

Comprehensive  
Program  
Of  
Theatre Arts  
For  
2017-2018 Years

Prepared by  
Page Petrucka

March 15, 2019



**Independence**  
COMMUNITY COLLEGE

## Table of Contents

1.0 Program Data and Resource Repository.....	3
1.1 Program Summary .....	3
Narrative: .....	3
1.2 Quantitative and Qualitative Data.....	3
Narrative: .....	3
2.0 Student Success .....	4
2.1 Define Student Success.....	6
Narrative: .....	4
2.2 Achieve/Promote Student Success.....	6
Narrative: .....	6
3.0 Assessment of Student Learning Outcomes .....	7
3.1 Reflection on assessment .....	7
Narrative: .....	7
3.2 Significant Assessment Findings .....	7
Narrative: .....	7
3.3 Ongoing Assessment Plans .....	8
Narrative: .....	8
4.0 External Constituency and Significant Trends .....	9
4.1: Program Advisory Committee: .....	9
Narrative: .....	9
4.2: Specialized Accreditation:.....	9
Narrative: .....	6
4.3: Other:.....	9
Narrative: .....	6
5.0 Curriculum Reflection .....	13
Narrative: .....	13
5.2 Degree and Certificate Offerings or Support.....	14
Narrative: .....	7
6.0 Faculty Success .....	15
6.1 Program Accomplishments.....	15
Narrative: .....	8

6.2 Faculty Accomplishments .....	15
Narrative: .....	15
6.3 Innovative Research, Teaching and Community Service .....	16
Narrative: .....	8
7.0 Program Planning & Development for Student Success .....	18
7.1 Narrative Reflection on Qualitative and Quantitative Data and Trends .....	18
Narrative: .....	18
7.2 Academic Program Vitality Reflection, Goals and Action Plans .....	18
Narrative: .....	18
7.3 Academic Program Goals and Action Plans .....	19
Narrative: .....	19
7.4 Mission and Strategic Plan Alignment .....	20
Narrative: .....	20
8.0 Fiscal Resource Requests/Adjustments .....	21
8.1 Budget Requests/Adjustments .....	21
Narrative: .....	21
9.0 Program Planning and Development Participation .....	23
9.1 Faculty and Staff .....	23
Narrative: .....	24
9.2 VPAA and/or Administrative Designee Response .....	24
Narrative: .....	24
10.0 Appendices .....	25

## 1.0 Program Data and Resource Repository

### 1.1 Program Summary

#### Narrative:

##### Musical Theatre:

The first two years of a college musical theatre major curriculum may be completed at ICC and the credits are transferrable to another institution. Auditions may be required at some transfer institutions. All musical theatre majors will perform in musicals each semester.

##### Theatre Arts:

The first two years of a college theatre major curriculum may be completed at ICC and the credits are transferrable to another institution. Auditions may be required at some transfer institutions. All theatre majors will perform/work in productions each semester.

### 1.2 Quantitative and Qualitative Data

#### Narrative:

The following is assessment information for the years 2017 and 2018:

##### THR Assessment Data AY 2017

##### **Number of Faculty:**

1 full time (B.C. Smith)

5 part time (K. Carpenter, H. Blackert, D. Chrzanowski, S. McCarron, S. Owen)

##### **Enrollment & Student credit hours by Faculty type:**

Full time: 27 total credit hours taught, with 80 total student enrollments

Part time: 16 credit hours taught, 46 total student enrollments

##### **Average Class size:**

6.11 students in Face-to-Face classes

16 students in online classes

6.63 students across all THR courses

##### **Completion rates:**

86.36% face-to-face

100% online

88.09% all THR courses

**Pass rates (D or better):**

94.74% face-to-face

75% online

91.89% all THR courses

**Number of Majors:** 10 (0 returned Fall 2017)

**Degrees Awarded:** 0

THR Assessment Data AY 2018

**Number of Faculty:**

2 full time (Corbett, Wolfe)

2 part time (Blackert, Owen)

**Enrollment & Student credit hours by Faculty type:**

Full time: 51 total credit hours taught, with 169 total students enrolled

Part time: 10 credit hours taught, 27 total students enrolled

**Average Class size:**

8.00 students in Face-to-Face classes

9.33 students in online classes

8.17 students across all courses

**Completion rates:**

92.86% face-to-face

96.43% online

93.37% all courses

**Pass ('D' or better) rates:**

92.95% face-to-face

70.37% online

89.62% all courses

**Pass ('C' or better) rates:**

85.90% face-to-face

59.26% online

81.97% all courses

**Number of Majors:** 8 (3 returned in Fall 2018)

**Degrees Awarded:** 0

Regarding budget, I was informed by ICC's Financial Controller that the 2017 and 2018 budget was all inclusive for Fine Arts. This included numbers for Art, Music, and Theatre. He was unable to pull numbers for theatre alone. We do have the numbers for the 2018-2019 school year, and those numbers are as follows:

