MEMORANDUM

TO: Eric Martinson
   Chairperson, Board of Regents, University of Hawai‘i

VIA: M.R.C. Greenwood
     President, University of Hawai‘i

FROM: Dr. Donald Straney
      Chancellor, University of Hawai‘i at Hilo

SUBJECT: Change in Status from Provisional to Established for the Bachelor of Arts Degree in Performing Arts at the University of Hawai‘i at Hilo

SPECIFIC ACTION REQUESTED:

It is requested that the Board of Regents approve the change of status from provisional to established for the Bachelor of Arts Degree in Performing Arts at the University of Hawai‘i at Hilo (UH Hilo).

RECOMMENDED EFFECTIVE DATE:

Upon Approval

ADDITIONAL COST:

The Bachelor of Arts in Performing Arts Degree required no additional cost to implement and there will be no additional cost required upon conversion to established status.

BACKGROUND:

The Performing Arts Department previously offered only a Bachelor of Arts Degree in Music and a Certificate in the Performing Arts. Over a 13 year period beginning in 1990, 36 students earned a music degree and 10 students earned the performing arts certificate. Several of those music majors continued their studies and earned teaching credentials. Additionally, 30 students submitted and were approved for Liberal Studies Degrees emphasizing other areas of the performing arts during this time period. Two students who received Liberal Studies Degrees in drama continued on to earn the Ph.D. and five others earned Master's degrees in drama at other institutions.
Eric Martinson, Chairperson, Board of Regents  
September 8, 2011  
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The increase of interest in areas besides music, i.e., dance and the performance and technical aspects of drama, led the Performing Arts Department to formulate a Performing Arts major that is inclusive of dance, drama, and music. The provisional B.A. in Performing Arts was approved by the Board of Regents, with the first degree conferred in Spring 2004.

A total of 57 students have since graduated with the Performing Arts Degree: 12 in dance; 32 in drama performance; 10 in music; and 3 in technical theatre. One Certificate in Performing Arts was conferred in 2006. In Spring 2011, 67 majors were enrolled in the program.

The request for permanent status was delayed due to changes in the curriculum which were made to address student needs.

MISSION:

The Performing Arts Department is guided by a three-fold mission:

1. To serve the University of Hawai‘i at Hilo with general education and service courses;
2. To provide an academic major in the Performing Arts, with four individual specialty concentrations in dance, drama performance, music, and technical theatre;
3. To contribute to the cultural life of the University of Hawai‘i at Hilo and Hawai‘i Island through artistic performances and offerings in music, drama, and dance, through public lectures, and through related professional activities.

The Bachelor of Arts Degree in Performing Arts was designed to allow students to combine a strong liberal arts background with rigorous training in a specific concentration. It was expected that graduates with a B.A. Degree in Performing Arts could choose a variety of paths to continue their work post-matriculation:

- Performers could work in arts communities on the Island of Hawai‘i and in the State of Hawai‘i in community theatre or community musical organizations or dance companies;
- Potential teachers could enter the University’s Teacher Education Program;
- Those seeking graduate degrees could enter master and doctoral programs (Master of Arts, Master of Fine Arts, Doctor of Philosophy, or Doctor of Musical Arts);
• Others wishing to take leadership in recreational settings could draw upon the foundation they received in all three of the performance areas to be able to shape programs addressing the arts;

• Lawyers, politicians, and other professionals could develop their public speaking skills to enhance their delivery in courtrooms and public forums and could major in the Performing Arts to achieve these goals.

CURRICULUM:

The Performing Arts Core centers on the four concentrations which reflect the diverse occupational facets of the performing arts: dance, drama performance, music, and technical theatre.

Required Performing Arts Major Core Courses

DNCE 151 (2) Dance Techniques  
DNCE 251 (3) Introduction to Dance  
DRAM 171 (2) Stage Techniques  
DRAM 271 (3) Introduction to Theatre  
DRAM 280/280L (4) Basic Stagecraft  
MUS 160 (3) Introduction to Music Literature  
MUS 180 (3) Elementary Music Theory

Beyond the core, students are required to select an Area of Emphasis from one of four tracks:

Dance Concentration, totaling 58-60 credits

Dance training requires concentrated and continued effort in the acquisition, maintenance, and refinement of body flexibility and strength. The fundamental core of all dance training is provided by experiences in dance techniques classes. Additional foci include choreography, dance ensemble, dance in education, and areas of specialization.

Drama Performance Concentration, totaling 44-47 credits

The Drama Performance Concentration focuses on actor training, style study, understanding the tools of technical theatre as they relate to performance, and final training in areas of specialization, such as directing, musical theatre, drama in education, or the more academic study of drama via literature.
Music Concentration, totaling 65-71 credits

The Music curriculum offers courses which reflect traditional methodology as well as current trends in today's musical world. Focused performance capability and strong academic achievement are significant goals for all Music concentration students. Upper-division specializations may include performance, theory, composition, or musicology.

Technical Theatre Concentration, totaling 47 credits

The Technical Theatre emphasis focuses on basic art and design techniques, makeup, costuming, set and lighting design, and final training in areas of specialization, including stage management, theatre design, lighting design, and the use of computer programs that aid in design. It must be noted, however, that enrollment in the technical theatre concentration has never met anticipated projections. Because of the low student count in this concentration, it will be phased out once the remaining students meet their graduation requirements.

All students are required to complete a Senior Project in their final year that is a culmination of their studies. The Project is designed and executed by the student under careful review and assistance of the Performing Arts faculty.

RESOURCE REQUIREMENTS:

The Performing Arts Department is comprised of one full professor and one part-time instructor in drama; one associate professor and one assistant professor in music; and one instructor in dance. Well-respected professional performers, choreographers, and musicians in the community are hired as lecturers to supplement full-time offerings. Students are trained in classroom spaces that also serve as performance venues, including the main stage and lobby of the Performing Arts Center, rehearsal and practice rooms, and specially equipped areas, such as the gymnasium where a sprung floor ensures safety for dance classes. Both the music and drama concentrations maintain libraries for student use and a collection of musical equipment is available for applied music instruction. Master classes that enhance classroom training are scheduled with visiting performers so that students can understand the level of preparation needed to succeed in the arts. At this time, resources are adequate for the delivery of instruction in dance, drama, and music, from freshman through senior levels.
Eric Martinson, Chairperson, Board of Regents
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STUDENT ENROLLMENT

An all-time high of 67 majors was documented in Spring 2011. Fourteen majors are emphasizing dance; 29 are in drama performance; 19 are in music; and five are pursuing technical theatre. A total of 57 students have graduated with a degree in Performing Arts. A sampling of the graduates and their career paths are shown in the chart on Page 6 of the self-study.

ACTION RECOMMENDED:

Considering the rise in enrollment since the provisional degree was granted and the success experienced by a large number of the graduates of the Performing Arts Department, it is recommended that the Board of Regents approve the change of status from provisional to established for the Bachelor of Arts Degree in Performing Arts at the University of Hawai‘i at Hilo.

Attachment  Self-study for the Bachelor of Arts Degree in Performing Arts at the University of Hawai‘i at Hilo

C:  Executive Administrator and Secretary of the Board Keith Amemiya
SELF STUDY FOR THE

BACHELOR OF ARTS DEGREE IN PERFORMING ARTS

AT THE UNIVERSITY OF HAWAI‘I AT H ILO

August 1, 2011
APPENDICES

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APPENDIX B: Senior Project Forms Page 24

APPENDIX C: Academic Program Cost and Revenues Template: Provisional to Established Page 30
SELF STUDY FOR THE BACHELOR OF ARTS DEGREE IN PERFORMING ARTS
AT THE UNIVERSITY OF HAWAI'I AT HILO

The Performing Arts major is an outgrowth of the Bachelor of Arts Degree in Music, the Certificate in the Performing Arts and robust interest on the part of students in pursuing dance and drama through a degree in Liberal Studies. Over a thirteen year period beginning in 1990, 36 students earned a music degree and 10 students earned the performing arts certificate, while 30 students submitted and were approved for the Liberal Studies degree with dance and/or drama emphasis. Increasing interest in dance and the performance and technical aspects of drama and a decline in the number of students majoring in music led the Performing Arts Department to formulate a Performing Arts major that is inclusive of dance, drama and music. The provision B.A. in Performing Arts was approved by the Board of Regents, with the first degree conferred in 2004.

1. Is the Performing Arts B.A. degree program organized to meet its objectives?

The Performing Arts Core includes courses from four concentrations within the performing arts: dance, drama performance, music, and technical theatre.

