member will create more opportunity choreographically for students to study classical and contemporary approaches to ballet dance technique and choreography.
- With the addition of two new faculty, an assessment of the possibility of initiating and developing an MFA in Dance needs to be addressed. Certain possibilities could be leveraged to create funding for this program. Within the College of Fine Arts, dance is the only department without graduate study. As UNLV moves

toward a top tier mission, graduate students in dance would elevate the caliber of dance study and practice at the institution.

- The college is currently developing degree programs in multi-disciplinary arts study. Dance can most actively participate in this, and create a home for these majors to study, and present this exciting inter and multi-disciplinary approaches to the arts.
- Additional partnerships and performance opportunities.

4. What are the strengths of the program?

Strengths have been articulated and described throughout this document

Highlights have included:

- Collaborative Nature of the Department
- High Caliber Production and Concert Work
- Progressive Classically Based Curriculum
- Caliber of graduates and alumni
- Unique Program in Dance Production and Management
- International Travel Partnerships and Programs
- Choreographic Research with a High level of Productivity of Faculty
- Reconstruction of Masterworks
- Hawkins Collection and Hawkins West Institute
- Pilates Minor and International Certificate Programs
- Commitment to Diversity and Relationship with International Association of Blacks in Dance

5. What are the challenges facing the program?

Challenges as previously stated are.

- More recruitment monies and opportunities
- New scholarships
- Support and monies for marketing to actively communicate to the nation the significance of the program
- Committed Stable Support for infrastructure, technology, performance laboratories, team travels, faculty travel etc.
- Support for performances
- More staffing for the dance office
- More recruitment monies and opportunities
- Support for graduate degree programs
- Hiring uniquely collaborative faculty

6. What recent additions, corrections, or other changes have been made to the program that reflect changes or developments in the field?

The following additions and changes are due to changes in the field.

- Focus on Diversity in Dance
- Focus on Internationalism and an international arts perspective
- Development in a degree for dance production and design to train designers who truly understand the dance art form
- Development of the minor and Pilates certificate programs
- Development of the Production minor
- Focus on the training of healthy dance arts
- Development of international partnerships and performance opportunities
- Development of a center for research and a choreographic repository/collection
- Ongoing focus on the fine art of dancing at a professional rigorous level

B. Other comments

1. Is there anything else you would like to discuss about the program?

Appendices

1. Faculty cvs
2. Faculty Annual Achievement Reports
3. BFA Assessment Plan/Report
4. BA Assessment Plan/Report
5. Degree Sheets
6. Budget
7. KNSU partnership newsletter
8. Isadora Case Study
9. Newsletters

The NSHE also requires that any action steps identified based on the review of the program and the status of the action steps be ready for consideration at the December board meeting the year the program review is completed. You will be contacted about this after the external review has been completed.

NEXT STEPS:

A. Email the self-study to:

- Chair of the Faculty Senate Program Review Committee found here: <http://facultysenate.unlv.edu/committees/program-review> or the Chair of the Graduate College Program Review Committee found here: <https://www.unlv.edu/graduatecollege/program-review-committee>.
- Dr. Rainier Spencer, Vice Provost for Academic Programs, rainier.spencer@unlv.edu, 702-895-5833.
- Nora Carroll, leonora.carroll@unlv.edu, 702-895-1888

Congratulations on completing the self-study!