Travel: Lodging, Airfare, Mileage	0	0		200
Food and Meals	0	0		350
Recruiting	0	0		1,000
Student Travel	0	0		1,000
Conference Fees	0	0		500
Rental/ Royalties	0	0		600
Repairs	0	0		500
Contract Services	0	0		7,600
Membership	0	0		300
Scripts	0	0		100
Royalties	0	0		1,600
Sets	0	0		5,650
Lights	0	0		500
Properties	0	0		1,100
Costumes	0	0		2,000
Makeup	0	0		500
Instructional Supplies	0	0		5,400
Office Supplies	0	0		1,200
Equipment - Non-Capital	0	0		7,500
<b>Total Theater</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>37,600</b>

## 2.0 Student Success

### 2.1 Define Student Success

#### Narrative:

The department defines student success as that of acquiring a set of skills and competencies to produce work that exhibits ingenuity and self-expression, along with strong technique and exceptional craftsmanship. In addition, student success is defined by acquiring the intellectual foundation to interpret and evaluate work.

### 2.2 Achieve/Promote Student Success

#### Narrative:

Students are trained in a variety of areas in the theatre including acting, playwriting, script analysis, stage movement, stage management, directing, stage makeup, stage craft, and stage combat. This kind of cross training is invaluable, since more and more theatre practitioners outside of education are expected to know how to perform a variety of jobs in the theatre.

Both Stage Movement I and Acting I are preliminary courses and students must first complete these before moving on to Stage Movement II and Acting II. At this stage, there are no other advanced courses, but may be added in the future (Stage Makeup II and Playwriting II).

## 3.0 Assessment of Student Learning Outcomes

### 3.1 Reflection on assessment

#### Narrative:

In this assessment, I will focus on three core courses within the theatre department: Theatre Appreciation, Acting I, and Movement. Future reports will include courses taught this semester (Spring 2019) that have not been taught at ICC in several years. The end of this spring semester should offer significant data in that regard.

The assessment report found that in Movement, half the students achieved a 60% or below when tested during the first part of the semester on identifying and analyzing techniques and styles of movement. Students were able to learn and identify common terminology and improved during the second half of the course regarding techniques and styles.

Acting I was taught by a new, incoming professor in the fall of 2018. Therefore, assessment data was limited to her evaluation of the course. Fortunately, students were very receptive to the learning styles introduced, and students who turned in their written assignments as well as completing the acting assignments received an 85% or higher in the course.

Theatre Appreciation is a general studies course, required for all students. This basic course requires students to learn the fundamentals of theatre, attend productions, and become an informed critic. The course isn't just a lecture course, but includes activities, creative projects, and play critiques.

The pass/fail rates for Theatre Appreciation for the years 2017 and 2018 are as follows:

2017 – The course completion rate was 86% with 69% of those students passing the course.

2018 – The course completion rate was 95% with 94% of those students passing the course.

### 3.2 Significant Assessment Findings

#### Narrative:

Assessment findings for each of the courses revealed that for students to succeed in the courses, attendance is critical. Theatre is doing, and when the students aren't there, they aren't doing.

One challenge was keeping students through the end of the course. Each semester, we see several withdrawals on both the student side and instructor side. There are times when extenuating circumstances take over, and the student must withdraw. There are also situations when the student doesn't realize all that is required, even though that is covered during the first day of classes.

One improvement that was made is some of the courses require a syllabus quiz at the beginning of the semester. This gives the students two chances to hear/learn what is required of them, with the hope that they engage right off the bat in order to not fall behind.

Another challenge is for students to complete their work on time. This is a struggle with students of all ages and all academic levels, meaning there is no easy fix.

### 3.3 Ongoing Assessment Plans

#### Narrative:

We desire to be a department that partners with students to achieve academic success. One way to do this is through consistency. We are working to ensure that Theatre Appreciation on ground and on-line is better streamlined. This will offer similar outcomes to students taking classes, no matter what professor is teaching.