Requirements for the Bachelor of Arts Degree

Required Performing Arts Major Core Courses – Required for all concentrations

1. DNCE 151 (2) Dance Techniques
2. DNCE 251 (3) Introduction to Dance
3. DRAM 171 (2) Stage Techniques
4. DRAM 271 (3) Introduction to Theatre
5. DRAM 280/280L (4) Basic Stagecraft
6. MUS 160 (3) Introduction to Music Literature
7. MUS 180 (3) Elementary Music Theory
Dance Concentration

Required Courses in Dance
1. DNCE 160, 260, 360, and 460 (12) Ballet I, II, III, and IV
2. DNCE 180 and 280 (6) Jazz Dance I and II
3. DNCE 190 and 290 (6) Modern Dance I and II
4. DNCE 371 (3) Choreography OR DNCE 401 (3) Dance Ensemble
5. DNCE 419 (3) Dance in Education OR DNCE 450 (3) History of Dance
6. DNCE 494 (2) Special Topics: Choose TWO courses from the following:
   1. Alexander Technique
   2. Ethnic Dance
   3. Folk Dance
   4. Conditioning for the Dancer
   5. Improvisation
   6. Musical Theatre Techniques
   7. Notation
   8. Tap Dancing, etc.
7. DNCE 499 (3) Directed Studies: Senior Project

Required Course in Drama: Choose ONE course from the following:
1. DRAM 340 (3) Stage Makeup
2. DRAM 350 (3) Stage Costume

Required Course in Music: Choose ONE course from the following:
1. MUS 102 (2) University Chorus
2. MUS 123 (1) Voice Class
3. MUS 125 (1) Piano Class
4. MUS 402 (2) Instrumental Ensemble
5. MUS 404 (2) University Showcase Singers
6. MUS 406 (2) Chamber Ensemble
Drama Performance Concentration Requirement

Required Courses in Drama
1. DRAM 221 and 222 (6) Beginning Acting I and II
2. DRAM 321 (3) Styles of Acting OR DRAM 322 (3) Acting Shakespeare
3. DRAM 340 (3) Stage Makeup OR DRAM 350 (3) Stage
4. DRAM 419 (3) Drama in Education OR DRAM 421(3) Acting Troupe
5. DRAM 430 (3) Directing (3) OR DRAM 490-490L (4) Lyric Theatre with Lab
6. DRAM 499 (3) Directed Studies: Senior Project

Required Course in Music: Choose ONE course from the following:
1. MUS 102 (2) University Chorus
2. MUS 123 (1) Voice Class
3. MUS 125 (1) Piano Class
4. MUS 402 (2) Instrumental Ensemble
5. MUS 404 (2) University Showcase Singers
6. MUS 406 (2) Chamber Ensemble

Required Course from a Related Field: Choose ONE course from the following:
1. DRAM 390 (3) Survey of Drama Literature
2. ENG/DRAM 318 (3) Playwriting
3. ENG/DRAM 483 (3) Modern Drama
4. ENG 461 or 462 (3) Shakespeare (either semester)
5. PSY 320 (3) Developmental Psychology
6. PSY 321 (3) Psychology of Personality
7. PSY 324 (3) Abnormal Psychology
Music Concentration

Required Courses in Music Theory

1. MUS 185-185L (4) Music Theory I with Lab
2. MUS 186-186L (4) Music Theory II with Lab
3. MUS 285-285L (4) Music Theory III with Lab
4. MUS 286L (1) Music Theory IV Lab
5. MUS 385 (3) 20th Century Composition Techniques

Required Courses in Music History

1. MUS 365-366 (6) History of Western Music (two semesters)

Required Courses in Applied Music

1. MUS 135 (1) First-Level Applied Music
2. MUS 136 (1) First-Level Applied Music
3. MUS 235 (1) Second-Level Applied Music
4. MUS 236 (1) Second-Level Applied Music

Required Piano Proficiency (Choose ONE combination below for 2 semester hours:)

1. MUS 125-126 (2) Class Piano I and II
2. MUS 123-124 (2) Elementary Voice Class I and II (for pianists)

Required Performing Ensembles (Choose from courses listed below for a minimum of SIX SEMESTERS.

A maximum limit of 12 performing ensemble credits may be applied toward the upper division total:)

1. MUS 102 (2) University Chorus
2. MUS 402 (2) Instrumental Ensemble
3. MUS 404 (2) University Showcase Singers
4. MUS 406 (2) Chamber Ensemble

Required Upper Division MUS Electives: Choose THREE courses from the following list: (9)

1. MUS 349 (3) Orchestration
2. MUS 390 (3) Choral Conducting
3. MUS 391 (3) Instrumental Conducting
4. MUS 462 (3) Choral Music
5. MUS 485 (3) Form and Analysis
6. MUS 487 (3) Counterpoint
7. MUS 494 (3) Special Topics in Musicology
8. MUS 499 (3) Directed Studies: Senior Project
Technical Theatre Concentration

Required Courses in Art

1. ART 121 (3) Beginning Drawing
2. Choose ONE course from the following ART courses:
   1. ART 122 (3) Beginning Painting
   2. ART 124 (3) 3-Dimensional Design
   3. ART 270 (3) Aspects of Western Art
   4. ART 280 (3) Aspects of Asian Art

Required Courses in Drama

1. DRAM 340 (3) Stage Makeup
2. DRAM 350 (3) Stage Costume
3. DRAM 364 (3) Advanced Theatre Practicum
4. DRAM 380 (3) Theatre Design
5. DRAM 480 (3) Stage Management
6. DRAM 494 Special Topics (4 credits)
7. DRAM 499 (3) Directed Studies: Senior Project

Enrollment in the technical theatre concentration has never met anticipated projections. Because of the low student count in this concentration, it will be phased out once the remaining students meet their graduation requirements.

One of the advantages of the UH Hilo Performing Arts program is the core curriculum that fosters exposure for all students, regardless of their specialization, to the four major areas encompassing the performing arts. Building from that foundation, majors continue their training in a specific concentration, semester by semester, to senior performance levels. The Senior Project is the capstone effort wherein students design a performance project or present evidence of scholarly research in their area of focus. This experience is intended to simultaneously represent a culmination of studies and an exploration of pathways to future endeavors. It is noted that the Senior Project in its present configuration is exceptional in undergraduate education for allowing the possibility of designing a performance from inception to fruition, a challenge often only relegated to graduate study.

2. Is the Performing Arts B.A. program meeting its learning objectives for students?

Performing Arts majors in the three tracks understand clearly from the outset what the performance expectations are for their programs and the levels of competence and commitment they must achieve to earn their BA in Performing Arts. Students perform in class, each course culminating in a showcase event. At the end of each semester, they perform before juries comprised of faculty and community professionals, who may pass them on to the next level or have them continue to develop their skills at the same level. Most also perform publicly at several points. All seniors complete a senior project that demonstrates the skills and knowledge they have been cultivating over the preceding years.
DANCE:

The successful graduate will have

- Successfully performed the three forms of dance: ballet, modern dance, and jazz dance.
- Developed the ability to make effective choices in staging, costuming, and the technical aspects of lighting and sound production for progressively difficult and lengthy repertoire
- Demonstrated the ability to employ dance approaches ranging from improvisation to notation
- Demonstrated an understanding of the use of dance in historical and cultural contexts
- Completed a successful senior project in one of these two areas:
  - Choreography: choreographed a work of some length and performed that work either alone or with others or for others
  - Education: with the classroom teacher, organized and designed a workshop for K-12 students, developed a lesson plan appropriate to the audience-participants, and presented the workshop.

DRAMA:

The successful graduate will have

- Successfully participated in the study and performance of several genres of theatre, including contemporary drama and comedy, avant-garde theatre, musical theatre, period stylizations, and acting Shakespeare, performed before a variety of audiences, including classmates, juries, and the public
- Demonstrated an understanding of theatre history and an appreciation for the dramatic literature and performance theories that affect production values
- Produced, as the senior project, an entire drama from concept to performance. This may be a solo project or one developed by several seniors
- Recruited a creative team (director, designers, crew members) and use its members effectively to develop the production
- Overseen the development and coordination of all technical elements of the drama, and ensured that they come together for the performance: sound, lighting, scenery, costumes, make-up, publicity materials

MUSIC:

The successful graduate will have

- Sung or played the instrument of choice in contemporary and classical styles and before a variety of audiences, including classmates, juries, and the public
- Developed a senior repertoire of classical and contemporary pieces, and performed selections of these at a senior recital open to the public
- Performed successfully in appropriate ensembles on a number of occasions
- Developed stage presence, including the ability to make effective choices in staging, presentation of self, and other public performance attributes
- Demonstrated the ability to sight read and orally interpret musical scores fluently
- Demonstrated the ability to describe and discuss orally and in writing theoretical aspects and history of Western music

Feedback from currently enrolled Performing Arts majors and recent graduates has indicated a high degree of satisfaction with the Performing Arts B.A. degree program. Standard course evaluations, queries during a meeting for majors, and on-going discussions with students indicate that students appreciate the organization of the Performing Arts major.

