

DAN 17052 Ballet I-A

(Repeatable for credit) Ballet techniques: pre-barre; beginning barre and beginning center work. Prerequisite: Dance major and special approval.

DAN 17152 Ballet I-B

(Repeatable for a maximum of 8 credit hours) Continuation of ballet techniques studied in DAN 17052. Prerequisite: Dance major and DAN 17052 and special approval.

DAN 27070 Jazz Styles I

Development of basic jazz dance skills for dance majors and minors. Prerequisite: special approval.

DAN 27072 Ballet II-A

(Repeatable for a maximum of 8 credit hours) Intermediate ballet technique. Prerequisite: Dance major; DAN 17152 and special approval.

DAN 27170 Jazz Styles II

Continued development of basic jazz dance skills. Prerequisite: DAN 27070 and special approval.

DAN 27172 Ballet II-B

(Repeatable for a maximum of 8 credit hours) Continuation of intermediate ballet technique. Prerequisite: DAN 27072 and special approval.

DAN 37067 Ballet III-A

(Repeatable for a maximum of 8 credit hours) Advanced ballet technique. Prerequisite: DAN 27172 and special approval.

DAN 37167 Ballet III-B

(Repeatable for credit) Continuation of advanced ballet technique. Prerequisite: DAN 37067 and special approval.

DAN 47055 Ballet IV-A

(Repeatable for credit) A continuation of DAN 37167 with increasing clarity and control of movements. Prerequisite: DAN 37167.

DAN 47070 Jazz Styles III

(Repeatable for credit) Jazz style for students with advanced dance technique. Prerequisite: DAN 27170 and special approval.

DAN 47095 Special Topics in Dance

(repeatable for a total of 24 hours) offered when resources permit a topic different from existing courses. Topic to be announced when scheduled. Prerequisite: none.

DAN 47155 Ballet IV-B

(Repeatable for credit) A continuation of DAN 47055 with increasing clarity and dynamic expression. Prerequisite: DAN 47055 and special approval.

DAN 47163 Dance History II

History of the development of concert and theatrical dance forms from 1900 to present day. Prerequisite: DAN 47063 and special approval.

DAN 47170 Jazz Styles IV

(Repeatable for credit) Continuation of DAN 47070. Prerequisite: DAN 47070 and special approval.

MUS 17111 Piano Class

Preparatory piano. Piano literature and functional elements of sight-reading, transposition, harmonization, and improvisation. Prerequisite: Special approval.

MUS 17112 Piano Class

Preparatory piano. Piano literature and functional elements of sight-reading, transposition, harmonization, and improvisation. Prerequisite: MUS 17111 with a grade of C (2.000) or better; and special approval.

MUS 36311 Applied Music-Voice

(Repeatable for credit) A comprehensive study of performance, technique and repertoire appropriate to music majors and minors. Individual study. Students must audition to be accepted into this course. Prerequisite: Music (MUS), music technology (MUST) or music education (MUED) major.

MUS 36311 Applied Music-Voice

(Repeatable for credit) A comprehensive study of performance, technique and repertoire appropriate to music majors and minors. Individual study. Students must audition to be accepted into this course. Prerequisite: Music (MUS), music technology (MUST) or music education (MUED) major.

MUS 45131 Opera: Singer-Actor Techniques

(Repeatable for credit) Training in methods and skills necessary to the art of the singer-actor. Opera performed and prepared via study observation and rehearsal. Prerequisite: Audition.

MUS 47311 Voice Class for the Instrumentalist

Class instruction in the fundamentals of correct breathing, tone production and diction. Prerequisite: Music (MUS) or Music Education (MUED) major.

THEA 11100 Making Theatre: Culture and Practice

Overview of theatre practices through creative experiential learning. The focus and course content combines practical and cultural experiences and culminates with a performance event that provides a solid foundation in the artistic process and an identity for the first-year theatre student. Prerequisite: special approval.