For majors, we are working to better utilize the students in a practical way. For example, those on scholarship not cast in a production will be assigned to a production element (costumes, lights, props, and so forth).

## 4.0 External Constituency and Significant Trends

### 4.1: Program Advisory Committee:

Narrative:

Not applicable.

### 4.2: Specialized Accreditation:

Narrative:

Not applicable.

### 4.3: Other:

**HLC Accreditation:** The College's regional accrediting body, the Higher Learning Commission (HLC), uses categories to evaluate the culture of continuous quality improvement on campus. You should explain how your program falls into one of the following areas:

#### **Criterion 3. Teaching and Learning: Quality, Resources, and Support**

The institution provides high quality education, [wherever and however its offerings are delivered.](#)

#### Core Components

3. A. The institution's degree programs are appropriate to higher education.

1. Courses and programs are current and require levels of performance by students appropriate to the degree or certificate awarded.
2. The institution articulates and differentiates learning goals for its undergraduate, graduate, post-baccalaureate, post-graduate, and certificate programs.
3. The institution's program quality and learning goals are consistent across all modes of delivery and all locations (on the main campus, at additional locations, by distance delivery, as dual credit, through contractual or consortial arrangements, or any other modality).

3. B. The institution demonstrates that the exercise of intellectual inquiry and the acquisition, application, and integration of broad learning and skills are integral to its educational programs.

1. The general education program is appropriate to the mission, educational offerings, and degree levels of the institution.
2. The institution articulates the purposes, content, and intended learning outcomes of its undergraduate general education requirements. The program of general education is grounded in a philosophy or framework developed by the institution or adopted from an established framework. It imparts broad knowledge and intellectual concepts to students and develops skills and attitudes that the institution believes every college-educated person should possess.
3. Every degree program offered by the institution engages students in collecting, analyzing, and communicating information; in mastering modes of inquiry or creative work; and in developing skills adaptable to changing environments.

4. The education offered by the institution recognizes the human and cultural diversity of the world in which students live and work.

5. The faculty and students contribute to scholarship, creative work, and the discovery of knowledge to the extent appropriate to their programs and the institution's mission.

3. C. The institution has the faculty and staff needed for effective, high-quality programs and student services.

1. The institution has sufficient numbers and continuity of faculty members to carry out both the classroom and the non-classroom roles of faculty, including oversight of the curriculum and expectations for student performance; establishment of academic credentials for instructional staff; involvement in assessment of student learning.

2. All instructors are appropriately qualified, including those in dual credit, contractual, and consortial programs.

3. Instructors are evaluated regularly in accordance with established institutional policies and procedures.

4. The institution has processes and resources for assuring that instructors are current in their disciplines and adept in their teaching roles; it supports their professional development.

5. Instructors are accessible for student inquiry.

6. Staff members providing student support services, such as tutoring, financial aid advising, academic advising, and co-curricular activities, are appropriately qualified, trained, and supported in their professional development.

3. D. The institution provides support for student learning and effective teaching.

1. The institution provides student support services suited to the needs of its student populations.

2. The institution provides for learning support and preparatory instruction to address the academic needs of its students. It has a process for directing entering students to courses and programs for which the students are adequately prepared.

3. The institution provides academic advising suited to its programs and the needs of its students.

4. The institution provides to students and instructors the infrastructure and resources necessary to support effective teaching and learning (technological infrastructure, scientific laboratories, libraries, performance spaces, clinical practice sites, museum collections, as appropriate to the institution's offerings).

5. The institution provides to students guidance in the effective use of research and information resources.

3. E. The institution fulfills the claims it makes for an enriched educational environment.

1. Co-curricular programs are suited to the institution's mission and contribute to the educational experience of its students.
2. The institution demonstrates any claims it makes about contributions to its students' educational experience by virtue of aspects of its mission, such as research, community engagement, service learning, religious or spiritual purpose, and economic development.

#### **Criterion 4. Teaching and Learning: Evaluation and Improvement**

The institution demonstrates responsibility for the quality of its educational programs, learning environments, and support services, and it evaluates their effectiveness for student learning through processes designed to promote continuous improvement.