Students are urged in the Core techniques courses to begin planning their senior projects early in their academic career. For instance, the culminating activity in Drama 151, Stage Techniques, requires each student to formulate a concept that might turn into a senior project. The concept must be elucidated, costs researched, venues proposed, personnel charts created, staging conceived, and supporting visuals for costumes, sets, and lighting provided. It is viewed as a student’s introduction to comprehending the demands of a viable project.

Senior Projects have become the definitive means to gauge the effectiveness of the training and education received at the freshman, sophomore, and junior levels. The projects test the efficacy of instruction, wherein learning objectives are realized and made tangible. Each step of the process becomes a microcosm of the effectiveness of the program in preparing students for real-life experiences in the performing arts. Senior projects have included:

- Original choreography and performance of choreographed pieces in the Great Leaps Dance Concert in styles ranging from jazz, to modern, aerial, belly dancing, and hip hop, often utilizing other dancers in company fashion;

- A recital of solo and choral music, with proceeds donated to the local Food Bank;

- Lead roles in fully-staged, full-length dramas and musicals, often with research done on acting styles appropriate to the content of the production;

- Directing an outdoor Shakespeare production in auteur style;

- Co-directing an afterschool drama program for middle school students that culminated in a public performance;

- Producing and performing in an evening of musical offerings at the Mauna Kea Visitor Center;

- Composing and writing the libretto for a full-length musical and performing a staged reading of the musical;
• Writing and performing solo performance arts events that are autobiographical and utilize multi-media;

• Adaptation and staging of a graphic novel into a fully-conceived theatre production, approved by the internationally-recognized author and including public events featuring the author and his work;

• Composing a number of musical works for the guitar, to be played at the end-of-semester instrumental concert;

• Writing and staging a dinner theatre presentation, open to the public, in the format of a 1940’s murder mystery;

• Producing and directing musical version of Alice in Wonderland, which included high school performers;

• Producing and performing in Reefer Madness, the satirical musical about marijuana, staged at an arts center in downtown Hilo;

• Producing and directing 9 Parts of Desire, a poignant drama featuring the stories of women affected by the war in Iraq;

• Three students producing and performing in The Marvelous Wonderettes, a 1960’s themed musical, performed for the public over a two-weekend run;

• Assembling an evening of scenes from stage and film, both contemporary and classical pieces, to showcase a student’s acting abilities, drawing an audience of 300 attendees;

• Appearing in a lead role in The Sound of Music, staged by a community organization, and serving as dramaturg to research production’s history, create character analyses, and discuss director’s creative choices, submitted via a term paper documenting the findings.

These efforts required understanding the process of producing performances from royalty arrangements; through casting and rehearsal; arranging creative staff; designing and building costumes, scenery and lighting; and finally, public performances.

3. Are the Performing Arts B.A. program resources adequate?

The Performing Arts Department is comprised of one full professor and one part-time instructor in drama; one associate professor and one assistant professor in music; and one instructor in dance. Well-respected professional performers, choreographers, and musicians in the community are hired as lecturers to supplement full-time offerings. Students are trained in classroom spaces that also serve as performance venues, including the main stage and lobby of
the Performing Arts Center, rehearsal and practice rooms, and specially equipped areas, such as the gymnasium where a sprung floor ensures safety for dance classes. Both the music and drama concentrations maintain libraries for student use and a collection of musical equipment is available for applied music instruction. Master classes that enhance classroom training are scheduled with visiting performers so that students can understand the level of preparation needed to succeed in the arts. At this time, resources are adequate for the delivery of instruction in dance, drama, and music, from freshman through senior levels.

4. Is the Performing Arts B.A. program efficient?

The Performing Arts program continues to offer a wide variety of courses and a wide range of professional performance experiences to the UHH community, with a small core of dedicated faculty. Beyond the current 4.7 FTE faculty, lecturers from the pool of professional Hilo musicians are employed to supplement the core offerings, as needed.

One of the long-term goals of the Performing Arts Department is increasing the major count to maximize efficiency of course delivery. On-going recruitment efforts that include high school visitations/performances and on-site workshops for young students from area schools will continue. An example of the outreach would be the regular workshops led by drama professor Jacquelyn Pualani Johnson for students from Waiākea High School, Hilo High School, Kamehameha School at Kea’au, Chiefess Kapi’olani Elementary School, and Nāwahīokalani’ōpu’u Hawaiian Language Immersion School, both at the UHH Performing Arts Center and at individual schools. Additionally, the new faculty member in instrumental music will be expected to carry out a recruitment program once hired. Choral music director, Dr. Matthew Howell recently instituted an after-school choral organization for young singers, hoping to attract them to UH Hilo following high school graduation.

Efficiency will further be served by changing the instructorship in technical theatre to an APT position to truly reflect the position’s service to departmental dance, drama, and music performances. The instructional portion of the position will be de-emphasized, with no new students accepted into the technical theatre concentration at this time. This programmatic decision derives from the fact that too few students have chosen this concentration since inception and low enrollments do not justify continuation.

5. Evidence of Performing Arts B.A. program quality?

Faculty themselves see the value of serving as role models and use their creative endeavors to inspire the students enrolled in the program. The faculty all perform in professional venues, as soloists in vocal and instrumental concerts; stage directors, choreographers, dancers, and actors in professional and community productions; and as professional advisors to art and cultural
organizations such as the Kona Historical Society, the Hawai‘i Concert Society, The Big Island Dance Council, the East Hawai‘i Cultural Council, The Palace Theatre, and the Hilo Community Players. Professional performance undertakings by the faculty include:

- Dr. Matthew Howell conducting the University of Hawai‘i at Hilo Symphony Orchestra, featuring faculty, student, and professional musicians;

- Professor Jacquelyn Pualani Johnson creating the title role in The Public Theatre, New York City, staged reading of Victoria Nālani Kneubuhl’s play, *Ka‘ahumanu* during the Native Theatre Festival, with UH Hilo Performing Arts graduate, Pilialoha Nathaniel, flown in from California to appear in a secondary role upon the recommendation of UH Hilo faculty;

- Dr. Richard Lee touring British Colombia with a Celtic music ensemble, which culminated in the production of a CD and on-going performances with the local Jazz Mele performance group, with students invited to perform regularly;

- Ms. Celeste Staton’s creation of dance pieces that received Hawai‘i State Choreographic awards, performed at the UH Hilo Performing Arts Center and the Leeward Community College Theatre;

- Mr. Patrick Kelly’s receipt of a Hawai‘i State Theatre Po’okeloa Award for Stage Lighting.

Additionally, the faculty spend countless hours outside of class time working directly with students in rehearsals. In this way, students get an array of personal instruction beyond the classroom, with faculty serving as role models of professional work in the field. A typical 6-week rehearsal period to produce the annual mainstage musical, for example, entails nightly and weekend rehearsals for the faculty who serve as stage director, musical director, choreographer, and design and technical staff. At every juncture in the process, students work side-by-side with the faculty as performers; assistants in stage management; design and construction of costumes, scenery, lighting, and stage makeup; and running the show as crew members on stage. This direct link between faculty and students has provided undergraduates at UH Hilo with an edge when applying to summer programs in the arts and finding work after graduation. Employers have remarked that UH Hilo students are savvy about the demands of working in professional settings. They know that UHH students know the vocabulary of the arts, behave professionally and with integrity, and are knowledgeable about their craft.

