

VSC POLICY 101
2010 ACADEMIC PROGRAM REVIEW
Cover Sheet

College: Johnson State College

Program Area Under Review: Music & Performing Arts

<u>All degrees/ concentrations/ tracks offered</u>	<u>Total credits required</u>	
	<i>in major</i>	<i>for degree</i>
Associates of Arts in Technical Theater	42	65

Lead Writer of Report: Jan Herder

Other Writers/ Contributors:

VSC POLICY 101

OUTLINE FOR 2010 ACADEMIC PROGRAM REVIEW

Presidents must submit a report to the Chancellor for each program area under review.

Please limit reports to twenty-five pages, including all required appendices. When submitting reports to the Chancellor, include enough copies for all program committee members plus two additional copies.

Note: Do not add to, omit or revise any part of this outline; all elements as presented are required.

1. Program Overview and Curriculum

- a) Describe the overall purpose of the program and how that purpose supports the mission of the College.

Mission

The Johnson State community believes in the power of higher education to transform lives. We express this commitment through an education that crosses academic and other boundaries, wherever possible; creates opportunities for students to extend their classroom learning to the field, the laboratory, the studio, the community, and the local and wider world; recognizes the diverse starting points and goals of students; and sustains active participation, high standards, vigorous debate and mutual respect.

The purpose of the Associates of Arts in Technical Theater Program aligns strategically with the stated mission of the college. Classroom experiences are extended from the typical classroom time frame into managing and participating in a facility that operates 110 hours a week. Integration with 21st Century Literacy's connect the students to the global and community networks they desperately need to succeed. The diversity and variety of aspects under the umbrella discipline of Technical Theater is optimized for including multiple viewpoints, starting points and learning intelligences into the curriculum in a shared and mutually supportive way.

- b) List below all degree requirements for each program under review.

From the Plan Of Study: Required Core Courses
THA-1041 Introduction to Theater Arts

3CR _____

<u>THA-1111 Stagecraft *To become Intro to Technical Theater</u>		3CR		
<u>THA-2020/4050 Thea. Lab (4 times—2 lower level, 2 up. level)</u>	12CR			
<u> Introductory</u>				
<u> Exploratory</u>				
<u> Focus</u>				
<u> Capstone</u>				
<u>THA-2810 Internship in Theater</u>	6CR			
<u>THA-3130 Introduction to Scene Des. & Stage Lighting</u>	3CR			
<u> *To become "Theatrical Design"</u>				
<u>CIS-1041 Microcomputer Applications I</u>	3CR			

Total of 30 credits

- c) Describe how core requirements address the stated purpose of the program as well as student learning outcomes for the program (as articulated in section 2).

The core requirements introduce the student to the discipline and immerse them in the learning outcomes through a productivity focused learning community. Theater Arts is delivered by Professor Longtin and grounds the students in the theatrical environment. Basic Stagecraft introduces every student to the physical environment and the specific tools, procedures and creative opportunities available in Technical Theater. Introduction to Scene Design and Stage Lighting opens up the creative and CAD driven possibilities in these art forms in an ICT blended and augmented methodology. The 4 stages of Theater Lab allow the student to explore, focus and then synthesize their learning journey during the program. The newly revised Microcomputer apps is delivered by Professor James Black of the Business Department, providing an introduction to web 2.0 and basic computer applications such as MS Office to give the student tools to follow their learning journey competently.

These Core courses are complimented by a career component of a suite of classes:

Performing Arts (Take four of the following courses in one cluster- 12 credits)

<u>THA-1040 Interpret Contemporary Dramatic Lit</u>	3CR			
<u>THA-2030 Costume History & Design</u>	3CR			
<u> *Proposed to add "or"</u>				
<u>THA-2035 Costume Construct and Stage Make-up</u>	3CR			
<u> *Proposed to Add Stage Management</u>	3CR			

<i>THA-2121 Acting I</i>	3CR	_____	_____
<hr/>			
<i><u>Business Management</u></i>			
<i>BUS-2020 Principles of Management</i>	3CR	_____	_____
<i>BUS-2140 Personal Finance</i>	3CR	_____	_____
<i>BUS-2410 Human Resource Management</i>	3CR	_____	_____
<hr/>			
<i>*Proposed to combine these clusters</i>			
<i><u>Computer Information Systems</u></i>			
<i>CIS-2220 Website Design</i>	3CR	_____	_____
<i>CIS-3040 Database</i>	3CR	_____	_____
<i>CIS-4120 Systems Analysis & Design</i>	3CR	_____	_____
<hr/>			
<i><u>Music and Audio Technology</u></i>			
<i>MUS-2160 Introduction to Technology in Music</i>	3CR	_____	_____
<i>MUS-2231 Studio Recording I</i>	3CR	_____	_____
<i>MUS-3272 Studio Recording II</i>	3CR	_____	_____
<hr/>			
<i>*Proposed to Add Live Sound Engineering__</i>			
<hr/>			
<i><u>Fine and Studio Arts</u></i>			
<i>ARH-2010 Survey of Western Traditions in Art</i>	3CR	_____	_____
<i>ART-1011 Drawing I</i>	3CR	_____	_____
<i>ART-1140 Design</i>	3CR	_____	_____
<hr/>			
<i>*Proposed to Add Digital Media__</i>			
<hr/>			
<i>Total</i>	42		

d) Describe the relationship between general education requirements and the requirements of the program(s) under review in relation to addressing desired learning outcomes.

The requirements of the AA in Technical Theater complement and deepen the GED's through an interdisciplinary approach and often practical applications. The GED's further broaden the students understanding of the wider contexts within which their discipline inhabits.

e) Provide examples of and a rationale for any specific electives that students in the major(s) under review are encouraged to take.

The wide choice of “Career Concentration” Electives in this degree allow individualized learning plans and classes taught across the college by full time faculty, giving focus and detail to a chosen area. An example is the student who wishes to go into business in a related creative industry, or a talented designer who wishes to explore their creativity in more formalized art classes. Many of the students are musicians who have engineering interests and benefit from the close relationship with the Music Department. The AA in Technical Theater gives them a profitable and related industry to find employment in while following their passion for playing music.

- f) Describe the process for regular curricular review.