##### Core Components

4. A. The institution demonstrates responsibility for the quality of its educational programs.

1. The institution maintains a practice of regular program reviews.
2. The institution evaluates all the credit that it transcripts, including what it awards for experiential learning or other forms of prior learning, or relies on the evaluation of responsible third parties.
3. The institution has policies that assure the quality of the credit it accepts in transfer.
4. The institution maintains and exercises authority over the prerequisites for courses, rigor of courses, expectations for student learning, access to learning resources, and faculty qualifications for all its programs, including dual credit programs. It assures that its dual credit courses or programs for high school students are equivalent in learning outcomes and levels of achievement to its higher education curriculum.
5. The institution maintains specialized accreditation for its programs as appropriate to its educational purposes.
6. The institution evaluates the success of its graduates. The institution assures that the degree or certificate programs it represents as preparation for advanced study or employment accomplish these purposes. For all programs, the institution looks to indicators it deems appropriate to its mission, such as employment rates, admission rates to advanced degree programs, and participation rates in fellowships, internships, and special programs (e.g., Peace Corps and Americorps).

4. B. The institution demonstrates a commitment to educational achievement and improvement through ongoing assessment of student learning.

1. The institution has clearly stated goals for student learning and effective processes for assessment of student learning and achievement of learning goals.
2. The institution assesses achievement of the learning outcomes that it claims for its curricular and co-curricular programs.

3. The institution uses the information gained from assessment to improve student learning.
  4. The institution's processes and methodologies to assess student learning reflect good practice, including the substantial participation of faculty and other instructional staff members.
4. C. The institution demonstrates a commitment to educational improvement through ongoing attention to retention, persistence, and completion rates in its degree and certificate programs.
1. The institution has defined goals for student retention, persistence, and completion that are ambitious but attainable and appropriate to its mission, student populations, and educational offerings.
  2. The institution collects and analyzes information on student retention, persistence, and completion of its programs.
  3. The institution uses information on student retention, persistence, and completion of programs to make improvements as warranted by the data.
  4. The institution's processes and methodologies for collecting and analyzing information on student retention, persistence, and completion of programs reflect good practice. (Institutions are not required to use IPEDS definitions in their determination of persistence or completion rates. Institutions are encouraged to choose measures that are suitable to their student populations, but institutions are accountable for the validity of their measures.)

## 5.0 Curriculum Reflection

### 5.1 Reflection on Current Curriculum

The program faculty should provide a narrative reflection that describes the program's curriculum holistically. The following are prompts formulated to guide thinking/reflection on curriculum. While presented in question form, the intent of the prompts is to stimulate thought and it is not expected that programs specifically answer each and every question.

- Is the curriculum of the program appropriate to the breadth, depth, and level of the discipline?
- How does this program transfer to four-year universities? (give specific examples)
- What types of jobs can students get after being in your program? (Please use state and national data)
- How dynamic is the curriculum? When was the last reform or overhaul?
- In the wake of globalization, how “internationalized” is the curriculum?
- How does the program assess diversity?
- Does the program have any community-based learning components in the curriculum?

#### Narrative:

The Theatre Arts degree (performance and production track) is a degree that covers a wide base of production elements. These include acting, directing, stage movement, stage management, set building, playwriting, and script analysis. These courses have successfully transferred to four-year programs in the state of Kansas, for those students wishing to continue their education. The theatre practitioner who is cross-trained in all areas of theatre are those who become the most successful, which is precisely our focus here at ICC.

Erick Wolfe began working for ICC in 2017. He is a movement and stage combat specialist. As a result, stage combat was offered to students, and they were given the opportunity to train with a certified professional. Erick made sure that the courses he added were transferrable to four-year schools in the state of Kansas.

Page Petrucka began working for ICC in 2018. She is a specialist in acting, directing, and playwriting. With her here at ICC, two classes were offered to students, that haven't been offered in the recent past. These two include Acting II (an advanced acting course) and Playwriting. Additionally, Script Analysis was able to be brought back into the department, rather than have an adjunct professor teaching the course. Page made sure that the Acting II class aligned with other Acting II courses offered by four-year schools in Kansas. Playwriting is an elective and many Kansas four-year schools do not offer it, however we needed to offer a different option to students other than Acting II. For students following the acting track, they would take Acting II. For students more interested in design or stage management and not advanced acting, they would take Playwriting.

Community based learning over the past few years has included a big ICC musical that incorporated community members and community sponsorship. Additionally, workshops are continuously brought to surrounding high schools by ICC theatre faculty. While this is primarily done as a recruiting activity, it has also proven to build solid relationships with the schools, their faculty, and their students. In addition, we offer a dress rehearsal on the Thursdays before our shows specifically for high school students. The performances are at 9:00 am, and often offer talk back sessions where the students get to meet the cast and crew and ask thoughtful questions about the productions.