Primary evidence of the program’s quality is the success of those who graduated with a performing arts degree in one of the four concentrations. A total of 57 students have graduated with a degree in Performing Arts. Listed here is a sampling of the graduates and their career paths.
<table>
<thead>
<tr>
<th>Student</th>
<th>Concentration</th>
<th>Post-graduation Performing Arts Activities, if known</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams, Joshua</td>
<td>Drama 2011</td>
<td>Moved to O'ahu to pursue performance opportunities and further training in musical theatre</td>
</tr>
<tr>
<td>Apaka, Kimo</td>
<td>Drama 2011</td>
<td>Applying to mainland drama graduate school</td>
</tr>
<tr>
<td>Bassett, Ariana</td>
<td>Tech Theatre 2011</td>
<td>Freelance technical work, including at UHH PArts Center</td>
</tr>
<tr>
<td>Brosseau, Nicholas</td>
<td>Drama 2010</td>
<td>Professional actor in Hollywood for MTV, BBC; principal actor in feature film, <em>For Billy, the movie,</em></td>
</tr>
<tr>
<td>Cabanas, Elyse</td>
<td>Dance 2008</td>
<td>Pursuing M.A. in Dance, UH Manoa</td>
</tr>
<tr>
<td>Carr, Angeline</td>
<td>Drama 2008</td>
<td>Professional stage &amp; TV actress and model, Arizona</td>
</tr>
<tr>
<td>Carvalho, Kimberly</td>
<td>Dance 2005</td>
<td>Board member, Big Island Dance Council</td>
</tr>
<tr>
<td>Carvalho, Sandy</td>
<td>Music 2008</td>
<td>Master's in Teacher Education; music teacher</td>
</tr>
<tr>
<td>Casady, Lisa</td>
<td>Drama 2006</td>
<td>Professional stage, film, and commercial actress; singer, radio personality, &amp; model in Hawai‘i</td>
</tr>
<tr>
<td>Cushman, Laura</td>
<td>Drama 2010</td>
<td>Applying to Wm. Richardson Law School F'11; working at Family Support Systems, Kona</td>
</tr>
<tr>
<td>Edwards, Ea</td>
<td>Dance 2009</td>
<td>Studying for Master's degree in counseling at St. Mary’s College, California</td>
</tr>
<tr>
<td>Farmer, Nicole</td>
<td>Drama 2007</td>
<td>Professional stage &amp; TV actress; works in administration at Portland Center Stage, Oregon; role in TV series on TNT.</td>
</tr>
<tr>
<td>Finneran-Swatek, Karen</td>
<td>PArts Certificate 2006</td>
<td>Produced show for performers with disabilities; worked on <em>Vagina Monologues</em>; works at UHH Student Services</td>
</tr>
<tr>
<td>Gaskill, Dora</td>
<td>Dance 2007</td>
<td>Master's degree in choreography from Roehampton University, U.K.; touring Europe, Asia, America this summer as lighting designer for independent band, Eels</td>
</tr>
<tr>
<td>Graham, Kekoaunui</td>
<td>Drama 2006</td>
<td>Technical theatre and film production; owner of production company</td>
</tr>
<tr>
<td>Green, Angel</td>
<td>Drama 2005</td>
<td>Taught after school drama program in Oregon; actress on Norwegian Cruise Lines</td>
</tr>
<tr>
<td>Gronquist, Katharine</td>
<td>Drama 2010</td>
<td>Taught 1 year at Hawaiian Charter School; In graduate school at USC, Master of Arts in Teaching</td>
</tr>
<tr>
<td>Hanily, Heather</td>
<td>Drama 2006</td>
<td>Freelance actress, Minneapolis, Minnesota</td>
</tr>
<tr>
<td>Johnson, BriAnna</td>
<td>Drama 2011</td>
<td>Accepted to drama graduate school in Oregon</td>
</tr>
<tr>
<td>Name</td>
<td>Year</td>
<td>Major</td>
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<tr>
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<tr>
<td>Jose, Marilyn</td>
<td>Drama 2007</td>
<td>Assist with children’s and kupuna performances in church</td>
</tr>
<tr>
<td>Klein, Rachel</td>
<td>Dance 2007</td>
<td>Enrolled in 2nd year of chiropractic school, Chicago</td>
</tr>
<tr>
<td>Lambert, Katie</td>
<td>Drama 2009</td>
<td>Actress in community theatre; business entrepreneur</td>
</tr>
<tr>
<td>Lilja, Lisa</td>
<td>Music 2007</td>
<td>Professional musician and music teacher, Hawaii’i</td>
</tr>
<tr>
<td>Lindbergh, Laura</td>
<td>Drama 2008</td>
<td>Teacher at elementary school program in creative expressive arts in Los Angeles</td>
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<tr>
<td>Low, Hillary</td>
<td>Drama 2009</td>
<td>Studying for Master’s Degree in Human Resources at Keller School of Management, Arizona</td>
</tr>
<tr>
<td>Machado, Sabrina</td>
<td>Drama 2006</td>
<td>Teacher’s aide in summer arts program; Community theatre actress in Kaua’i</td>
</tr>
<tr>
<td>Manganaro, Andrea</td>
<td>Drama 2009</td>
<td>Directed Vagina Monologues; works for security firm</td>
</tr>
<tr>
<td>Miller, Benjamin</td>
<td>Music 2004</td>
<td>Works for Hawaii’i County Dept of Public Works</td>
</tr>
<tr>
<td>Omoso, Chikako</td>
<td>Tech Theatre 2011</td>
<td>Lighting technician with O'ahu lighting company</td>
</tr>
<tr>
<td>Ontiveros, Kristian</td>
<td>Dance 2010</td>
<td>Dancer at Center Stage, Hilo</td>
</tr>
<tr>
<td>Ramos, Christopher</td>
<td>Music 2006</td>
<td>Graduate studies in music school in California</td>
</tr>
<tr>
<td>Richardson, Valery</td>
<td>Dance 2005</td>
<td>Dancer in L.A. opera, Grendel, directed by Julie Taymor; Choreographer for music video; extra in two major feature films</td>
</tr>
<tr>
<td>Simington, Kasi</td>
<td>Dance 2010</td>
<td>Continuing studies in UHH Nursing Program</td>
</tr>
<tr>
<td>Skyles, Judith</td>
<td>Drama 2010</td>
<td>Assistant costume designer, Florida Repertory Theatre; wardrobe supervisor, New England’s Forestburgh Playhouse</td>
</tr>
<tr>
<td>Stevens, Joyce</td>
<td>Drama 2006</td>
<td>Community theatre actress</td>
</tr>
<tr>
<td>Swartz, Deborah</td>
<td>Dance 2008</td>
<td>Choreographer, actress, dance teacher, stage manager in Hawaii’i and Colorado; dance coach for charity events</td>
</tr>
<tr>
<td>Takayama, Jessica</td>
<td>Drama 2009</td>
<td>Producer, director of Safety Pin Productions, a drama &amp; music company; teacher of summer school drama at Pearl Ridge Elementary; manager of Puna Men’s Chorus, Hawaii’i</td>
</tr>
<tr>
<td>Tanaka, Akira</td>
<td>Drama 2009</td>
<td>Worked at Mauna Kea Visitor Center which included arranging performances in on-going series</td>
</tr>
<tr>
<td>Texeira, Christopher</td>
<td>Dance 2007</td>
<td>Dancer in Los Angeles</td>
</tr>
<tr>
<td>Thompson, Justine</td>
<td>Drama 2009</td>
<td>Producer, co-director of Safety Pin Productions, a drama &amp; music company; community actress</td>
</tr>
</tbody>
</table>
Tincher, Mimi  Drama 2007  Public school teacher with Master’s in Education; community actress
Van der Veer, Heidi  Music 2004  Professional opera singer; owner of music school in Monterey, California; print model

The UHH Performing Arts Center is considered the laboratory for students majoring in the performing arts. The Performing Arts Department stages many events that allow students the opportunity to perform in full-scale drama productions, concerts, recitals, etc., so that they can actuate their classroom learning. Additionally, The Department is relied upon for leadership in the production of arts programs and has offered a wide-range of activities at the Performing Arts Center for the edification and enjoyment of students, faculty, and the community (Appendix A – Productions by Category, Page 17).

Through its own programming or by coordinating with the Performing Arts Center’s manager each season, the Department ensures that students are exposed to top-notch professionals and are given the chance to work with outstanding performers in the field in master classes, workshops, lecture/demonstrations, and one-on-one sessions with artists-in-residence. For example:

- Residency workshops and performances with the acting company, *Actors From the London Stage*, all members of the Royal Shakespeare Company

- Week-long residency with international opera star, Stephen Salters, including vocal training, body work, and a culminating performance;

- Pianist master class with New York City classical pianist Xiayin Wang, well-attended by students, faculty, and community members;

- Workshop performance with the international Indian music duo, Shringara Nepal;

- Invitations to play in the University of Hawai‘i at Hilo Symphony Orchestra along with professional musicians from the campus and community state-wide;

- Educational sessions with the Black Grace Dance Company and the actors from the puppet production of *Ko‘olau*, that toured the state of Hawai‘i;

- Appearing with professional actors in UHH productions, such as *Amadeus*, where UHH graduate Eric Stack, drama teacher at Kamehameha Schools, Hawai‘i, returned to the stage in the lead role.