In collaboration with the Academic Dean and the Faculty involved.

2. Student Learning Outcomes and Program Assessment

- a) List student learning outcomes for each major under review.

Please see Attachment “Technical Theater Competencies”

- b) Where are these learning outcomes published? (please specify)

Facebook, PB.works.com and Blackboard

- c) What data/ evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination).

Students demonstrate their competency through capstone leadership or designs, assistant teaching (in the reciprocal apprenticeship model) and high quality production work. Additionally they create an ePortfolio that verifies their competencies. Additional evidence is garnered from Internship Supervisors, Local Employers, I.A.T.S.E. Local 919, visiting touring artists and professionals (who often offer employment to the students), and the Kennedy Center American Theater Festival

- d) Who interprets the evidence? What is the process?

Mr. Herder interprets the evidence, based on all of the above indicators, in collaboration with the Faculty involved and the Academic Dean.

- e) How are the findings used? Note changes that have been made as a result of using the data/ evidence.

Findings are used to change the learning outcomes. The major change has been the introduction of a more extensive and focused use of 21st C. Skills, more emphasis on documenting competencies, and efforts to develop more meaningful Internships.

f) Discuss findings from the dean's most recent interview of students in the major.

Included below:

- *Are you glad you chose the major?*

All ten Tech Theater majors present (in an overall group of 12 students) were positive about their choice of major. The reasons for their satisfaction with their choice pointed to the hands-on learning that characterizes the major as well as its multiple opportunities for learning.

- *What was the best thing about the major?*
Consistent with the above, students pointed to:
- *The "real" work they do on stage.*
- *The way adjuncts bring real-world experience to the program.*
- *The opportunities they have to "run" Dibden.*
- ☐ *The freedom afforded them to explore a wide variety of areas, coupled with the opportunity to choose foci of particular interest.*

The factors the students mention are all key strengths of the program.

- *What is one change you would make?*
As much as they value their freedom in the program, they view it as a double-edged sword and see the benefit of greater structure, direction, and guidance. They would like to see their teachers less busy, so that answers to student questions might be more readily forthcoming. They feel the program could benefit from additional staffing; Jan, they point out, "is just one person."

Obviously having a one person program is limiting. I utilize a variety of techniques to broaden and deepen the program. A busy and high quality programming schedule is one critical strategy.

Their sense is that they would benefit from a "continuous flow of new professors."

One of the key driving forces to the growth and success of the program have been the expertise and variety of professional touring artists who perform and visit Dibden Center for the Arts. This can fluctuate and vary in quality. Properly programmed a stream of professionals gives the students exactly the exposure to excellence they need.

At least one major, perhaps more, thought students would benefit from the possibility of a four-year option.

This simply isn't realistic without significant investments and changes in the program.

A viewpoint that is held fairly generally is that more classroom instruction is needed. Students say that, without much "straightforward" instruction, it is difficult to obtain basic knowledge. The upshot, several assert (although some disagree), is that, if you enter without a fund of prior, basic knowledge, it is difficult to obtain it.

One factor not fully appreciated is that this is a hands-on productivity centered program where the students actually produce solid, concrete and specific results: 50 performances a year, an average of one a week-- The heart of the college's programming and the actualization of the events for the Performing Arts Departments and all of the community events. This requires a great deal of time and commitment, in addition to their academic requirements. What I find is that classroom time is secondary to experiential immersive time due to the scheduling constraints, scarcity of additional faculty and lack of rehearsal space. This is partially making a virtue of necessity, because of a lack of instructors--the performances are the 'instructors'. Over the last few years I have gradually imposed increasing academic expectations and 21st Century literacy facilitation. This has been met with resistance on the part of many, mostly because they are either unprepared by high school or used to being spoon fed. I have had students say they wish I would just lecture so they wouldn't have to do anything but listen and write papers. I have had students drop the program because they don't believe in "wikis and blogging and all that crap." As part of my professional development I have been learning new ways of facilitating and teaching 21st C. literacy's--

In general students thought that occasional group meetings (of this sort?) would be helpful, as would open department meetings.

These kinds of meetings are no doubt important but the college could easily gather this data if it moved to an electronic class evaluation platform. Students are frightened of saying what they believe because it is so easy to figure out who wrote the comment in such a small college. I have heard this repeatedly over the years, and even when there is extreme duress the students are frightened their grades will suffer if they tell the truth.

- *Did the courses in your major relate meaningfully to one another; was there coherence in the overall curriculum?*

Students did not experience any lack of coherence in the overall curriculum. In fact, they turned this question around, asserting that it "feels like all about the same course." Although students acknowledged that the latter may be a consequence of the hands-on learning that they liked, they felt they might actually need more of a "classroom" approach than is currently in place.

They are correct--it is the same course--How to be a Technical Theater Professional in deeper and more professional ways. The learning outcomes and competencies are clearly outlined and drummed into them from the moment they arrive. I would say that courses are successfully different depending on the semester by semester opportunities that arrive, the seriousness of the student and the diversity and expertise of their peers and visiting professionals. For example, sound engineering opportunities have dwindled over the past few years, and set design and set building experiences are subject to the Performing Arts Faculty choices which may or may not favor a good experience and accompanying learning opportunities.

- *What were the strengths and weaknesses of the general education requirements as you experienced them?*

Students were generally negative about the GECC requirements. "High school all over again," "Kids don't care about the requirements," "Teachers seem forced into teaching them" were among the comments. Although some students disagreed, a number considered general education classes "too big." Students considered (lack of) flexibility to be a significant issue. They said that more flexibility would be desirable, as would greater ease of making substitutions for GECC course items. Another viewpoint was that (more) business courses should find their way into the GECC.

A move to a more personalized and individualized learning plan --ILP-- would be very helpful. The additional courses will be addressed in my 3 year plan for improvement and were highlighted in the Degree Requirements above in bold.

- Are you familiar with the learning outcomes for the major? Do you feel you have met these outcomes?

Although I did not distribute a list—I don't think a statement of outcomes appears in the current catalogue--

The outcomes and competencies are widely published, though not in the catalogue.

students were able to cite a number of major items that seem appropriate as program outcomes. They were less than fully confident about their technological mastery, mostly because of equipment shortfalls and unspecified program shortfalls. They say they need more space and less clutter.