## 5.2 Degree and Certificate Offerings or Support

### Narrative:

The Theatre department at Independence Community college offers two Associate of Arts degrees. These include a Music Theatre Associate of Arts degree and a Theatre Arts Associate of Arts degree. This second degree offers two tracks or areas of emphasis: performance and technical production.

Thanks to a diverse faculty and staff, all areas of study can be effectively taught to students. We are now offering dance classes for those in Music Theatre. Additionally, with returning students, we can teach an advanced acting class for those focusing on performance, and playwriting for those students who wish to get a foundation in creating plays.

Theatre Appreciation is a course that fulfills a general education requirement and therefore is offered to all ICC students.

Regarding technical theatre, Harty Blackert teaches a stagecraft and offers a technical theatre lab to those students who wish to focus on a specific area of study. This can include lighting and sound design. As of right now, we do not have anything in place for costume design. We would, however, like to branch out to include costume design as part of the technical theatre track.

## 6.0 Faculty Success

### 6.1 Program Accomplishments

#### Narrative:

In the 2017-2018 school year, the following items were accomplished in the theatre arts department:

1. The Box Office system was re-vamped, making it easier to purchase show tickets and coordinate better with the accounting office at ICC.
2. A Health and Safety manual was created.
3. A Systems and Procedures manual for faculty and staff was created.
4. A Musical Theatre Degree track was created, and a 2 + 2 system of transfer was developed with four-year colleges/universities in the state of Kansas.
5. High school recruitment increased through attendance at the Kansas Thespians Festival and the two professors who attended taught workshops.
6. A large-scale college musical was performed, in conjunction with the local community.
7. An on-line ticket sales system was put in place through Brown Paper Tickets.
8. Relationships with local high schools were repaired (specifically Independence High School).

In the 2018-2019 school year, the following items were accomplished in the theatre arts department:

1. A new professor was hired.
2. High school recruitment doubled from last year. While we don't have the exact numbers, we can say we attended three high school thespian events vs only one last year, all for the purposes of recruitment.
3. A record number of scholarships were offered to graduating high school seniors (70+).
4. Workshops to various high schools were offered by both full-time faculty members.
5. Relationships with local high schools were continually strengthened, through attendance of their productions and their attendance at our productions.
6. 24-hour Play festival was completed with six local high schools, resulting in ten scholarship offerings.
7. Participation with the Kennedy Center American College Theatre Festival, through show participation and festival participation. This resulted in two theatre students winning an acting award nomination, a sound designer nomination, and a stage manager nomination.
8. One faculty member was trained at the KCACTF regional festival on how to respond to shows and responded to a production at Southwestern College in February.

### 6.2 Faculty Accomplishments

#### Narrative:

During the 2017-2018 school year, the bulk of the accomplishments as listed in 6.1, were primarily made by Erick Wolfe. So, while they were program accomplishments, they served as faculty accomplishments as well.

For 2018-2019, several items were accomplished by individual faculty members.

Erick Wolfe was primarily responsible for the following:

1. Organized and hosted the 24-hour Playfest with local high schools.
2. Offered a record number of scholarships while attending state thespian festivals (Kansas, Missouri, and Oklahoma)
3. Successfully directed the Neewollah production of *The Addams Family*, which included high school, college, and community members alike.
4. Was awarded a residency with San Diego State University, where he will be teaching workshops on movement and assisting in the development of new works.
5. Taught workshops at both the Oklahoma Thespians and Missouri Thespians conference.
6. Taught multiple movement workshops to high schools throughout the state of Kansas.
- 7.

Page Petrucka was primarily responsible for the following:

1. Participated as an actress for the Playwrights in Residence program with the William Inge Festival. The play workshopped was *Chat Rats: Oronogo* by Mary Sue Price.
2. Page's professional affiliations include being eligible as a member of the Screen Actor's Guild.
3. Attended the Region V Kennedy Center American College Theatre Festival (KCACTF) conference and was trained as a regional respondent.
4. As a KCACTF respondent, responded to a production of *Dr. Faustus* at Southwestern College.
5. Directed a production of *Dead Man's Cell Phone*, which resulted in two students being nominated for an acting award with KCACTF, and two students receiving commendations in sound design and stage management.
6. Proposed a workshop about the William Inge Festival for the 2019 Association of Theatre in Higher Education Conference. Proposal was accepted and will be presented in August 2019.
7. Taught workshops to high schools throughout the state of Kansas.