The UHH Performing Arts Center is the finest arts facility on the island of Hawai‘i and UHH students are fortunate to be able to utilize the stage, the scenery and costumes shops, the makeup room, and the Green Room for rehearsals and performance needs. The nearly 600-seat proscenium stage and the intimate lobby thrust stage allow students to ply their training in varied scenarios, with a range of technical accountrements.
Students are urged to participate in community arts events, as well, often appearing with UHH faculty in community theatre productions in lead roles, as featured soloists in concerts, and in dance ventures as company members and featured dancers. Students who participate in this manner have made favorable impressions on producing organizations for having an understanding of the commitment needed to carry out projects and the attitude of cooperation that makes the process enjoyable for all involved. These attributes are nurtured in students from the beginning of their training via the curriculum covered in the Performing Arts Core courses, through the upper division requirements for the degree. The faculty know that the teaching of skills must always be balanced with instruction in performance etiquette and the modeling of an appropriate professional demeanor.

6. Are the Performing Arts B.A. program outcomes compatible with objectives?

The Performing Arts Department believes in training students to progressively challenge themselves within their chosen arts area. Courses are designed to introduce students to the theory and application of the arts at the freshman level, then continue with training at more challenging levels each and every year. The Senior Project allows the faculty to judge the quality of learning in the final academic year since students must conceive an original idea, plan details conceptually and practically, then organize and carry out the project, with faculty monitoring progress along the way. An evaluation session is held once the project is complete that solicits input from all involved in the project and allows faculty to judge the extent of the student’s learning and the ability of the student to succeed in the field. (Appendix B: Senior Project Forms, Page 24).

7. Are the Performing Arts B.A. program objectives still appropriate functions of the college and university?

As the chart on Page 12 of this self-study testifies, our students are fulfilling the University’s goals of providing “high quality undergraduate liberal arts and professional programs.”

Hands-on learning and leadership opportunities that encourage close student-faculty interaction and collaboration also are expected at UH Hilo. The students in performing arts at UHH can be assured that they will receive practical training in the arts because hands-on training is the means to ensure development of performance skills. Each class taught has a component that includes direct application of theory, such as performing in a convocation for those enrolled in voice classes and applied music instrumental training; playing in an instrumental ensemble in an end-of-semester student concert; dancing in the public dance showcase, Great Leaps, at the end of each semester; appearing in a public performance for beginning actors that features group scene work; participating in crew work for backstage technicians in lighting, scenery, and prop construction; designing and executing stage makeup for characters in a mainstage production for the makeup class; building costumes for characters in a mainstage production for members of the costume class; and so forth.

The University’s Strategic Plan also notes the fact that UH Hilo is a diverse campus and the Performing Arts Department reflects that fact, with students from all districts of Hawai‘i island; all islands in the state of Hawai‘i; the continental United States; Canada; Russia, Japan; Korea; Samoa; and Taiwan. Often, the repertoire and dramatic material used for student performances focus on the home countries of students.
from elsewhere than our archipelago. This choice allows for cultural exchange and understanding as a complement to the largely Western-based range of plays, musical compositions, and dance inspirations utilized in the Department.

An effort is in progress to formalize connections with institutions beyond the UH Hilo campus, as well, to enrich the learning that is occurring at UH Hilo. The University of Guam, a peer institution to UH Hilo, invited drama professor and Performing Arts Department Chair, Jackie Pualani Johnson, to participate in two WASC reviews at the Mangilao campus in 2009 – 2010. Professor Johnson traveled to Guam in March 2009 for an on-site visit that focused on evaluating a major production of the theatre arm of the Guam Fine Arts Program. The visit included meeting with faculty and administrators, evaluating facilities, and interviewing students as a prelude to serving as an external reviewer for the UOG Fine Arts Program Review in January 2010. As a result of this professional service opportunity, discussions took place about exchanges between the sister institutions. Additionally, a preliminary meeting was held in Hilo recently to discuss the formation of an Island Theatre Festival that would take place at the University of Hawai‘i at Hilo, with invitations to participate planned for programs such as the theatre department on Guam.

The newest member of the UH Hilo faculty hired in Fall 2009, Dr. Matthew Howell, whose academic research is in the field of Japanese choral music, made contact with Tokai University on O‘ahu with the hope of an exchange program for musical ensembles with the home campus of that university in Japan. Dr. Howell’s advanced singers in the Kapili Choir were scheduled to travel to Japan in Spring 2011 on a cultural exchange/performance tour, but plans had to be curtailed because of the devastating tsunami. Dr. Howell also has begun work on establishing a Hawai‘i chapter of the National Association of Teachers of Singing, with leadership housed at UH Hilo, to organize and formalize the standards used by voice teachers on the island and throughout the state and unify efforts to provide professional level pedagogy to island singers.

SUMMARY

The faculty believe that the UH Hilo Performing Arts Department is the leader of arts education and programming on the Island of Hawai‘i. The creation of the Bachelor of Arts in Performing Arts degree has enhanced the overall efficiency of the Performing Arts Program at UHH by significantly increasing both the number of Performing Arts majors and the number of Performing Arts graduates in the short time since implementation as a provisional degree. Both the faculty and the students within the Performing Arts Program are pleased with the new degree and the range of training it provides. The degree had no initial implementation costs and there are none for the foreseeable future, beyond the filling of the instrumental position already on the books. A high percentage of graduates from this program have gone on to work in the field. The conversion of the Bachelor of Arts in Performing Arts degree from provisional status to an established degree program is requested as the way to continue training performers and teachers of dance, drama, and music who can service the arts on the Big Island, the State of Hawai‘i and beyond.
APPENDIX A:

UNIVERSITY OF HAWAI’I AT HILO
PERFORMING ARTS DEPARTMENT

Productions by Category

1979-2011
Musicals

GIVE MY REGARDS TO BROADWAY - A Musical Revue
AMAHL AND THE NIGHT VISITORS by Gian Carlo Menotti
CAROUSEL by Rodgers and Hammerstein
OLIVER by Lionel Bart
SOUTH PACIFIC by Rodgers and Hammerstein
MY FAIR LADY by Lerner and Loewe
FLOWER DRUM SONG by Rodgers and Hammerstein
FIDDLER ON THE ROOF by Stein and Bock
THE SOUND OF MUSIC by Rodgers and Hammerstein
CABARET by Kander and Ebb
I DO! I DO! by Jones and Schmidt
YOU'RE A GOOD MAN CHARLIE BROWN by Clark Gesner
ARCHY AND MEHTABEL by Joe Darion and Mel Brooks
AN EVENING OF OPERA SCENES, Conceived by Margaret Harshbarger
JESUS CHRIST SUPERSTAR by Tim Rice and Andrew Lloyd Weber**
THE MIKADO by Gilbert and Sullivan
WEST SIDE STORY by Bernstein and Sondheim
I'M GETTING MY ACT TOGETHER AND TAKING IT ON THE ROAD, by Silver and Boyd
ANNIE by Thomas Meehan
A.....MY NAME IS ALICE by Joan Micklin Silver, Julianne Boyd
LITTLE SHOP OF HORRORS by Ashman & Menken
NUNSENSE by Dan Goggin
MUSIC MINUS ONE by George Furth, starring Leslie Uggams*
EASY STREET: AN AMERICAN DREAM, by Wendell Ing *
CAMELOT by Lerner and Lowe
WORKING, THE MUSICAL
A CHRISTMAS CAROL, by Bedloe, Wood, & Shapcott
AMAHL AND THE NIGHT VISTORS, by Gian-Carlo Menotti
Sweeney Todd, by Stephen Sondheim
INTO THE WOODS, by Stephen Sondheim
GUYS AND DOLLS, by Frank Loesser
A LITTLE NIGHT MUSIC, by Stephen Sondheim
COMPANY, by Stephen Sondheim
100 YEARS OF BROADWAY, A Musical Revue
OKLAHOMA, by Rodgers and Hammerstein
GREASE, by Jim Jacobs and Warren Casey
SEUSSICAL, THE MUSICAL, by Lynn Ahrens and Stephen Flaherty
THE 25TH ANNUAL PUTNAM COUNT SPELLING BEE, by Feldman, Finn, Sheinkin & Reiss

American Classics

A STREETCAR NAMED DESIRE by Tennessee Williams
DEATH OF A SALES MAN by Arthur Miller
WHO'S AFRAID OF VIRGINIA WOOLF? by Edward Albee
OUR TOWN by Thornton Wilder
THE GLASS MENAGERIE by Tennessee Williams

* World Premiere

**1987 American College Theatre Festival
Elsa Dedman, National Costume Design Winner
1987 American College Theatre Festival

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**European Classics**

THE MISANTHROPE by Moliere
SHE STOOPS TO CONQUER by Oliver Goldsmith
A MIDSUMMER NIGHTS DREAM by William Shakespeare
THE CAUCASIAN CHALK CIRCLE by Bertolt Brecht
THE BEST IS YET TO COME: A Celebration of Classical Theatre conceived and directed by Randall Duk Kim and Anne Occhiogrosso*
TARTUFFE translated by Richard Wilbur
DRACULA, by Deane and Balderston
OEDIPUS REX, by Sophocles
JANE EYRE, adapted by Willis Hall