THEA 11722 Fundamentals of Production I: Scenery, Stagecraft and Sound

An introduction to professional theatre production principles and practices in the areas of scenery, stagecraft and sound. Prerequisite: special approval.

THEA 11723 Fundamentals of Production Laboratory I: Scenery

Practice in theatre production techniques in the area of scenery. Prerequisite: special approval.

THEA 11724 Fundamentals of Production Laboratory II: Props and Scenic Art

Practice in theatre production techniques in the area of properties and scenic art. Prerequisite: special approval.

THEA 11732 Fundamentals of Production II: Costumes, Lighting and Projections

An introduction to professional theatre production principles and practices in the areas of costumes, lighting and projections. Prerequisite: special approval.

THEA 11733 Fundamentals of Production Laboratory III: Costumes

Practice in theatre production techniques in the area of costumes. Prerequisite: special approval. Corequisite: THEA 11732.

THEA 21016 Makeup for Stage and Screen

Study of stage, TV and photographic makeup techniques and materials. Four lecture demonstration laboratory hours per week; special projects as assigned. Prerequisite: Special approval.

THEA 21111 Script Analysis

Principles, theories and techniques of play script analysis for theatrical production. Prerequisite: special approval; and THEA 11100.

THEA 21303 Acting Process

Fundamentals of naturalistic acting and interaction; development of spontaneity, believability and a sense of truth; game playing and basic stage technique. Prerequisite: special approval.

THEA 21306 Musical Theatre Performance I

(Repeatable for a maximum of 1) Performance-oriented class that will focus on techniques and styles of performance in musical theatre and cabaret from Gilbert and Sullivan to present. Prerequisite: Musical Theatre major.

THEA 21700 Movement I

Beginning exploration of technical skills emphasizing the physical components of expressive action through integration of breath, text and body conditioning. Prerequisite: special approval.

THEA 21800 Voice I

Breathing, physical alignment, sound and text explorations designed to develop relaxed, free and fully connected voice production for the actor. Proper use and care of the voice. Prerequisite: special approval.

THEA 22092 Practicum: Design and Technology

(Repeatable for credit) Practical experience in theatre production under faculty supervision. Available for lower-division students only. Required of all theatre majors. Prerequisite: special approval.

THEA 31110 History of Theatre and Drama I

Theatre history and drama in Europe from antiquity through the renaissance. Prerequisites: special approval; and junior standing; and THEA 21111

THEA 31111 History of Theatre and Drama II

Theatre history and drama in Europe and the United States from 1700 to the present. Prerequisites: special approval; and junior standing; and THEA 21111.

THEA 31303 Character and Scene Study I

The development of character in the realistic scene. Prerequisite: THEA 21303 and special approval.

THEA 31304 Character and Scene Study II

Further character and scene exploration; spontaneity and creative choice making. Prerequisite: THEA 31303 and special approval.

THEA 31701 Movement II

Development of movement exploration and improvisation skills which focus on physical relationships in performance and utilize the components of energy, space and time. Prerequisite: THEA 11303 or 21306; and special approval.

THEA 31801 Voice II

Continuation of Voice I. Explorations involve various texts and incorporation of voice principles a more detailed level. Prerequisite: THEA 21301 and THEA 21800 and special approval.

THEA 41026 Playwriting

(Repeatable for a total of 6 credit hours) Principles underlying playwriting for the contemporary theatre; analysis of short play form. Prerequisite: special approval.

THEA 41095 Special Topics in Theatre

(Repeatable for credit) Course offered irregularly when unusual resources permit a topic different from existing courses. Topic will be announced when scheduled. Prerequisite: Special approval.

THEA 41140 American Musical Theatre History

Comprehensively examines the history of American musical theater and incorporates the exploration of musical literature in production and performance. Prerequisite: junior standing; and theatre major.

THEA 41301 Acting for the Camera I

Introduction to the specific techniques used in film acting. the course provides students with the necessary tools to make the transition from stage acting to camera acting. Prerequisite: special approval.