As a staff instructor, Harty Blackert was primarily responsible for the following:

1. Designed and built the set for the Inge Festival's tribute to Carlyle Brown in 2018.
2. Served as the technical director for the tribute and gala for the Inge Festival's honoree Beth Henley.
3. Completed a Master's Degree in playwriting.
4. Had a student reading of his play *The Long Goodbye* at Oral Roberts University.

### 6.3 Innovative Research, Teaching and Community Service

#### Narrative:

In the 2017-2018 school year, the following items were accomplished regarding research, teaching, and community service:

1. Erick Wolfe directed a combined college and community production of *Les Misérables*.
2. Mr. Wolfe participated in the William Inge Festival, and taught a workshop to attendees.

3. Mr. Wolfe hosted an Evening with Inge.
4. Mr. Wolfe taught multiple workshops to high schools.
5. Mr. Wolfe taught a workshop at the Kansas Thespian Festival.

In the 2018-2019 school year, the following items were accomplished regarding research, teaching, and community service:

#### Erick Wolfe

1. Received a residency with San Diego State University to develop new works and teach movement workshops.
2. Taught workshops at both Oklahoma Thespians and Missouri Thespians.
3. Will be teaching a workshop during the William Inge Festival in May 2019.
4. Attended high school theatre productions to strengthen community relations.

Professional Affiliations include:

Society of American Fight Directors

Fight Directors Canada

British Academy of Stage and Screen Combat

Association of Theatrical Movement Educators

Association of Theatre in Higher Education

The Stage Manager's Association

#### Page Petrucka

1. Taught a Lunch and Learn workshop with ICC, focusing on women playwrights
2. Will be attending the Association of Theatre in Higher Education in August 2019, and presenting a workshop entitled "William Inge Festival: Past, Present, and Future."
3. Attended high school theatre productions to strengthen community relations.

Professional Affiliations include:

Screen Actor's Guild Eligible

Dramatist's Guild

Association of Theatre in Higher Education

Kennedy Center American College Theatre Festival, Region V Respondent

#### Harty Blackert

1. Serves as a board member of Independence Children's Summer Theatre.
2. Designed and built the set for Neewollah's production of *Mary Poppins* in 2017.

Professional Affiliations include:

Current Member of the Dramatist's Guild

Current Member of the Playwright's Center

## 7.0 Program Planning & Development for Student Success

### 7.1 Narrative Reflection on Qualitative and Quantitative Data and Trends

Provide a thoughtful reflection on the available assessment data. *(See Section 7.1 in the Program Review Handbook examples.)*

#### Narrative:

Assessment data from 2017 to 2018 show a general increase overall in data collected. Faculty size changed from one full-time and several part time to two full time faculty and only two part time faculty. With that change, the number of credit hours taught increased by 95% from year one to year two. There was also a 100% increase in total student enrollment (from 80 students in 2017 to 169 students enrolled). This data clearly shows the benefit to having two full-time faculty members in Theatre.

Another significant increase is the return of theatre majors from year to year. In 2017, we had zero. However, in 2018 we had three return in the fall of 2018, with one graduating in December of that same year.

Course completion rates overall increased from year to year, the first year being in the eightieth percentile and the second in the ninetieth percentile.

Pass rates for core theatre classes which include Acting, Voice, Movement, and Stage Makeup were 100% during the 2017 and 2018 school years.

The program vitality assessment, goals and action planning are documented by completing the Program Summative Assessment form.

Programs should use previous reflection and discussion as a basis for considering program indicators of demand, quality, and resource utilization and a program self-assessment of overall program vitality. *(See Section 7.2 in the Program Review Handbook for more information.)*

### 7.2 Academic Program Vitality Reflection, Goals and Action Plans

#### Narrative:

The category assessment our program falls under is maintaining current levels of support/continuous improvement. Reasons for this include:

1. Both faculty members are fairly new to ICC, but with that, they have brought their own unique skills and education/experience to the department. The current balance in expertise of faculty is excellent, with the majority of areas of theatre covered (acting, design, directing, playwriting).
2. Success rates with students has increased from year to year.
3. Program is on par with ICC comparative discipline data medians.
4. Indication that the program is meeting need with adequate resources.
5. Program is aligned with ICC's mission, strategic plan, and KPI's.
6. Recruitment efforts have been doubled, which will serve to grow the department steadily over the next several years.