**Contemporary Theatre**

AMADEUS, by Peter Shaffer
I HATE HAMLET, by Paul Rudnick
THE REAL INSPECTOR HOUND by Tom Stoppard
HAPPY BIRTHDAY, WANDA JUNE, by Kurt Vonnegut
HOUSE OF BLUE LEAVES by John Guare
THE EFFECT OF GAMMA RAYS ON MAN-IN-THE MOON MARIGOLDS by Paul Zindel
HOT L BALTIMORE by Lanford Wilson
TENNESSEE WILLIAMS IN THE BEDROOM conceived by Julian Canuso*
PLAY IT AGAIN SAM by Woody Allen
TALKING WITH, by Jane Martin
GREATER TUNA by Jaston Williams, Joe Sears, Ed Howard
BUMS ON SEATS, by Michael Snelgrove

**Ethnic Theatre**

ONE INCH FELLOW by The Colorado Caravan Touring Theatre
MOA A MO'I, by Jean Charlot *
O'O: HAWAII by Peter Charlot (commissioned work)
THE WAIPA TRIOLOGY by Clarence Waipa*
NIGHT AND DAY: Three Hawaiian Legends, by Vivian Thompson*
A PLAY, A PLAY, by John Kneubuhl *
MOMOTARO - A Puppet Show
BITTER CANE by Genny Lim*
LOCAL OUT: An Evening of Oral Interpretation
THE TRIAL OF LILI'UOKALANI by Maurice Zimring*
ISSEI WOMAN by Miyoko Sugano*
LAST VIRGIN IN PARADISE, by Wilsoni Hereniko
PACIFIC IMAGES: Pictures, Poetry, Passions (Oral Interpretation)
PACIFIC TALES: Mo'o, Mana, Magic (Oral Interpretation)
OLA NĀ IWI, by Victoria Nālani Kneubuhl
DA MAYAH, by Lee Cataluna
STEW RICE, by Ed Sakamoto
ALOHA FRIDAY, by Lee Cataluna
HOTEL STREET, by Andrew Michael Oliver*
TWELF NITE 'O WATEVA, by James Grant Benton, adapted from Shakespeare
FOLKS YOU MEET IN LONGS, by Lee Cataluna

* World Premiere
Children/Young Adult Shows
AESOP'S FABLES, scripted by the UHH Acting Troupe*
PINOCCHIO, by Brian Way
STEP ON A CRACK by Susan Zeder
THE WIZARD OF OZ by L. Frank Baum
...and stuff... by Peter Dee
THE HOBBIT by J.R.R. Tolkien

Dance Theatre
THE HAWAIIAN NUTCRACKER, conceived by Earnest Morgan *(commissioned work)
ALLADIN, Choreographed by Celeste Anderson-Cloud
FESTIVAL MEXICANA, choreographed by Celeste Anderson-Cloud
THE PLANETS, Choreographed by Celeste Anderson-Cloud

Outdoor Theatre
ROBIN HOOD WINKED adapted and directed by Jackie Pualani Johnson*

Avant-Garde Theatre
INTERVIEW by Jean-Claude Van Italie
THE FAMILY CONTINUES & THE DINING ROOM, by A. R. Gurney

Student-Directed
1982 - FESTIVAL OF ONE ACT PLAYS (This Property is Condemned, The Actor’s Nightmare, The Man With a Flower in His Mouth, The Loveliest Afternoon of the Year, Monica, Impromptu, The Indian Wants the Bronx, Pushcart Peddlers, The Lesson, The Proposal, Patio, The Great American Cheese Sandwich, The Zoo Story)

1984 - FESTIVAL OF ONE ACT PLAYS (A Day for Surprises, Breakfast Past Noon, The Apollo of Bellac, Will the Real Jesus Christ Please Stand Up?, ‘Dentity Crisis, Sister Mary Ignatius Explains It All For You)

FESTIVAL OF ONE ACT PLAYS (Dumping Ground, Silhouette*, by Janet Carpenter Present Tense, Windows. Lost Aloha* by Bob Driver, Forgotten Legend* by David Michael, Bird Bath, Black Comedy, In Fireworks Lie Secret Codes, The Habitual Acceptance of the Near Enough, Hello, Out There, Apart-ment* by Janet Carpenter, Visitor From Forest Hills)

THREE ONE ACT PLAYS IN THE STAGEHOUSE COFFEEHOUSE: (Window Dressing by Joanna Russ, Life Under Water by Richard Greenberg, Putting Out Fires by Suzanne Hancock

WAY OFF BROADWAY* - conceived by Leilani Lee King and Judy Journay

GIVING UP THE GHOST - by Cherie Moraga, directed by Leilani Miller

ONE ACT FESTIVAL 1994 - Like Mother, Like Not* by Claudia Riley, Graceland, Asleep on the Wind, Slam!, Unprogrammed, Bedooms, Captain Nemo-Man) Also: The Family Continues by Lanford Wilson and The Dining Room by A. R. Gurney (directed by Jackie Pualani Johnson )

* World Premiere

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FESTIVAL OF ONE ACT PLAYS 1997 - (All plays written and directed by UHH Students) - Night of Laughter:
BackStaged, by Edward Dias; Blocked, by Wilma LaVoie; Love, Love, Love, by Yuki Kitamura; Julian, by RaVani Flood; Night of Struggle: Broken Pieces, by Bob Leach; Flat Affect/Keep Your Head Down, by Eric Stack; Solo, by Grady Taylor; Night of Journeys: The Case of the Missing Link, by Angel Mangano; The Legend of the Flame Tree, by Laila Younis; Gullible's Travels, by Kassy Schultz; Eavesdropper, by Sally Miller; Night of Danger: Stuck in an Icefloe, by Helene Williams; The Boat, by Iris Ruiz; Lizabeth's Garden, by Dot Wentworth.

FESTIVAL OF ONE ACT PLAYS 2000 – (Overtones, by Alice Gerstenberg – Director: Wendy Getchell; The Zig-Zag Woman, by Steve Martin – Director: RaVani Flood)

FESTIVAL OF ONE ACT PLAYS 2004: (Connections: Valentines and Killer Chili, by Kent R. Brown - Director: Kekoa Graham; Asleep on the Wind, by Ellen Byron - Director: Daria Hoey; The Love Course, by A. R. Gurney - Director: Angel Green; Twists & Turns: Variations on the Death of Trotsky, by David Ives-Director: Nate Getrich; Trying to Find Chinatown, by David Henry Wang- Director: Orion Protonenits; Time Out by Ken Dashow-Director: Felicia Fraser-Harms; The Mystery of Twicknam Vicarage, by David Ives - Director: Jon Davidenas; Intersections: Sure Thing, by David Ives - Director: Nate Getrich; A Chance Meeting, by Frederick Stroppel-Director: Joyce Stevens; Me Too, Then, by Tom Dudzik & Steve Smith-Director: Jodi Kaopuiki; Closet Madness, by Murray Schisgal- Director: Hiromichi Moriya)

FESTIVAL OF ONE ACT PLAYS 2005: (Arabian Nights, by David Ives- Director: Sabrina Machado; Blind Date, by Frank Marcus-Director: Kau'i Lauano. Bondage, by David Henry Hwang-Director: Justin Hiroshi Takayama; Break-Up, by Chuck Nyren-Director: Lisa Casady; A Child is Born: A Modern Drama of the Nativity, by Stephen Vincent Benet - Director: Fran Wiebenga; Inside Out, Upside Down, by 4 Young Walden Theatre Playwrights-Director: Heather Hanily. Joey-Boy by Ken Dashow-Director: Sabrina Machado. Land and Other Living Things, by Peter Charlot-Director: Alethea O'Toole; The Most Massive Woman Wins, by Madeleine George-Director: Grace Wiebenga; Time Flies, by David Ives-Director: Maiva Blaisdell; Wanda's Visit, by Christopher Durang; Director: Rachel Klein. Where Have all the Lightning Bugs Gone? by Louis Catron- Director: Angie Carr; Women of Manhattan, by John Patrick Shanley - Director: Jessica Takayama)

FESTIVAL OF ONE ACT PLAYS 2007: (The Adventures of Captain Neat-o Man, by Timothy Scott Harris - Director: Luke Koehn; The Dumbwaiter, by Harold Pinter - Director: Tristan Mathers; English Made Simple and Sure Thing by David Ives -Director: Hillary Low; Papa and His Dolls, Written and directed by: Aya Itoh); Summer Romance, by Murray Schisgal - Director: Laura Rose Lindbergh; Time Out, by Ken Dashow – Director: Kayla Familiar)