I am surprised by their doubts about technological mastery--all evidence I have is to the contrary--job offers from touring artists, reports from every--every visitor to the space, reports from the Business Agent of Local 919, job offers from Internship sites. I often hear that my students are the best that touring productions have ever encountered. One thing that I find is that most of my students have confidence issues, and this program is fabulous at building confidence. Most of the present cohort are not seniors or upper classmen/women, reflecting their lack of confidence building progress. The equipment shortfalls are somewhat justified but we will have a major upgrade in equipment that will

once again put JSC ahead of the curve in terms of exposure to emerging technology. The comment about more space and less clutter refers to the physical restraints of the facility--one classroom for 120 majors and an underutilized rehearsal space, the McLelland Dance Studio.

As to their sense of being able to work in a team, their sense of mastery was mixed. Several voiced the need for greater accountability and that they "shouldn't have to live in the theater" to attain the program's learning outcomes.

They work fantastically as a team. Leadership and collaboration are key elements to the program and the students demonstrate at each show their development in this area. There are always conflicts and learning curves to leadership and team work, especially in a 2 year program when there is a high graduation rate--as we experienced last year.

- *Do you feel ready for your next step, either in the job market or to continue your education? Has your advisor or someone else at the college discussed options and strategies with you?*

Students were very appreciative of the "tips" Jan gives them for life after graduation and for the way he pushes them to join the local union as a pathway to job opportunities.

It simply isn't true that I 'push' them into the Union. That is a path I recommend for a few students, but by no means all. To characterize the work we do for professional development as 'tips' is inaccurate. Students work on their professional eportfolios and are well prepared for the work force. Job posting are continuously added to the social media. All of my graduates are working, many in the field--one third of the last cohort to graduate, with over another third continuing their education.

On the other hand, they could not identify others (staff or faculty) who share opportunities and prospects with them.

I find that technical theater is specialized enough that the typical career advisor isn't very helpful. With current social networking and job sites, that role is not as useful. My students create their LinkedIn profile their second year and also monitor other list serves.

They are worried about their job prospects, especially in Vermont. In light of that, some say they may wish to move on in other directions, and in other fields.

This is true; they realize that Vermont does not have a large theatrical work environment. As many are from out of state there really is no implied guarantee of a job in this industry in Vt. On the other hand, Technical Theater is an umbrella discipline for many of the creative industries that are thriving around the country

and world. As a 2 year program it is good for them to experience the job prospects and face their career aspirations. I feel confident that they have a good foundation to go in any direction they want, and this underscores the importance of the integration of 21st literacy's in the learning outcomes.

- g) List any professional, specialized, State or programmatic accreditations currently held by the institution in relation to the specific program under review (excluding NEASC; *if there is no special program accreditation, skip to next section*).
- h) What is the date of the most recent program accreditation by each listed agency?
- i) Provide summary (“bullet points”) of key issues for continuing accreditation identified in accreditation action letter or report.
- j) List key performance indicators as required by agency or selected by program (licensure, board or bar pass rates; employment rates, etc.)
- k) Indicate date and nature of next scheduled review.

3. Faculty and Instruction

- a) Attach Appendix A: Faculty Workload Review
- b) List all full-time faculty responsible for core requirements in the program; indicate their terminal degree, discipline or field, area(s) of expertise and curricular responsibilities.

Mr. Herder is part time

<i>name</i>	<i>degree/ discipline</i>	<i>area(s) of expertise</i>	<i>course repeatedl y taught</i>
<i>Jan Herder</i>	<i>BA Philosophy</i>	<i>Technical Theater</i>	<i>Stagecraft, Intro to Lighting and Scene Design, Theater Lab</i>

- c) Describe the role of full-time faculty in delivering the core requirements of the program (vs. offering electives). **Currently there are 2 full time faculty involved with delivery of the core courses: Professor Russel Longtin and Professor James Black.**
- d) Describe the role of part-time faculty in delivering the core requirements of the program and in providing any other services, such as advising. Identify the areas of expertise in which the program is dependent on part-time faculty.

Program founder and Adjunct professor Jan Herder delivers all but 2 of the core courses for the program. Career concentration components within the degree Plan of Study utilize existing Faculty from other departments. These include: Business, Computer Information Systems (since phased out but some courses remain and are supplemented with digital media) Theater, Art, and Music, especially the Studio Recording Track.

Mr. Herder carries an advising load of approximately 19 students, most of whom are in the program.

Mr. Herder has expertise in Lighting and Scenic Design, Production Management and Technical Direction, as well as extensive experience in sound and video.

- e) Provide evidence of ongoing professional development, and pedagogical and curricular currency among faculty responsible for core requirements in the program.

Mr. Herder recently completed his Certificate in Virtual Worlds from the University of Washington, gaining competency in New Media, exposure to emerging technologies and art forms, and experience learning on line in preparation for introducing more blended and on line teaching. Ongoing professional development is through an extensive Personal Learning Network of peers globally.

1. Academic Resources and Support

Note: For equipment intensive programs, attach a program inventory list for equipment valued at over \$1000 per item.

Assess the adequacy of each of the following areas in specific reference to the program under review:

- facilities: **Dibden Center is an adequate facility**
- specialized equipment: **The AA in Technical Theater uses specialized equipment found in Dibden Center**
- library materials: **most material is now online**
- teaching/ learning technologies and related IT infrastructure: **We use a graphic heavy and memory intensive CAD program in the Dibden “Midi” computer lab under an educational license from CAST Software. Hardware is barely adequate and we look forward to upgrades planned for the summer. IT has been very supportive in keeping our Lab going. Lack of internet wireless in the facility is problematic, but we have utilized our own wireless network for in facility support of technology.**

2. Enrollment, Retention, and Graduation Data

- a) Attach Appendix B: Enrollment and Graduation Data.
- b) Provide an analysis of enrollment and graduation data as presented in Appendix B.

Identify and interpret significant trends.

Enrollment and graduation rates have gradually been increasing since the program began in 2000. Many of the students stay 3 years or choose to stay for 4 years and get their BA at JSC. This tends to ‘bunch up’ cohorts. In 2009 we had a large graduating class because of students staying at JSC past their 2 year requirements in the AA. Students are primarily from out of state (7 out of 9 2009 graduates) partly because of the NEHBE waiver which makes the program affordable and illustrates its uniqueness.