THEA 41302 Acting for the Camera II

Further development on the specific techniques used in film acting. the course continues to assist students in making the transition from stage acting to camera acting. Prerequisite: special approval.

THEA 41305 Professional Aspects: Performance

A study of the practical demands and requirements of a professional acting career with particular emphasis on audition skills. Also covered: pictures and resumes, making rounds, professional unions, casting directors, agents and managers, the job market and career prospects. Prerequisite: Junior standing.

THEA 41307 Musical Theatre Performance II

Advanced work in musical theatre performance techniques for junior- and senior-level students. Course content includes selecting appropriate musical theatre audition material and developing contrasting selections from the musical theatre repertory. Preparation for musical theatre auditions is included. Prerequisite: THEA 21306 and special approval.

THEA 41308 Musical Theatre Audition

(Repeatable for a maximum of 4 credit hours) Explore the various genres and styles of American musical theatre songs with specific emphasis on finding practical audition repertoire for each student. Performance and research will be the primary activities in the class. Prerequisite: special approval.

THEA 41499 Musical Theatre Showcase

(Repeatable for credit) (Slashed with THEA 51499) Development, promotion, and presentation of a Musical Theatre showcase for industry casting personnel in New York City. Audition required prior to registration for this course. Prerequisite: senior standing and special approval.

THEA 41620 History Of Period Styles for Theatre Designers

Students explore the way in which theatre designers approach period style in their own creative work. Prerequisite: theatre (THEA) major with junior standing; and special approval.

THEA 41702 Movement and Dance for Actors

(Repeatable for a maximum of 6 credit hours) Designed to acquaint actors with theatre dance techniques and choreographic styles by concentrating on vernacular dances used throughout musical theatre. Course combines basic ballet, jazz and tap terminology. Prerequisite: special approval.

THEA 41802 Ensemble Singing for Musical Theatre

(Repeatable for a maximum of 6 credit hours) the study and performance of diverse styles specific to the musical theatre canon for mixed voices. Prerequisite: special approval.

THEA 42192 Practicum II: Performance

(Repeatable for credit)Advanced practical experience in theatre performance under faculty supervision. Available for upper division students only. Prerequisite: Junior or senior standing and special approval.

THEA 42192 Practicum II: Performance

(Repeatable for credit)Advanced practical experience in theatre performance under faculty supervision. Available for upper division students only. Prerequisite: Junior or senior standing and special approval.

6.4 Program sequence

Provide the intended/ideal sequence to complete the program in the table below.

First Year

Fall	Hours	Spring	Hours
THEA 11100 Making Theatre: Culture and Practice	2	THEA 20202 Music Theory for Musical Theatre I	3
THEA 21306 Musical Theatre Performance I	3	THEA 21303 Acting Process	3
MUS 36311 Applied Music- Voice	2	Fundamentals of Production	2
UC 10097 Destination Kent State: First Year Experience	1	Fundamentals of Production Laboratory	1
Fundamentals of Production	2	Dance Elective	1-2
Fundamentals of Production Laboratory	1	Kent Core Requirement	3
Dance Elective	1-2	Kent Core Requirement	3
Kent Core Requirement	3		
	15		16

Second Year

Fall	Hours	Spring	Hours
THEA 20203 Music Theory for Musical Theatre II	3	MUS 17111 Piano Class	1
THEA 21111 Script Analysis	3	THEA 31303 Character and Scene Study I	3
THEA 21306 Musical Theatre Performance I	3	Dance Elective	2
MUS 36311 Applied Music- Voice	2	Guided Elective	3
Kent Core Requirement	3	Kent Core Requirement	3
Kent Core Requirement	3	Kent Core Requirement	3
	17		15