FESTIVAL OF ONE ACT PLAYS 2010: (Alan, Betty, and Riva, Directed by Leslie Kelly; Bike Wreck - Directed by Robert Lindbergh; Dr. Fritz: and the Forces of Light - Directed by Laurel McGehre; The Fan -Directed by Angela Nakamura; A Life Sentence - Directed by Scott Wuscher; The Legend of White Ninja – Written and directed by Nick Brosseau; Mrs. Sorken - Directed by Laurel McGehree; The Open Road - Directed by Kimo Apaka; Serial Killer Barbie - Directed by Sarah Goo; Sorry - Directed by BriAnna Johnson; This Property is Condemned - Directed by Ka’iulani Lum Ho; Vitae, by Eric Stack - Directed by Angela Nakamura; Wanda’s Visit - Directed by Esther Beardsley; The Zoo Story - Directed by Cristina Hussey)
Senior Projects

THE MARVELOUS WONDERETTES - Produced by and starring Cristina Hussey, Brianna Johnson, Ka‘iulani Lum Ho (2011)

The 25th ANNUAL PUTNAM COUNTY SPELLING BEE – Lighting design by Chikako Omoso

REEFER MADNESS - Produced by and starring Bria Callaway and Scott Wuscher (2011)

THE FAMILY TREE – Written and produced by Kimo Apaka (2011)

FOLKS YOU MEET IN LONGS – Lighting design by Ariana Bassett (2010)

9 PARTS OF DESIRE – Produced and directed by Le‘a Gleason (2010)

THE SOUND OF MUSIC – Role of Rolf: Joshua Adams (2011)


NO, THIS IS IT, AN EVENING OF SCENES - Featuring Nicholas Brosseau (2010)

AN EVENING OF CLASSICAL MUSIC AT MAUNA KEA – Produced and performed (in part) by Akira Tanaka (2010)

AFTER SCHOOL CREATIVE DRAMA PROGRAM - Taught by Justin Takayama (2009)

A SENIOR RECITAL – Produced, conducted, and performed (in part) by Marilyn Bayer (2009)

AN EVENING OF MYSTERY DINNER THEATRE – Written, produced, and directed by Jessica Takayama (2009)


THE PLUCKER, by Brom – Producer: Luke Koehn; Director: Tristan Mathers; Title Role: Luke Koehn; Lead Actor: Aya Itoh; Costumes: Judy Skyles; Lighting: Asa Aue (2009);

AGNES OF GOD, by John Pielmier – Title Role: Hillary Low; Director: Justine Thompson (2009)


A MIDSUMMER NIGHT’S DREAM, by William Shakespeare – Director: Justine Thompson (2008); Assistant Director and Technical Director Grace Wiebenga (2008)

Choreographic Senior Projects, Dance Concentration:

Heather Cloud, Ea Edwards, Dora Nichole Gaskill, Sara Hayashi, Pono Ontiveros, Kasi Simington,
Pre-Performing Arts Degree Senior Projects,
by category:

ONE-WOMAN SHOWS: Laura Lirdberg; Angeline Carr; Amy Day

TECHNICAL PROJECTS: Angel Eads – A Little Night Music – Lighting Design

ACTING PROJECTS: Carmen Stack – Company – Lead Role; Maiva Blaisdell – Oklahoma! – Lead Role

DIRECTING PROJECTS: Tina Rizzo – The Effect of Gamma Rays on Man-in-the-Moon-Marigolds
APPENDIX B:

SENIOR PROJECT FORMS
PERFORMING ARTS DEPARTMENT

SENIOR PROJECT OVERVIEW

The Senior Project is the capstone effort wherein students design a performance project or present evidence of scholarly research in their area of concentration during their final year of study. It is intended to simultaneously represent a culmination of studies and an exploration of pathways to future endeavors. Seniors will design a project from inception to fruition, recruiting creative teams to aid in the effort, and providing the leadership needed to organize every aspect of the project.

LEADERSHIP
Seniors serve as producers in charge of all aspects of their projects and are responsible for the success and completion of each portion. That means that Seniors oversee anyone involved in a project and must monitor the efforts of all participants. At the end of the project, the producing Senior is the one who makes sure that all participating members complete their tasks, wrap up their portion of the project, return resources, etc. A time line needs to be submitted for any construction, load-in, installation of scenery, etc., to the Advisor and the head of the areas affected (Technical Director, PAC Manager, etc.). Check out sheets will be created for Producing Senior to fill out when borrowing equipment, costumes, props, etc. and will be signed by the head of each area.

SCHEDULING
Seniors are urged to schedule their projects on campus so that UHH resources can be readily utilized. Those who use off-campus venues will need to secure their own resources in terms of lighting, sound equipment, staging, etc. UHH costumes and props, since they are more portable, can be accessed for off-campus projects.

Projects are to be presented no more than three times, either over one weekend or covering a 3-weekday schedule. Do note that many Senior projects have been one-night presentations. When the UHH PArts Center or the PArts Department are used, all rehearsals, build sessions, recording sessions, etc., must end by midnight. Additionally, classes must not be disrupted by Senior project activities.

Important note: Security will be needed if more than 100 people are expected to attend. The cost for this is $75/show and must be budgeted into the overall cost of the project

RESOURCES
Projects utilizing costumes, props, scenery, etc., will be limited to the stock-on-hand. Items above and beyond what is readily available on-campus must be covered by the producing Senior, either through purchasing or borrowing from other venues.

The Performing Arts Department will assist Seniors in paying for royalties and/or printing programs. Additional expenses that fall under the established UHH purchasing system may be considered, but Seniors must formally request these limited funds in their Senior Project Application. No guarantee is made that funds will be available beyond royalty and printing costs.

FINALIZATION/EVALUATION
To ensure proper closure of the Senior Project, a final sign-off procedure will be carried out wherein the producing Senior gets signatures from the head of each area: the Technical Director, Costume Shop Manager, Props Manager, House Manager, etc., to ensure that responsibilities have been fulfilled and resources are returned in a timely fashion.

Once the signatures are obtained from each area, the final step will be an EVALUATION SESSION with the Advisor and other participating managers, if desired.

SENIORS IN AY 2011-2012 MUST ALSO NOTE THE FOLLOWING:

Construction is scheduled to begin soon in front of the Performing Arts Center, so the space will be noisy, dusty, inaccessible, and unsafe. The lobby studio setting will not be available for performances during this time.
CHECKLIST
FOR SUBMITTING
SENIOR PROJECT PROPOSAL
AND DIRECTED READING & RESEARCH (499)

____ Meet with Faculty Advisor during Early Advising in year prior to your Senior Project to discuss your project in detail.

____ See Department Chair for Performing Arts Senior Project Proposal Form. Submit form by deadline noted below.

____ Download and prepare Directed Reading & Research Form for 499 Course, 3 credits, from The Office of the Registrar UHH Site.

____ Meet with Advisor to review and sign completed Directed Reading & Research Form during registration for the project semester. Completed, signed form is submitted in hard copy to the Department Chair who circulates forms for voting by faculty.

____ Performing Arts Faculty ask for further information on the project OR proceed to vote; If approved, Department Chair notifies student by e-mail.

____ Approved Directed Reading & Research Form is taken by student to the Records Office for entry into Banner; Senior Project Proposal is filed in Department Office.

____ Copies of the approved Senior Project Proposal are provided by student to all personnel involved in the project and to the management of the facility where the project will take place. (Note: See the UHH Performing Arts Center manager, Lee Dombroski, for further paperwork if project will be held in the facility.)

____ Student goes on-line to register for 499 course on Banner, with appropriate alpha, i.e., Dance 499, Drama 499, Music 499, during the Early Advising period.

____ Student will participate in the weekly Capstone Course for Seniors, a requirement for those students enrolled in the 499 Senior Project. See the Department Chair for details. Course location and time TBA.

DUE:
MARCH 1 OF PRIOR SEMESTER FOR FALL PROJECTS
NOVEMBER 1 OF PRIOR SEMESTER FOR SPRING PROJECTS;
PERFORMING ARTS DEPARTMENT
SENIOR PROJECT PROPOSAL

"Have a good reason for everything you do. Use your weaknesses; aspire to the strength."