- c) What special efforts does faculty engage in to market and recruit for the program, including the use of web-based recruiting tools and the establishment of articulation agreements for student transfer into the program.

This program uses a number of social media tools to publicize and market its efforts and the success of its students. Primary recruitment efforts are from word of mouth and web based searches, according to parents and students who are in the program. There are no specific Articulation Agreements that target Technical Theater, but there are some that include this in existing agreements with the Performing Arts.

- d) What is the enrollment capacity of your program? If you have not reached capacity, what are your strategies for growth? If you have reached capacity, what resources would you need to expand?

Enrollment capacity in the current configuration is around 20 students, which we fluctuate around each semester. I will outline the strategy for growth and continuing improvement in the 3 year plan. The strategy is a combination of collaborating closer with the Business and Art Departments, bringing in guest designers and instructors, as well as adding a hybrid model that can accommodate EDP students and other online options.

- e) What are your specific strategies for improving graduation rates in your program?

Graduation rates are close to 100%

- f) Provide information about retention rates in the program under review; indicate your source of information; discuss the reasons for current retention rates in the program under review. Describe plans to improve retention rates, as appropriate.

Retention rates are close to 100%, I have personal contact with most of my graduates through social media.

6. Graduate Placement and External Analysis

- a) Attach Appendix C: Placement and Continuing Education.

Please see attachment and Attachment C-1 which has complete data for the class of 2009 cohort.

- b) Provide an analysis of the placement and continuing education data as presented in Appendix C.

3 out of the 9 are working in the field, 4 are continuing their education, and the other 2 are working in unrelated jobs. One trend worth noting is that there is no clear distinction between the success rates and continuing education rates for students with just the AA and students who also completed a BA one year out of college.

Define the current and future employment opportunities for graduates of the program.

The Creative Industries are expected to grow around 20% over the next 10 years, especially enhanced by digital literacy. The VCRD report:

<http://docs.google.com/viewer?a=v&q=cache:->

[kZU_pkq7U0J:www.ksefocus.com/vcci_report.pdf+creative+industries+growth+rate&hl=en&gl=us&pid=bl&srcid=ADGEESg2_UltCnXOp5sraBus6z1xdw3Jp2FGaZqk0v4FPPocPgLKyUKZEFquFoSIaPmBqEOOT8WD7H6A-sFcQlXpvfIB8Vo5uC6qJJs1fYY8Tec2O6Yf9Q1CiMNx1kADKvM8CtMutwb&sig=AHIEtbQ32ZO0TTLRrPSgOwoTIE9Okx6_OA](http://www.ksefocus.com/vcci_report.pdf+creative+industries+growth+rate&hl=en&gl=us&pid=bl&srcid=ADGEESg2_UltCnXOp5sraBus6z1xdw3Jp2FGaZqk0v4FPPocPgLKyUKZEFquFoSIaPmBqEOOT8WD7H6A-sFcQlXpvfIB8Vo5uC6qJJs1fYY8Tec2O6Yf9Q1CiMNx1kADKvM8CtMutwb&sig=AHIEtbQ32ZO0TTLRrPSgOwoTIE9Okx6_OA)

Points to a current 4.5% growth rate currently in Vermont. Estimates, domestically and worldwide, range from 10% in the UK to 40% in Korea.

<http://www.eurocult.org/uploads/docs/114.pdf>

Whereas Richard Florida, who coined the phrase “creative economy” claims that currently in the US the creative industries account for 30% of jobs and 50% of wealth and a growth rate of 23%.

<http://creativeclass.com/rfcgdb/articles/Revenge%20of%20the%20Squelchers.pdf>

The students in the AA in Technical Theater have an excellent chance to find meaningful employment because of the structure of the Program: 21st Century Literacy’s, Hands-on skill training and job experience: *all* my students work for the Facility, Creative and Leadership opportunities, exposure to cutting edge technology, and intimate encounters with touring professionals.

- c) What are the competitive advantages and disadvantages of this program relative to other similar or competing programs in the state or region? Provide evidence for your claims.

Dibden Center for the Arts--our classroom-- is the only 100% student run performing arts facility in the country that I am aware of. We have been one of the earliest adopters of

advanced 3 dimensional software specific to the industry and one of the first to use intelligent lighting fixtures in a college setting. With our recent equipment upgrades we are once again at the cutting edge. Our students have tremendous confidence and exposure to a wide diversity of influences and opportunities in an intimate learning community. On the down side it is only a 2 year program with limited faculty and departmental resources--yet our students hold their own to Caselton's, with a much greater faculty base, as recent collaboration has shown.

List all established articulation agreements within the VSC and with external entities that provide pathways for high school students to transition to your program, two-year students to transition to four-year programs, and/ or graduates to continue their studies; describe the results of established articulation agreements.

- d) Describe any other partnerships that the program has with external organizations (e.g., internship/ field study/ service learning agreements, workforce education/ training contracts).

Partnerships include: River Arts of Morrisville, Higher Ground of Burlington, I.A.T.S.E. Local 919, Burlington, GMATV Channel 15 of Morrisville

7. Cost/ Revenue Analysis

- a) Attach the summary sheet for your discipline from the Delaware Study.
- b) Describe how the teaching loads of tenured faculty in your academic program compare with national benchmarks.

The program is delivered at a level of approximately 25% of course fees generated. This is about 70% less than the national average. This is due to the delivery through an adjunct faculty position for core courses, and leveraging existing course taught by full time faculty.

- c) How does the proportion of undergraduate teaching done by tenured faculty compare with that done by other faculty? How does that compare with other colleges and universities? **Most other colleges use tenured faculty for the course delivery.**
- d) How does the cost to deliver a student credit hour in your discipline compare with the cost at your peer institutions? **There really is no comparison, as we deliver the**

program at a fraction of the cost of a typical program that has many tenured faculty.

1. Progress on Policy 101 Program Improvement Recommendations from 2005

The 2005 Policy 101 program review resulted in the following recommended areas of improvement for JSC's Music & Performing Arts program:

I will only comment where there are cross considerations among disciplines.