Third Year

Fall	Hours	Spring	Hours
MUS 17112 Piano Class	1	MUS 36311 Applied Music- Voice	2
THEA 31110 History of Theatre and Drama I	3	THEA 22092 Practicum I:Design Technology	3
THEA 31304 Character and Scene Study II	3	THEA 31111 History of Theatre and Drama II	3
THEA 41307 Musical Theatre Performance II	3	Kent Core Requirement	3
Dance Elective	2	Kent Core Requirement	3
Kent Core Requirement	3		
	15		14

Fourth Year

Fall	Hours	Spring	Hours
THEA 42192 Practicum Performance	3	MUS 36311 Applied Music- Voice	2
THEA 41307 Musical Theatre Performance II	3	Dance Elective	1-2
Kent Core Requirement	3	Guided Elective	3
Dance Elective	1-2	Theatre History or Playwriting Elective	3
Guided Electives	6	Kent Core Requirement	3
	16		12

Total Hours: 120

6.5 Alternative delivery options

The proposed program will not be offered hybrid or fully online or in an accelerated delivery.

6.6 Off-site program components

The proposed program does not contain any off-site components, as students will be able to study, perform and produce theatrical pieces through hands-on practice for the school's theatrical and dance productions. Kent State's Center for the Performing Arts houses three theatres, performance and rehearsal space, costume shop and laboratories for costumes, drafting, lighting and scenery. In addition, the School of Theatre and Dance oversees the outdoor venue, Porthouse Theatre, in Cuyahoga Falls.

SECTION 7: ASSESSMENT AND EVALUATION

7.1 Program assessment

Describe the policies and procedures in place to assess and evaluate the proposed program. In your response, include the following: name of the unit/position responsible for directing assessment efforts; description of any committees or groups that assist the unit; description of the measurements used; frequency of data collection; frequency of data sharing; and how the results are used to inform the institution and the program.

Faculty for each academic program at Kent State are expected to develop and use a plan of assessment, which includes identifying student learning outcomes and the ways in which these outcomes will be measured. This assessment is to also identify the issues that are most relevant and of interest to the program. Annually, faculty are to collect and use data to identify trends, strengths and weaknesses and for follow-up in action planning for future program improvement.

Faculty then submit an annual report of these processes to Kent State's Office of Accreditation, Assessment and Learning. Every seven years, the school undergoes a program review, during which external reviewers from peer universities visit campus to evaluate and provide feedback on the school's programs.

In addition to self-assessments for Kent State, the School of Theatre and Dance must participate in annual reporting to the National Association of Schools of Theatre (NAST) to maintain its school accreditation. Included in the reporting are confirmation that curriculum meets NAST standards and statistical information regarding operations and achievements. Every 10 years, the school prepares a comprehensive review for NAST evaluation for reaccreditation. The next comprehensive review will be in 2018-19.

There are six full-time faculty members responsible for the curriculum, course rotation and recruitment for undergraduate students in the BFA Musical Theatre Program. (five are tenured/tenure-track, and one is non-tenure track).

Program faculty meet regularly in weekly division meetings to evaluate program. Data is collected via survey, student evaluations, polling and external recognition of the program. The Performance Faculty (six faculty) holds weekly meetings to discuss students in the BFA Musical Theatre program.

7.2 Measuring student success

Describe the policies and procedures in place to measure individual student success in the proposed program. In your response, include the following: name of the unit/position responsible for directing these efforts; description of any committees or groups that assist the unit; description of the measurements used; frequency of data collection; frequency of data sharing; how the results are used to inform the student as they progress through the program; and initiatives used to track student success after program completion.

Students enrolled in the program are required to complete annual performance reviews and audition for each mainstage production and accept roles as cast. Student performance work is critiqued and assessed during regularly scheduled post-production review.

The musical theatre program offers yearly screening auditions to guide students to external industry unified auditions. All students are expected to attend at least one unified audition annually. Senior students receive feedback from performance industry members through the annual Musical Theatre Showcase.