........Sir Lawrence Olivier

DUE: MARCH 1 FOR FALL PROJECTS; NOVEMBER 1 FOR SPRING PROJECTS

NAME: ___________________________ DATE SUBMITTED: ___________________________

PROJECT TITLE: ________________________ FACULTY ADVISOR: ________________________

PROPOSED DATES: _______________________ PROPOSED TIMES: ________________________

DESIRED LOCATION: ______________________

STUDENT SIGNATURE: ______________________ ADVISOR SIGNATURE: ______________________

DETAILED PROJECT DESCRIPTION, INCLUDING GOALS THAT YOU HOPE TO ACHIEVE:

PERSONNEL NEEDED TO EXECUTE PROJECT:

1 - NAME: ___________________________ RESPONSIBILITY: ___________________________
   COMMITTED TO PROJECT? YES □ NO □

2 - NAME: ___________________________ RESPONSIBILITY: ___________________________
   COMMITTED TO PROJECT? YES □ NO □

3 - NAME: ___________________________ RESPONSIBILITY: ___________________________
   COMMITTED TO PROJECT? YES □ NO □

4 - NAME: ___________________________ RESPONSIBILITY: ___________________________
   COMMITTED TO PROJECT? YES □ NO □

5 - NAME: ___________________________ RESPONSIBILITY: ___________________________
   COMMITTED TO PROJECT? YES □ NO □
PROJECT COSTS:

ROYALTIES: _____ PER SHOW FOR _____ PERFORMANCES = _____ TOTAL
ROYALTY CONTACT:
OTHER ANTICIPATED EXPENSES (PURCHASE OF SCRIPTS, MUSIC, ETC):
PROPOSED ADMISSION PRICE(S):

DESCRIBE RESOURCES THAT WILL BE NEEDED IN THE FOLLOWING AREAS:
SCENERY:
LIGHTING:
PROPERTIES:
COSTUMES:
MAKEUP:
SOUND:
FRONT OF HOUSE SUPPORT (POSTERS, TICKETS, PROGRAMS, USHERS, ETC):

REQUIRED ATTACHMENTS:

• A CALENDAR OF YOUR AVAILABLE TIMES TO MEET WITH FACULTY TO DISCUSS THIS PROPOSAL; INCLUDE E-MAIL AND PHONE NUMBERS.

• A PRODUCTION TIME LINE DETAILING DEADLINES FOR PRODUCTION MEETINGS, REHEARSALS, PERFORMANCES, ETC.

• A GROUND PLAN OF STAGE SET UP, IF APPLICABLE (SEE MANAGERS FOR SCHEMATICs FOR MAIN STAGE, LOBBY STAGE, REHEARSAL ROOM, ETC.

• YOUR PLAYSSCRIPT, PROGRAM OF MUSIC, OR CHOREOGRAPHIC CONCEPT

• AN EXPLANATION OF ANY UNUSUAL CIRCUMSTANCES OR NEEDS THAT MUST BE MET FOR YOU TO ACHIEVE YOUR GOALS.

IMPORTANT NOTE:

ALL PUBLICITY AND PROGRAMS MUST BE REVIEWED BY THE PERFORMING ARTS DEPARTMENT BEFORE PRINTING.
Project: ___________________________ Date of Event ___________________________

Description of Event: ___________________________ Site of Event ___________________________

Participant: ___________________________ Role: ___________________________

Evaluation Procedure - address the following topics:

- Overview, characterizing the intention of your contribution to the project

- Goals achieved

- Challenges during the process

- Lessons learned and ways to resolve similar problems in the future

Response from Advisor/Staff - feedback on the information shared above
APPENDIX C:

ACADEMIC PROGRAM COST AND REVENUE TEMPLATE:

Provisional to Established
<table>
<thead>
<tr>
<th>Academic Program Cost and Revenues Template: Provisional to Established</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>UNITS VALUES IN HIGHLIGHTED CELLS ONLY</strong></td>
</tr>
<tr>
<td><strong>CAMPUS/Program</strong></td>
</tr>
<tr>
<td>UNITS-Performing Arts (PA)</td>
</tr>
<tr>
<td>Projected Years</td>
</tr>
<tr>
<td>Year 1</td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td><strong>ENTER ACADEMIC YEAR (E.g., 2004-2005)</strong></td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td>Students &amp; SSS</td>
</tr>
<tr>
<td>A. Headcount enrollment (Fall)</td>
</tr>
<tr>
<td>3025</td>
</tr>
<tr>
<td>B. Annual SSS</td>
</tr>
<tr>
<td>1985</td>
</tr>
<tr>
<td><strong>Direct and Incremental Program Costs Without Fringe</strong></td>
</tr>
<tr>
<td>C. Instructional Cost without Fringe</td>
</tr>
<tr>
<td>$219,098</td>
</tr>
<tr>
<td>D. C. Number of FT Faculty/Lecturers</td>
</tr>
<tr>
<td>E. C. Number of FT Lecturers</td>
</tr>
<tr>
<td>135</td>
</tr>
<tr>
<td>F. Other</td>
</tr>
<tr>
<td>135</td>
</tr>
<tr>
<td>G. Total Direct and Incremental Costs</td>
</tr>
<tr>
<td>$219,098</td>
</tr>
<tr>
<td><strong>Revenue</strong></td>
</tr>
<tr>
<td>H. Tuition</td>
</tr>
<tr>
<td>$165,511</td>
</tr>
<tr>
<td>I. Tuition rate per credit</td>
</tr>
<tr>
<td>9%</td>
</tr>
<tr>
<td>J. Other</td>
</tr>
<tr>
<td>$196,511</td>
</tr>
<tr>
<td>K. Total Revenue</td>
</tr>
<tr>
<td>$366,016</td>
</tr>
<tr>
<td><strong>Net Cost (Revenue)</strong></td>
</tr>
<tr>
<td>14,305</td>
</tr>
<tr>
<td><strong>Program Cost per SSS With Fringe</strong></td>
</tr>
<tr>
<td>K. Instructional Cost with Fringe/SSH</td>
</tr>
<tr>
<td>$139</td>
</tr>
<tr>
<td>L. Total SSS</td>
</tr>
<tr>
<td>$181,829</td>
</tr>
<tr>
<td>M. C. Number of FT Faculty/Lecturers</td>
</tr>
<tr>
<td>N. C. Number of FT Lecturers</td>
</tr>
<tr>
<td>135</td>
</tr>
<tr>
<td>O. Other</td>
</tr>
<tr>
<td>135</td>
</tr>
<tr>
<td>P. Total Program Cost per SSS</td>
</tr>
<tr>
<td>$139</td>
</tr>
<tr>
<td><strong>Instruction Cost with Fringe / per SSS</strong></td>
</tr>
<tr>
<td>Q. Instructional Cost with Fringe/SSH</td>
</tr>
<tr>
<td>$139</td>
</tr>
<tr>
<td>R. Comparable Cost/SSH</td>
</tr>
<tr>
<td>$254</td>
</tr>
<tr>
<td><strong>Program used for comparison</strong></td>
</tr>
<tr>
<td>Maine Arts &amp; Humanities</td>
</tr>
<tr>
<td><strong>Instructions</strong></td>
</tr>
<tr>
<td>Please include an explanation of this term/this line in your text.</td>
</tr>
<tr>
<td>A. Headcount Enrollment. Headcount enrollment is based on the number of students enrolled in the academic year.</td>
</tr>
<tr>
<td>B. Annual SSS. Course Registration Report is located at &lt;<a href="http://www.hawaii.edu/az">http://www.hawaii.edu/az</a> financially supported by the state government.&gt;</td>
</tr>
</tbody>
</table>
| C. Instructional Cost with Fringe: (automated calculation) Direct salary cost for all faculty and lecturers in the program. "Formula for column D = FORD(0212 - [D34] - [D35] - D33)."
| D. Other Personnel Cost: Salary cost (part of full-time) for personnel supporting the program. (P.O. clerical lab support, advisor, etc) This includes personnel providing necessary support for the program who may not be directly employed by the program. "Formula for column E = FORD(0212 - [D34] - [D35] - [D33]."
| E. Total Direct and Incremental Cost: (K + L + G) "Formula for column F = FORD(D21 - [G34] - [G35] - [G33]."
| F. Other: Revenue including grants, program fees, etc. This should not include in-kind contributions unless out services or goods contributed are recorded in the financial records of the campus and included in Direct and Incremental Costs in this template. "Formula for column F = FORD(D21 - [G34] - [G35] - [G33]."
| G. Total Program Cost: (K + L + G) "Formula for column F = FORD(D21 - [G34] - [G35] - [G33]."
| I. Program used for comparison: Maine Arts & Humanities |
| **References**                                               |
| Please review the campus UC for Administrative Affairs. |
| **Notes**                                                    |
| Please include an explanation of this term/this line in your text. |

For example, from the 2005-06 University of Hawaii Expenditure Report, the support expenditure is shown as $330.