Music:

1. Refine learning outcomes; develop and implement a comprehensive program assessment plan, including early assessment, mid-program assessment and external assessment.
2. Analyze the factors contributing to first-to-second year attrition, and develop program-specific retention strategies to raise graduation rates.
3. Develop strategies to increase the external visibility of JSC's music program, including more external performance opportunities for students.

There is a strong need for more performance opportunities for the JSC music students and the lack thereof is a significant contributor to attrition. This also hampers the Technical Theater program by not providing opportunities to learn and practice sound engineering. One of the problems of scheduling more time on stage has been lack of access to the McLelland Dance Studio, the only comparable space apart from the Gym. It would be great if the Registrar could have more control over scheduling the Dance Studio to give badly needed relief to the stage. Thursday evenings are a good example, where the JSC Concert Band, which consists of 30 members and growing, cannot fit in the practice room available for them. The stage is the only place they can realistically rehearse, but it is always scheduled for the Departmental Production. Shifting some rehearsals in this way would also give the Ensembles opportunities to practice on stage, rehearse with the sound engineers and lighting designers, and then perform on other occasions than the current schedule allows.

4. Develop a student evaluation process that will contribute to program improvement.

Move to online evaluations.

5. Consider participation in programs through the Kennedy Center American College Theatre Festival.

Theatre:

1. Explore, from a departmental perspective, the most effective allocation of faculty resources in relation to program size, visibility and potential for growth; consider filling the existing full-time faculty line in theatre.

Guest and visiting Designers and Instructors could be used to supplement the lack of faculty.

2. Refine learning outcomes; develop and implement a comprehensive program assessment plan, including an emphasis on external assessment.

Learning Outcomes in the AA are being refined and efforts are being made to develop outside assessment, including discussions with a respected consultant Jeffery Salzberg, and members of the United States Institute for Theater Technology- USITT.

3. Improve web-based recruitment.

The AA uses a variety of web based recruitment and publicity tools. This includes Facebook, Twitter, Picasa, a Wiki, Local TV, Youtube, Ustream.tv, the Mountian Ear magazine and creative economy techniques such as contests.

4. Explore strategies for implementing a collaborative vs. individual senior project.

There has been some progress on this but the music department, and to some degree the theater department, continues to use an individual model, stressing resources.

Integrate IT and academic planning to maintain program currency in the context of rapidly changing technology.

The AA is on the cutting edge of the use of IT and emerging technologies, as well as utilizing a suite of social media and new media tools.

Explore the development of additional facilities for rehearsal.

An adequate facility exists—the McLelland Dance Studio-- to take pressure off of the stage for rehearsals.

Maximize visibility and quality of new program in musical theatre.

5. Explore collaborations with CSC to address the disadvantages of rural location; collaboration might strengthen the role and quality of visiting actors or develop a collaborative touring company. **We are currently sending productions to each other's college and enjoying the collaboration.**

For *each* recommendation, describe progress to date; if insignificant or no progress has been made, provide an explanation.

6. Program Strengths and Weaknesses

a) List the primary strengths of the program.

1. **Immersive hands-on experiential productivity centered program**
2. **Student centric, reciprocal apprenticeships, peer to peer learning**
3. **Creativity and Leadership Development**
4. **Blended and emergent technology model**
5. **21st Century Literacy's and workforce development**
6. **Interdisciplinary and broad career paths**
7. **Low delivery cost, feeder track for 4 year degrees**

b) List specific areas for program improvement.

1. **Increased academic rigor**
2. **Stronger partnerships with aligned disciplines**
3. **Increased exposure to industry professionals**
4. **Immediate intervention in the Advising process**
5. **More thorough and improved Internship experiences**

c) Propose a three-year program improvement plan. List specific and prioritized action steps, who is responsible and a recommended timeline.

<i>action step</i>	<i>who is responsible</i>	<i>deadline</i>
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1. **Reconfigure Stagecraft into "Introduction to Technical Theater" to incorporate the thorough understanding of the learning outcomes and competencies as part of the**

program path. Reconfigure “Introduction to Scenic and Lighting design” into “Theatrical Design”

Jan Herder

1/7/2011

2. Deepen collaboration with the Business Department

We have worked closely with James Black on the revisions in the Microcomputer Apps class for Fall 2010 to reflect essential 21st Century Literacy’s. Reconsider the other Business Department offerings, combining the CIS classes for a more personalized learning plan for students. Share the expertise and opportunities for Internships, strengthening each program, including examining the idea of an on campus business for the Business/ AATHE students to manage, the Dibden Box Office. Explore hybrid models to incorporate the EDP program and other low residency, immersive intensives and on line options for program delivery and internships.

Jan Herder /James Black/Todd Comen

7/1/2011

3. Expand Studio Recording Track in the Music Department with a .75 position that includes live sound engineering and revise the Intro to Music Technology course to be 3 credits. Explore opportunities for more performances by the Music students, both on campus and off.

Jan Herder/Steve Blair

7/1/2011

4. Collaborate with Theater and Musical Theater Faculty to bring a series of guest designers for brief workshops and designs.

Jan Herder/Russ Longtin and new Musical Theater Faculty

7/1/2011

5. Work closely with Advising/Trio to correct problems

Jan Herder/Advising/Trio

7/1/2010

6. Collaborate with the Fine Arts and the New Media Program, integrating the video expertise, technology and performance options Dibden provides.

Jan Herder/John Miller

7/1/2011

7. Continue Professional Development to improve academic content. Focus on integrating on line, hybrid and blended models of program delivery. Devote resources to bringing in additional professionals for short periods of time in collaboration with partnering departments.