### 7.3 Academic Program Goals and Action Plans

Programs will also establish or update 3 to 5 long-term and short-term goals and associated action plans which support student success. These goals should include consideration of co-curricular and faculty development activities. Long-term goals are considered to be those that extend 3 to 5 years out, while short-term goals are those that would be accomplished in the next 1 to 2 years. Additionally, programs should update status on current goals. Programs should use S.M.A.R.T. goal setting for this purpose. (*See Section 7.3 in the Program Review Handbook for more information.*)

#### Narrative:

Since I am not privy to the goals the department had in previous years, I can only speak to the goals we have set currently. These include but are not limited to the following:

1. Steadily increase the number of theatre majors by five per year. We have begun this already by doubling our recruiting efforts and offering a record number of scholarships to students (we are currently at 80 scholarships offered so far this year).
2. Become a college with more of a playwriting focus, which better partners with the William Inge Festival. We will achieve this by:
  - a. Offering Playwriting classes with the end goal of completing a 10-minute play.
  - b. Produce these written plays in conjunction with the directing class and the annual Anna Plays Festival. This will occur every fall. In 2019, these plays will be produced in November, 2019.
  - c. Teach students how to submit written plays to festivals. This module will occur in April, 2019, with an assignment that verifies students' festival submissions.
3. In conjunction with the previous goal, partner with surrounding four-year schools that offer a playwriting degree. This will be achieved by finding schools with playwriting degrees, contacting them, and discussing what we can do to set up transferrable credits. Measurable goals will be to identify and partner with two new four-year schools each year.

4. Become annual regional participants in the Kennedy Center American College Theatre Festival. This has already begun by attendance at the Regional Festival in January of 2019. Four students and one faculty attended. Two students competed for acting scholarships, and the faculty member was trained to be a respondent for regional plays which results in students nominated in acting and design awards.

5. A major curriculum goal is to continue to offer a wide variety of classes from year to year. This will depend on what students return from year to year. This year, we had enough returning students from the year prior to offer Acting II, Playwriting, and Movement II. From what I was able to gather, these courses have not been offered in at least the past three years.

#### 7.4 Mission and Strategic Plan Alignment

Program faculty should indicate the ways in which the program's offerings align with the ICC mission. Also, in this section program faculty should provide narrative on the ways that initiatives may be tied to the ICC Strategic Plan and to HLC accreditation criterion. It is not necessary to consider an example for each HLC category, but program faculty are encouraged to provide one or two examples of initiatives in their program that are noteworthy. These examples may be helpful and included in future campus reporting to HLC. (Refer to section 4.3 for HLC categories)

##### Narrative:

The Theatre department at ICC aligns with the college's mission statement through the following:

**Academic Excellence:** We offer more theatre courses than many of our competing community colleges, thus giving our students a more diverse education. Students are trained in more than just acting and appreciating theatre. They also learn to build sets, stage manage, direct, write plays, and study scripts. All of these make for a better theatre practitioner: one that can better compete in the marketplace, and find jobs as working professionals.

**Cultural Enhancement:** Theatre teaches us how to live, inspires us, entertains us, and gives us a chance to walk in someone else's footsteps. As we select a theatre season, we consider a balance in play genres. This year, we did a musical comedy, a drama/comedy, a holiday play, and a heightened drama with stage combat. The shows we do each year give our students to both work on shows that entertain and delight, but also teach, inspire, and cause us to think. Audiences meet characters from different races and backgrounds and from different time periods. We learn from them. We become more aware of the world outside of our bubble, and hopefully become better human beings in the process.

The best application of our students' education in the theatre is for them to physically work on a production. In aligning with HLC's Strategic Goal 3e1, a student will first learn acting and technical skills and second utilize those newly learned skills building sets, designing lights, sounds, or projections, acting, applying stage makeup, and even directing fellow students. Additionally, playwrights will write 10-minute plays each spring that will be staged in the fall by directing students. These applications of education are critical, because so much of theatre is learned by doing.

## 8.0 Fiscal Resource Requests/Adjustments

### 8.1 Budget Requests/Adjustments

Based on program data review, planning and development for student success, program faculty will complete and attach the budget worksheets to identify proposed resource needs and adjustments. These worksheets will be available through request from the college's Chief Financial Officer. Program faculty should explicitly state their needs/desires along with the financial amount required.