Student data is collected upon graduation via electronic media and group message boards. This information is shared with several school committees, including the Curriculum Committee, Graduate Studies Committee, Production Committee and Strategic Planning for Recruitment.

SECTION 8: FACULTY

8.1 Faculty appointment policies

Describe the faculty designations available (e.g., professor, associate professor, adjunct, instructor, clinical) for the proposed program's faculty. In your response, define/describe the differences between the designations.

Full-time faculty designations for the program are the following: full professor, associate professor and assistant professor. In addition, some courses are taught by graduate assistants and adjunct faculty members who are also full-time administrative staff for the school.

- **Professor:** Promotion to this rank requires credentials and achievements beyond those required for promotion to associate professor. This rank is reserved for senior faculty members who have made sustained and significant impact and achieved significant recognition in their discipline.
- **Associate Professor:** Hire to or promotion to this rank presumes prior service as an assistant professor, significant academic achievements, and possession of the terminal degree or equivalent professional experience in an appropriate discipline.
- **Assistant Professor:** This rank is normally the entry-level rank for tenure-track faculty holding the terminal degree or equivalent professional experience in an appropriate discipline.
- **Adjunct Faculty Appointments:** When the school cannot meet its teaching needs from the ranks of its full-time tenured, tenure-track and non-tenure track faculty and graduate students, then part-time faculty appointments will be made from an established pool of qualified applicants not currently on regular appointment at the university. Adjunct faculty appointments are made by the school director in consultation with the Faculty Advisory Committee. Adjunct faculty members do not vote on school committees and do not participate in school governance.

Describe the credentialing requirements for faculty who will be teaching in the program (e.g., degree requirements, special certifications or licenses, experience).

All full-time faculty in the program hold the terminal degree in the area of expertise and have significant creative scholarship and/or professional experience.

Describe the institution's load/overload policy for faculty teaching in the proposed program.

Per Kent State University policy, contractual load requirement is 24 credit hours annually for all tenured/tenure-track faculty, and 30 credit hours for all non-tenure-track faculty.

Indicate whether the institution will need to identify additional faculty to begin the proposed program. If additional faculty members are needed, describe the appointment process and provide a timeline for hiring such individuals.

The curriculum can be offered with existing resources as current faculty teach the courses offered currently. Additional faculty will be added only if enrollment increases significantly.

8.2 Program faculty

Provide number of existing faculty members available to teach in proposed program.

Full-time: 21 Less than full-time: 3

Provide an estimate of the number of faculty members to be added during the first two years of program operation.

Full-time: 0 Less than full-time: 0

8.3 Expectations for professional development/scholarship

Describe the institution's general expectations for professional development/scholarship activities by the proposed program's faculty. In your response, describe any differences in the expectations for tenure-track vs. non tenure-track faculty and for full-time vs. part-time faculty. Indicate the financial support provided for such activities. Include a faculty handbook outlining the expectations and documenting support as an appendix item.

All faculty members administering the musical theatre program are expected to be working artists in the field of their expertise – actor, singer, dancer, director, choreographer, music director, musician, etc.

Tenure-Track Faculty: General expectations for professional development/scholarship activities are continuous. The overall evaluation of a tenure-track candidate for reappointment must include consideration of the faculty member's personal integrity and professional behavior as recognized by the university community. A sound ethical approach to all aspects of teaching, research, creative activity, publication and the academic profession is expected of all who seek reappointment in the School of Theatre and Dance. A candidate who fails to demonstrate likely success in the tenure process will be notified promptly that she/he will not be reappointed.

Non-Tenure Track Faculty: General expectations for professional development/scholarship activities are recognized for promotion and are meritorious. Non-tenure track faculty members usually make their primary contribution in undergraduate teaching or emphasize contributions to the co-curricular production program. In each specialization, a high quality of teaching is expected. Therefore, greater weight will be given to these areas. Collegial behavior should be reflected in the record of each faculty member.

Please see the Faculty Handbook in Appendix B.