Participating faculty/Jan Herder/outside consultants

7/1/2012

8. Clearly define and develop coherent and distinctive lesson plans and expectations for each of the distinct “Theater Labs”

Jan Herder

7/1/2011

rev. 11/3/09

Policy 101 - Appendix A
FACULTY WORKLOAD REVIEW
 Fall 2009 and Spring 2010
 Johnson State College

DEPARTMENT: Fine & Performing Arts

FACULTY Name	Rank	Appoint. Date	Semester	Student Credit Hrs (SCH)			Teaching Load (TCH)			Release Time	Advisees Count	Sections with Fewer than 10 Students (excluding individualized courses)
				Dept.	Out	Total	Dept.	Out	Total			
Bandar, Leila		9/1/08	FA 09	93.0		93.0	6.0		6.0		14	
Bathory-Kitsch, Dennis		1/18/10	SP 10	114.0		114.0	10.0		10.0			MUS-1052-J02
Bedrosian, Aram	PTFC	8/24/09	FA 09	8.0		8.0			0			
			SP 10	13.0		13.0			0			
Bettmann, Susan	PTFC	8/10/09	FA 09	18.0		18.0	3.0		3.0			ART-1710-J01
			FA 09	105.0		105.0	11.3		11.3	3.0	24	MUS-4720-J01
Blair, Stephen	PRAO - FPA	8/26/98	SP 10	74.0		74.0	15.0		15.0		24	MUS-2014-J01, MUS-2112-J01, MUS-2212-J01, MUS-4720-J01
Bond, Bethany	PTFC	1/1/07	FA 09	132.0	3.0	135.0	9.0		9.0			
			SP 10	129.0		129.0	9.0		9.0			
Calza, Susan	PROF - FPA	9/1/92	FA 09	138.0		138.0	42.0		42.0		48	
			SP 10	70.0		70.0	9.0		9.0		48	
Capps, Joseph	PTFC	8/29/97	FA 09	63.0		63.0	8.0		8.0			MUS-2231-J01, MUS-2231-J02
			SP 10	36.0		36.0	6.0		6.0			MUS-3272-J01, MUS-3272-J02
Ennis, Paula	PTFC	8/23/04	FA 09	14.0		14.0	2.0		2.0			MUS-1050-J01
			SP 10	19.0		19.0	2.0		2.0			MUS-1050-J01
Frank, Berta	PTFC	8/24/09	FA 09	6.0		6.0			0			
			SP 10	6.0		6.0			0			
Frasier, Thomas	PTFC	1/1/89	FA 09	3.0	15.0	18.0	0	3.0	3.0			
Geraci, Anthony	PTFC	9/1/00	FA 09	22.0		22.0	2.0		2.0			
			SP 10	140.0		140.0	7.0		7.0			MUS-2220-J05
Grozinsky, David	PTFC	8/24/09	FA 09	33.0		33.0	3.0		3.0			
			SP 10	45.0		45.0	3.0		3.0			
Hale, David	PTFC	8/23/04	FA 09	36.0		36.0	3.0		3.0			
			SP 10	42.0		42.0	3.0		3.0			
Herder, Jan		6/8/88	FA 09	151.0		151.0	8.7		8.7		19	
			SP 10	98.0		98.0	8.7		8.7		19	
Huling Reed, Diane	PRAO - FPA	8/23/01	FA 09	225.0		225.0	19.0		19.0		21	MUS-2023-J01, MUS-2053-J01, MUS-2313-
Jablow, Lisa	PROF - FPA	9/1/87	FA 09	162.0		162.0	11.0		11.0		5	MUS-3230-J01
			SP 10	197.0		197.0	19.0		19.0		5	MUS-2350-J01, MUS-2350-J02
Jarrett, Gabe	PTFC	9/6/06	FA 09	32.0		32.0	2.0		2.0			MUS-2220-J06
			SP 10	23.0		23.0			0			
Kearns, David	PTFC	8/1/07	FA 09	87.0		87.0	6.0		6.0			
			SP 10	27.0		27.0	3.0		3.0			
Klacsman, Tatiana		1/18/10	SP 10	45.0		45.0	3.0		3.0			
Kramer, Marjorie	PTFC	9/7/97	FA 09	81.0		81.0	6.0		6.0			
Leinoff, Alexander		1/18/10	SP 10	8.0		8.0	2.0		2.0			MUS-1052-J01
Leslie, Kenneth	PROF - FPA	9/1/84	FA 09	98.0		98.0	12.2		12.2		67	
			SP 10	117.0		117.0	9.0		9.0		67	
Light, Steven	PTFC	7/8/06	FA 09	22.0	3.0	25.0	5.0		5.0		6	MUS-3160-J01
			SP 10	25.0	3.0	28.0	5.0		5.0		6	MUS-3720-J01
Longtin, Russell	PROF - FPA	8/25/86	FA 09	124.5		124.5	15.0		15.0		28	THA-2121-J01, THA-2121-J02
			SP 10	195.0		195.0	13.5		13.5		28	

Policy 101 - Appendix A
FACULTY WORKLOAD REVIEW
 Fall 2009 and Spring 2010
 Johnson State College