Programs should include some or all of the following, as applicable, in their annual budget proposals:

- Budget Projections (personnel and operation)
  
- Position Change Requests
- Educational Technology Support
- Instructional Technology Requests
- Facilities/Remodeling Requests
- Capital Equipment
  
- Non-Capital Furniture & Equipment
- New Capital Furniture & Equipment
- Replacement Capital Furniture & Equipment
  
- Other, as applicable
  
- Accreditation Fee Request
  
- Membership Fee Request
- Coordinating Reports

Resource requests should follow budgeting guidelines as approved by the Board of Trustees for each fiscal year. The resource requests should be used to provide summary and detailed information to the division Dean and other decision-makers and to inform financial decisions made throughout the year.

#### Narrative:

One of the biggest needs our department has is that of space. Recently, we had to clear out our storage space at ICC West, with nowhere to put the items. Flats, platforms, and furniture are kept and reused from show to show, all to save money. We simply do not have the space currently for props, set pieces, and costumes. Therefore, we request that a storage space be located and purchased or rented. Adding a vibrant costume collection (which we currently do not have the room for), will assist us in production of period plays as well as contemporary ones.

Another budgetary need we will have is future attendance at annual Region V's Kennedy Center American College Theatre Festivals (KCACTF). This year, we have opted to participate in this exciting festival, and a few of our students were nominated for acting awards. These festivals are held each year, but during the year, our plays are responded to by a regional representative, which results in both acting and design awards. The annual festival (held in different cities throughout our region) is a chance for students to attend high quality workshops, attend nominated productions, and compete at a collegiate level for national awards.

This year we were able to take four students, but none for design. We would like to see a budget to take up to six students: two for design and four for acting.

Regarding budget, the college is moving to a zero-based budget system. Due to this change, our budget for the following school year is in review. Below you will find an in-progress budget. Please note these numbers do not include the addition of needed space or taking more students to KCACTF's regional festival every January. With the approval of our Division Chair, we hope to include these numbers.

Working Budget:

Expense Description	Expense Amount
Contract Wages	\$1,000.00
Professional Development	\$600.00
Supplies	\$300.00
Recruitment	\$1,200.00
Conference Fees	\$1,000.00
Instructional Supplies	\$200.00
Theatrical Design 1	\$150.00
Theatrical Design 2	\$150.00
Stage Makeup	\$100.00
Stagecraft 1	\$600.00
Spring Big Musical	
Props	\$200.00
Sets	\$2,000.00
Lights	\$600.00
Equipment	\$1,000.00
repairs	\$500.00
Rights	\$2,500.00
Costumes	\$300.00
Spring Small Show	
Props	\$200.00

Sets	\$1,000.00
Lights	\$500.00
Equipment	\$500.00
repairs	\$500.00
Rights	\$500.00
Costumes	\$200.00
Fall Big Show	
Props	\$400.00
Sets	\$1,500.00
Lights	\$400.00
Equipment	\$400.00
repairs	\$400.00
Rights	\$500.00
Costumes	\$100.00
Fall Small Musical	
Props	\$200.00
Sets	\$1,000.00
Lights	\$500.00
Equipment	\$500.00
repairs	\$500.00
Rights	\$1,000.00
Costumes	\$200.00
Fall Student Showcase	
Lights	\$100.00
Equipment	\$100.00
repairs	\$300.00

**Total Expenses \$23,900.00**

## 9.0 Program Planning and Development Participation

### 9.1 Faculty and Staff

Program faculty will provide a brief narrative of how faculty and staff participated in the program review, planning and development process. List the preparer(s) by name(s).

Narrative:

This program review was completed by Page Petrucka, with minor assistance from Erick Wolfe. Harty Blackert contributed as well, chronicling what he has achieved over the past few years and stating upcoming budgetary needs for the department.

After review and reflection of the *Comprehensive Program Review* or the *Annual Program Review*, the Division Chair and VPAA will write a summary of their response to the evidence provided. The Division Chair and VPAA's response will be available to programs for review and discussion prior to beginning the next annual planning and development cycle.

## 9.2 VPAA and/or Administrative Designee Response

Narrative:

PRC Committee: The Program Review Committee agrees with the findings of this review. The current program faculty have clear goals for growing the program and has a sense of how to tie the program into the William Inge Festival as well. The PRC believes additional space is not needed at this time as the program has access to a storage pod and space at ICC West; efforts should be made to maintain and inventory these current spaces before the college can consider investing in more spaces.

The VPAA agrees with the Category 2 designation – maintain current levels of support/continuous improvement.

## 10.0 Appendices

Any additional information that the programs would like to provide may be included in this section.

There are no appendices at this time.