8.4 Faculty matrix

Complete a faculty matrix for the proposed program. A faculty member must be identified for each course that is a required component of the curriculum. If a faculty member has not yet been identified for a course, indicate that as an “open position” and describe the necessary qualifications in the matrix (as shown in the example below). A copy of each faculty member’s CV must be included as an appendix item.

See Appendix C for each faculty member’s curriculum vita.

* Number of courses taught by the faculty member each year at all campuses

Theatre Faculty

Name of instructor	Title	Full/part	Degree, discipline, institution, year	Years teach	Course faculty will teach	Load *
Maryann Black	Assistant Professor	FT	MFA, Theatre Studies, Kent State University, 2007	3	DAN 17010; DAN 17011 DAN 17052; DAN 47095 THEA 41702	12
Courtney Brown	Assistant Professor	FT	MFA, Acting, University of Southern Mississippi, 2008	3	THEA 21303; THEA 21306 THEA 21700; THEA 21800 THEA 31303; THEA 31304 THEA 31701; THEA 31801 THEA 41095	18
Sharon (Suzy) Campbell	Associate Professor	FT	MFA, Theatre Design and Technology, Ohio State University, 1982	19	THEA 11722; THEA 11723 THEA 11724; THEA 11732 THEA 11733; THEA 11734 THEA 21016; THEA 22092	6
Nicholas Drashner	Assistant Professor	FT	MFA, Sound Design, University of California-San Diego, 2013	2	THEA 11100	
Amy Fritsche	Assistant Professor	FT	MFA, Acting, San Diego State University, 2010	5	THEA 21303; THEA 21306 THEA 21700; THEA 31303 THEA 31304; THEA 31701 THEA 41095; THEA 41307 THEA 42192	18
Tamara Honesty	Assistant Professor	FT	MFA, Scenic Design, West Virginia University, 1996	1	THEA 11722; THEA 11723 THEA 11724; THEA 11732 THEA 11733; THEA 11734 THEA 22092; THEA 41620	6
Therese Kent	Professor	FT	MFA, Acting, Michigan State University, 1987	29	THEA 21306; THEA 41095 THEA 41307; THEA 41499 THEA 42192	11
Jennifer Korecki	Assistant Professor	FT	MM, Music Education, Kent State University, 1996	4	THEA 21306; THEA 41307 THEA 41308; THEA 41802	12

Name of instructor	Title	Full/part	Degree, discipline, institution, year	Years teach	Course faculty will teach	Load *
Daniel Nadon	Professor	FT	PhD, Theatre, University of Colorado-Boulder, 1993	20	THEA 21111; THEA 31110 THEA 31111; THEA 41026	9
Steven Pauna	Associate Professor	FT	MFA, Theatre Studies, Kent State University, 2000	4	THEA 11722; THEA 11723 THEA 11724; THEA 11732 THEA 11733; THEA 11734	6
Fabio Polanco	Associate Professor	FT	MFA, Acting, Case Western Reserve University, 1997	3	THEA 21303; THEA 21306 THEA 31303; THEA 31304 THEA 41305; THEA 41307 THEA 42192	18
Jakyung Seo	Associate Professor	FT	MFA Lighting Design, University of Illinois Urbana Champaign, 2004	8	THEA 11722; THEA 11723 THEA 11724; THEA 11732 THEA 11733; THEA 11734 THEA 22092	6
Jonathan Swoboda	Associate Professor	FT	MM, Performance, University of Nebraska, 1997	9	THEA 20202; THEA 20203 THEA 21306; THEA 41140 THEA 41307; THEA 41499	22
Rohn Thomas	Adjunct	PT	MFA, Acting, Indiana University Bloomington, 1980*	15	THEA 41301; THEA 41302	6