Mack, Harlan	PTFC	8/11/09	FA 09	51.0		51.0	3.0	3.0		
			SP 10	54.0		54.0	3.0	3.0		
Martin, Mary	PRAI - FPA	8/23/04	FA 09	195.0		195.0	15.4	15.4	39 ART-5311-J01,ART-5312-J01	
			SP 10	240.0		240.0	12.2	12.2	39 ART-5311-J01,ART-5312-J01	
Matses, Greg	PTFC	1/25/99	FA 09	36.0		36.0		0		
			SP 10	43.0		43.0	2.0	2.0	MUS-2220-J08	
May, Amy	PTFC	8/29/94	FA 09	114.0		114.0	9.0	9.0		
			SP 10	117.0		117.0	9.0	9.0		
McNamara, Bryan	PTFC	1/16/06	FA 09	8.0		8.0		0		
			SP 10	4.0		4.0		0		
Mecklosky, Carolyn	PTFC	8/30/99	FA 09	9.0		9.0	3.0	3.0	ART-3120-J01	
			SP 10	9.0	3.0	12.0	3.0	3.0	ART-3140-J01	
Miller, John	PROF - FPA	8/21/01	FA 09	126.0		126.0	12.0	12.0	28 ARH-3130-J01	
			SP 10	70.0		70.0	6.0	6.0	28	
Milliken, Jean-Marie	PTFC	8/27/07	FA 09	27.0		27.0	3.0	3.0	DAN-3130-J01	
			SP 10	60.0		60.0	6.0	6.0		
Molloy, Barbara	PTFC	9/10/91	FA 09	60.0		60.0	6.0	6.0		
			SP 10	102.0		102.0	9.0	9.0		
Moroz, Andrew	PTFC	8/27/07	FA 09	16.0		16.0	2.0	2.0	MUS-2220-J04	
			SP 10	14.0		14.0	2.0	2.0	MUS-2220-J04	
Salerno, Joseph	PTFC	1/25/91	FA 09	54.0		54.0	6.0	6.0		
			SP 10	108.0		108.0	6.0	6.0		
Schiller, Lynda		1/18/10	SP 10	21.0		21.0		0		
Scott, Joanne	PTFC	1/22/08	FA 09	4.0		4.0		0		
			SP 10	6.0		6.0		0		
Skinner, Elizabeth	PTFC	8/24/09	FA 09	6.0		6.0		0		
			SP 10	2.0		2.0		0		
Stats, Clyde		9/11/95	FA 09	45.0	63.0	108.0	3.0	3.0	6.0	91
			SP 10	36.0	3.0	39.0	3.0	3.0	3.0	91
Terry, Sherlock		9/18/08	SP 10	24.0		24.0	3.0	3.0	9	
Warren, Lindsey	PTFC	8/25/08	FA 09	21.0		21.0		0		
Whitcomb, Margo	PTFC	8/10/09	FA 09	133.5		133.5	9.0	9.0	9.0	THA-3140-J01
			SP 10	63.0		63.0	9.0	9.0	9.0	MUS-2350-J01,MUS-2350-J02,THA-3040-
Wolff, Maris	PROF - FPA	9/1/79	FA 09	213.0	51.0	264.0	18.0	3.0	21.0	DAN-4130-J01
			SP 10	198.0	27.0	225.0	15.0	3.0	18.0	
Zolnoski, Victoria	PTFC	9/1/87	FA 09	111.0		111.0	9.0	9.0	9.0	
			SP 10	136.0		136.0	9.0	9.0	9.0	
no faculty assigned			FA 09	24.0		24.0	12.0	12.0	12.0	
			SP 10	74.0		74.0	34.0	34.0	34.0	

Summary

Semester	Total Sections	Total Students	Average Class Size	Total SCH			Total TCH			Ratio of SCH to TCH
				Dept.	Out	Total	Dept.	Out	Total	
Fall 2009	144	1,139	8	2,907.0	135.0	3,042.0	284.6	9.0	293.6	10
Spring 2010	135	1,058	8	2,744.0	36.0	2,780.0	252.4	3.0	255.4	11
Two Semester Total	279	2,197	8	5,651.0	171.0	5,822.0	537.0	12.0	549.0	11

Policy 101 - Appendix B
ENROLLMENT AND GRADUATION DATA
 Johnson State College
 AATTH--AA Technical Theater

Enrollment in Major/Specialization as of October 15th

Year	Head count	% of Total College Enrollment	FTE Enrollment	Full-time Students	Part-time Student	In-State	Out-of State	RSP (NEBHE)	New Students	Continuing Students	Male	Female
Fall 2000	3	0%	2.7	3		2		1	2	1	2	1
Fall 2001	7	1%	7.6	7		5		2	1	6	4	3
Fall 2002	16	1%	15.1	15	1	11	2	3	8	8	8	8
Fall 2003	17	1%	15.4	14	3	8		9	3	14	8	9
Fall 2004	15	1%	14.9	15		9	1	5	5	10	8	7
Fall 2005	22	2%	22.6	22		13	3	6	9	13	15	7
Fall 2006	20	1%	19.7	19	1	12	3	5	5	15	14	6
Fall 2007	20	1%	18.1	19	1	9	3	8	7	13	15	5
Fall 2008	21	1%	19.5	20	1	9	4	8	8	13	10	10
Fall 2009	11	1%	11.0	11		5	2	4	1	10	3	8

Degrees/Certificates Conferred in Major/Specialization by Academic Year

Year	Degrees in Major/Spec	% of Total Degrees Conferred	In-State	Out-of State	Male	Female
2004-2005	7	2%	4	3	3	4
2005-2006	6	2%	3	3	3	3
2006-2007	6	2%	3	3	4	2
2007-2008	5	1%	2	3	2	3
2008-2009	9	2%	2	7	6	3

PLEASE SEE Appendix C-1 for
complete data

**APPENDIX C:
PLACEMENT AND CONTINUING EDUCATION DATA**

PROGRAM: Associate of Arts, Technical Theater **COLLEGE:** Johnson State College

year	#grads	#resp	resp rate	#employ		#cont ed	place rate
				IS	OS		
2005	8	4	50%	2	1	2	100%
2006	3	0	0%				
2007	5	3	60%	1		2	100%
2008	5	0	0%				
2009	8 ⁹	6	75%	2	2	1	83%

SAMPLE LIST OF SPRING 2009 GRADUATES' OCCUPATIONS

- Broadcast Coordinator
- Technician
- Theater Technician

Notes

grads: total headcount of graduates for program by year (including winter, spring and summer graduates)
 #resp: number of graduates responding to survey/ request for information
 resp rate: percentage of graduates responding
 # empl: total number KNOWN to be employed within six months of graduation: provide data on in-state vs. out-of-state placement
 # cont: total number KNOWN to be continuing education or in military service within six months of graduation (part-time or full-time)
 place rate: percentage of respondents KNOWN to be employed or continuing their education or in military service within six months of graduation; placement rate should be based on non-duplicated count of placed/ continuing students

AA TTH degree May05 to Dec09.xlsx

Appendix C-1

stu ID	First	Degree	grad date	Class of	Employ/Cont. ED	Employeer/ school	Location	
361697	Nicholas	J.AA.TTH	05/16/09	2009	Sole Proprietor	Designer, Stage hand	Manchester, NH	
317410	Andrew	J.AA.TTH	05/16/09	2009	Degree in business	University Maine Orond	ME	
355236	Scott	J.AA.TTH	05/16/09	2009	Self-Employed	Self-Employed	CT	
389605	Charles	J.AA.TTH	05/16/09	2009	Production Engineer	WCAX - CBS	Burlington, VT	
333449	Christophe	J.AA.TTH	05/16/09	2009	Assistant Manager	Chipotle Mexican Grill	Schaghticoke, NY	
332840	Nicholas	J.AA.TTH	05/16/09	2009	Cont Ed	Weslyan U.	Middlesex, Ct.	
285376	Anne	J.AA.TTH	05/16/09	2009	Staff /masters degree	Shirt Co./ U of Mass	MA	
340891	Jessica	J.AA.TTH	05/16/09	2009	Theater Technician	Varies	San Francisco, CA	
321803	Olivia	J.AA.TTH	05/16/09	2009	Night Auditor	Fairfield Inn	Williston, VT	
		2009 Count		9	as of 3/2/10			

Johnson State College - Instructional Cost Ratios compared to National Norms

from the National Study of Instructional Costs and Productivity (A University of Delaware Study)

including

1. Direct Instructional Expenditure per Student Credit Hour (SCH)
2. Direct Instructional Expenditure per FTE Student
3. Personnel Cost as Percent of Total Direct Instructional Expenditure

JSC data is from Fall and Spring 2008-09

National norms are from Fall and Spring 2007-08

HCS 4/7/10

PRELIMINARY Data is used in this report. Minor corrections may occur within the next two weeks

CIP Code	Dept Code	JSC Department Name CIP Discipline	Carnegie Type for norms	N=	1 Instruct \$ per SCH	2 Instruct \$ per FTE	3 Person \$ as % of Instruct \$
30.17	JBEH	Behavioral Sciences*	JSC	1	\$184	\$4,658	96%
42.01		Psychology, General	Bacc	19	\$152	\$4,464	97%
42.01		Psychology, General	Comp	86	\$142	\$4,052	97%
45.01		Social Sciences, General	Comp	12	\$168	\$4,902	95%
52.02	JBUS	Business	JSC	1	\$192	\$5,751	87%
52.02		Business Admin, Mgmt and Op	Bacc	14	\$164	\$4,789	94%
13.01	JEDU	Education	JSC	1	\$156	\$3,722	98%
13.01		Education, General	Bacc	13	\$269	\$7,703	91%
13.12		Teacher Education & Prof Dev	Bacc	5	\$256	\$7,255	96%
13.10		Special Education and Teaching	Comp	27	\$260	\$6,129	96%
13.01		Education, General	Comp	50	\$226	\$5,227	93%
30.27	JEHS	Environ & Health Science**	JSC	1	\$254	\$7,616	94%
31.05		Health & Physical Ed/Fitness	Bacc	6	\$244	\$7,327	97%
26.01		Biology, General	Bacc	21	\$215	\$6,431	89%
40.05		Chemistry	Bacc	18	\$283	\$8,489	89%
40.06		Geological & Earth Sciences	Comp	30	\$207	\$6,151	93%
50.01	JFPA	Fine & Performing Arts	JSC	1	\$243	\$7,127	91%
50.01		Visual & Performing Arts	Comp	17	\$239	\$7,152	93%
24.01	JHUM	Humanities	JSC	1	\$191	\$5,725	96%
24.01		Liberal Arts & Sci, Gen Stud, Hum	Comp	19	\$215	\$6,176	95%
27.01	JMAT	Mathematics	JSC	1	\$181	\$5,421	100%
27.01		Mathematics	Bacc	18	\$152	\$4,562	96%

Associates in Technical Theater Degree Learning Outcomes and Competencies

Competency #1: *21st Century Literacy's:*

- a. The student will be able to produce a electronic portfolio of their learning journey, specifically focused on the degree program, in hopes it will become a life long process.
- b. The student will demonstrate creativity and collaboration
- c. The student will expand their global awareness and exposure to diversity and communities
- d. The student will be able to use Information and Computer Technology
- e. The student will have an increased civic and economic awareness
- f. The student will demonstrate basic quantitative reasoning and skills, especially geo-spatial literacy
- g. Every student will have opportunities to develop leadership
- h. Students will develop their Personal Learning Network
- i. Students will be employable in a 21st Century work environment
- j. Students will have an environmental awareness of the impacts of the discipline

Competency #2: *Demonstrate general backstage knowledge and aptitude:*

- a. Stage etiquette, correct communication and nomenclature
- b. Safety and Hazard awareness
- c. Understand the organizational structure of the theater, related job descriptions, and fulfilling their position(s) within it
- d. Consistently exhibit professional attitude, attendance and behavior
- e. Collaborate and communicate productively with the crew

Competency #3: *Demonstrate basic stage carpentry skills:*

- a. Knowledge of the Fly System: loading, mechanics, safety and flying
- b. Understanding sight lines, trims, proper handling of masking and drops
- c. Basic rigging: knots, shackles, slings, wire clamps, etc.
- d. Basic Set assembly: Basic tools and safety, flats and platform, construction, jacks, pipe structures, etc.
- e. Load-in, set-up and load-out road shows of all types
- f. Collaborate and communicate productively with a diversity of visitors

Competency #4: *Demonstrate a basic knowledge of stage lighting and set design and implementation for theater, music and dance:*

- a. Analyze a script, present a story board or creative interpretation and concept of the design
- b. Draft a lighting plot, with all related paper work: patch, instrument schedule, cut list, focus chart, etc.
- c. Understand WYSIWYG and Emphasis software
- d. Operate, design with and understand intelligent fixtures and other DMX accessories
- e. Stage Electrics: safety, loads, instruments, maintenance, read, hang, circuit, focus, color and trouble shoot a plot
- f. Board Skills: load a plot, patch, record Q's, Subs and operate
- g. Design a show--document collaboration from concept to actualization

Competency #5: Demonstrate a basic knowledge of sound systems, be able to set up, understand components, operate for theater, music and dance:

- a. Understand and use Digital Performer software and other Audio programs
- b. Have a basic understanding of sound theory including EQ, decibels, frequencies, etc.
- c. Basic system set-ups: Dibden, Base Lodge and Andy Shapiro Recording Studio including: power, tie-ins, FOH, Monitors, Amps, crossover and drive rack configurations
- d. Design sound plots with speaker and mic placement, theory and practice, in each genre
- e. Mix live and for recording when possible for all genres: Rock, Classical, Jazz, Folk, Pop, Theater and Musical Theater
- f. Be able to set up headsets, hard of hearing systems, lectures, etc. independently
- g. Load-in, set-up and load-out different road shows
- h. Collaborate and communicate productively with a diversity of visitors