Dance Faculty

Name of instructor	Title	Full/part	Degree, discipline, institution, year	Years teach	Course faculty will teach	Load *
Kimberly Karpanty	Associate Professor	FT	MA, Dance and Dance Education (Higher Education and Administration), New York University, 1987	15	DAN 27070; DAN 47070 DAN 47170	
Jeffrey Rockland,	Associate Professor	FT	MFA, Dance, University of California-Irvine, 1992	2	DAN 27072; DAN 17172 DAN 37067; DAN 37167 DAN 47055; DAN 47155	
Joan Meggitt	Assistant Professor	FT	MFA, Dance, Case Western Reserve University, 1999	12	DAN 47163	
Beverly Petersen-Fitts	Instructor	PT	MEd, Rehabilitation Counseling, Kent State University, 1982*	35	DAN 17152	
Erin Smith	Instructor	PT	MFA, Choreography, University of North Carolina at Greensboro, 1996*	23	DAN 27072; DAN 17172 DAN 37167; DAN 47070 DAN 47170; DAN 47155	

Music Faculty

Name of instructor	Title	Full/part	Degree, discipline, institution, year	Years teach	Course faculty will teach	Load *
Marla Berg	Assistant Professor	FT	MM, Music, Cleveland Institute of Music, 1997*	3	MUS 36311; MUS 45131	4
Dana Brown	Associate Professor	FT	MM, Music, State University, 1986	17	MUS 17111; MUS 17112	2
Timothy Culver	Associate Professor	FT	MM, Performance, Kent State University, 2002	10	MUS 36311	4
Jane Dressler	Professor	FT	PhD, 1989, University of North Carolina-Greensboro, 1989	15	MUS 36311; MUS 47311	4

Name of instructor	Title	Full/part	Degree, discipline, institution, year	Years teach	Course faculty will teach	Load *
Jay White	Associate Professor	FT	MM, Music, University of Maryland, 2001*	5	MUS 36311	4

* Credential not verified by Kent State University's Office of Academic Personnel

SECTION 9: LIBRARY RESOURCES AND INFORMATION LITERACY

9.1 Library resources

Describe the involvement of a professional librarian in the planning for the program (e.g., determining adequacy of current resources, working with faculty to determine the need for additional resources, setting the budget for additional library resources/services needed for the program).

Performing arts librarians built the current collection through the existing University Libraries collection-development budgets, along with strong relationships and collaboration with School of Theatre and Dance faculty. This collaboration has allowed the library to shape the collection by filling it with resources that directly support faculty instruction and student needs. This approach to collection development resulted in a strong and relevant collection, and performing arts librarians will continue to use this strategy in the future.

Describe the library resources in place to support the proposed program (e.g., print, digital, collections, consortia, memberships).

The library collection includes hundreds of vocal scores, song anthologies, librettos, recordings, and videos of musical theatre repertoire, as well as biographical, historical, and bibliographical print and electronic reference resources relating to musical theatre topics.

Also, as an institutional member of the OhioLINK and SearchOhio consortia, students at Kent State University may request items from other universities and public libraries around Ohio. They may have the items delivered to campus within about a week, effectively expanding the Kent State musical theatre collection by thousands of items. In addition, students may request items not available through these consortia via Interlibrary Loan, free of charge. The Performing Arts Library does not have plans to acquire specific resources in the near future. However, librarians will continue to purchase items for the collection as new show scores, recordings, librettos, and videos are published and as requests for purchasing specific items or resources are submitted by faculty from the School of Theatre and Dance.

Describe any additional library resources that will be needed to support the request and provide a timeline for acquiring/implementing such services. Where possible, provide a list of the specific resources that the institution intends to acquire, the collaborative arrangements it intends to pursue and monetary amounts the institution will dedicate to the library budget to support and maintain the proposed program.

The Performing Arts Library does not have plans to acquire specific resources in the near future. However, librarians will continue to purchase items for the collection as new show scores, recordings, librettos, and videos are published and as requests for purchasing specific items or resources are submitted by faculty from the School of Theatre and Dance.

9.2 Information literacy

Describe the institution's intent to incorporate library orientation and/or information literacy into the proposed program. In your response, describe any initiatives (e.g., seminars, workshops, orientations) that the institution uses or intends to use for faculty and students in the program.

Librarians in the Performing Arts Library currently offer orientation and information literacy instruction to students entering the School of Theatre and Dance as part of the First Year Experience (UC 10097) course in the students' first semester at Kent State. Librarians then continue to provide instruction throughout the year at the request of individual faculty.

Performing arts librarians have also offered, and will continue to offer, a personal librarian program. This rebranding of reference and instruction services focus on encouraging students to come to the library and seek individualized assistance. The personal librarian program helps librarians build connections and relationships with students by appearing more approachable and relevant, as well as to help support student success and retention.

SECTION 10: BUDGET, RESOURCES and FACILITIES

10.1 Resources and facilities

Describe additional resources (e.g., classrooms, laboratories, technology) that will be needed to support the proposed program and provide a timeline for acquiring/ implementing such resources.

No additional resources are needed to support the proposed program. The curriculum can be offered with existing resources. Additional faculty will be added only if enrollment increases.

10.2 Budget/financial planning

Complete the table on the following page to describe the financial plan/budget for the first four years of program operation.

Fiscal Impact Statement for New Degree Programs

	Year 1	Year 2	Year 3	Year 4
I. Projected Enrollment				
Headcount full time	64	64	66	66
Headcount part time	-	-	-	-
Full-time equivalent (FTE) enrollment	64	64	66	66
II. Projected Program Income				
Tuition (paid by student or sponsor)	\$585,780	\$585,780	\$594,660	\$595,800
Expected state subsidy	\$383,600	\$383,600	\$407,150	\$407,150
Externally funded stipends, as applicable	-	-	-	-
Other income	\$15,600	\$15,600	\$16,400	\$16,400
Total Projected Program Revenue	\$984,980	\$984,980	\$1,018,120	\$1,019,350
III. Program Expenses				
New personnel				
Instruction				
Full time: 0	-	-	-	-
Part time: 0	-	-	-	-
Non-instruction				
Full time: 0	-	-	-	-
Part time: 0	-	-	-	-
Current personnel				
Instruction				
Full time: 21 (percentage for program)	\$593,225	\$605,089	\$617,190	\$618,353
Part time: 3	\$13,000	13,000	13,000	\$13,000
Non-instruction				
Full time: 4 (percentage for program)	\$123,008	\$125,548	\$126,803	\$128,071
Part time: 0	-	-	-	-
New facilities/building/space renovation	-	-	-	-
Benefits for all personnel	\$277,709	\$283,245	\$288,387	\$289,323
Scholarship/stipend support	-	-	-	-
Additional library resources	-	-	-	-
Additional technology or equipment needs	-	-	-	-
Other expenses	-	-	-	-
Total Projected Expenses	\$1,006,942	\$1,026,882	\$1,045,380	\$1,035,760
Projected Program Net	- \$21,962	- \$41,902	- \$27,260	- \$16,410

Budget Narrative:

- The proposed degree program is fully funded in the current budget and will remain budget neutral.
- Other income reflects program/course fees.
- Non-instructional personnel are office staff (senior secretary, clerical specialist, administrative clerk, administrative assistant) who register students, schedule classrooms, order supplies, among other responsibilities.

APPENDICES

Appendix Description

- A Program Coordinator Therese Kent Curriculum Vitae
- B School of Theatre and Dance Faculty Handbook
- C Program Faculty Curriculum Vitae

Kent State University is committed to continual support of the delivery of the Bachelor of Fine Arts degree in Musical Theatre. If Kent State decides in the future to close the program, the university will provide the necessary resources and means for matriculated students in the program to complete their degree.

Kent State University verifies that the information in the application is truthful and accurate.

Respectfully,

Todd A. Diacon, PhD
Senior Vice President for Academic Affairs and Provost
Kent State University