

Name of IRA Program:	Theatre Arts
Faculty Program Director:	Ann E. Alter
College and Department:	CAHSS - Theatre, Film & Dance
Campus Phone: 826-5495	Email Address: ann.alter@humboldt.edu

1. Please describe the nature and objective of your activity and how it qualifies as an Instructionally Related Activity (IRA). Use the attached examples of evaluation criteria, reference in #3 provided by the IRA Committee. Address the issue of how the course/activity relates to the larger curriculum (i.e. general education, majors, minors, electives). What are the students expected to learn by the end of this course activity that they did not know before? Are there any special requirements for participating in this activity? Please be as clear and concise as possible in your response.

EDUCATIONAL BENEFITS OF THE PROGRAMS: Theatre, Film and Dance Productions are the cornerstone to our educational mission and Student Learning Outcomes (SLO) for our three majors and three minors. IRA support is integral to the hands-on experiential learning that is the foundation of our curriculum and creative disciplines. The application of skills and knowledge developed through actively working on films, dances and theatre productions is the culminating experience for our classes and the capstone activity for Film majors. These rich educational experiences help to prepare students for a wide array of careers and job prospects, whether they be in the arts, education, business, non-profit sector, or a wealth of arenas.

The HSU **Theatre Arts program**, in collaboration with the Music Department, schedules a joint large-scale musical every other year. Reasons for undertaking such a massive project include (but are not limited to):

- * Increased box office revenue
- * Growing number of Theatre majors and Music majors interested in musical theatre performance
- * More opportunities for our undergraduate designers and technicians to design and work backstage
- * Recruitment and Retention - musicals tend to bring in larger audiences, and we reach out to the local schools offering free or reduced cost matinees.
- * Working with other Programs and Departments in the University (Music, Dance, and others depending on the production selected)

This coming year we will produce *Avenue Q* (the musical that swept the 2004 Tony Awards). The outside royalty and music rental costs, which are considerably higher than non-musical plays, are just one reason the costs associated with a large-scale musical are more pronounced. Also in the fall we will be presenting *The Curious Incident of the Dog in the Night-Time*, a contemporary drama about disability, determination and discovery based on the best-selling novel. Spring will open with a family favorite adapted from the wonderful Roald Dahl book: *Fantastic Mr. Fox*. The theatre season will wrap up with *Hayfever*, the Noel Coward classic featuring the eccentric Bliss family

The **Film Major** prepares students for a wide range of careers in independent film, digital media and entertainment industries, including; scientific exploration and documentation, social and cultural change, as well as emerging digital platforms such as mobile devices and video podcasts. In just the last decade, digital media has changed the way audiences consume media and the way filmmakers make and deliver it. Businesses, nongovernmental organizations and non-profits are increasingly turning to motion pictures to convey their stories and messages. In 17-18 we are partnering with HSU's Office of Sustainability to produce two videos for use in HOP and HOOP orientation programs as part of our special topics class Environmental Sustainability Digital Production class (FILM 477).

The **Interdisciplinary Studies Dance Studies Major** serves a broad cross-section of campus through our many dance classes. All students have an opportunity to participate in our dance performances.

STUDENT LEARNING OUTCOMES: All Student Learning Outcomes for the Theatre, Film and Dance programs are addressed in productions.

Theatre SLO: a) Appropriately use vocabulary and historical knowledge from a wide range of theatre sub-disciplines; b) Apply concepts of theatre performance, design and technology; c) Analyze and evaluate scripts and projects and contribute to department productions; d) Create new designs, scripts, interpretations and solutions; e) Apply principles of effective communication and collaboration.

<p>Name of IRA Program: Theatre Arts</p> <p>Film SLO: a) Demonstrate fundamental aesthetically-driven technical skills essential to 16mm filmmaking and/or digital media production; b) Develop films grounded in ethical storytelling and production processes; c) Apply creative problem solving and collaborative practices in their work; d) Integrate film vocabulary and/or analyze global film studies; and e) Synthesize knowledge and skills through the creation and completion of short films.</p> <p>Dance SLO: a) Theoretical and experiential knowledge of dance as an art form and as a vehicle for personal and community expression that is common to all peoples and cultures throughout history; b) Experiential learning of dance movements and their application to a variety of dance experiences; c) Discovery, understanding, and application of improvisation, movement invention, artistic intent, and compositional craft; and d) Development of healthy collaborative relationship with dancers, choreographers, directors, musicians, designers, theatre crew and other possible collaborators.</p> <p><u>BENEFITS TO STUDENT COMMUNITY:</u> Our majors and the entire HSU student body benefit from the department's productions. Our productions address historical and contemporary social issues while giving students opportunities to analyze and interpret the stories and ideas be it through choreography, cinematography, acting, costume design, lighting, sound design, art direction, scenic design and directing . Students who participate in productions (two-thirds are non-majors) are able to apply their knowledge and skills. Students attending performances and screenings have an opportunity to observe and analyze the work; many of our classes have assignments connected with attending our events. And, students throughout the university enrich their lives through what is usually their first exposure to live performances or non-commercial films. (National surveys indicate that most audience members at professional and community theatres were first introduced to theatre during their university years.) Many of our film productions involve other students and programs across campus by highlighting the activities and initiatives students are involved in.</p> <p><u>NUMBER OF STUDENTS BENEFITING INDIRECTLY:</u> A precise number of students benefitting indirectly from the productions is difficult to determine. We offer a percentage of free tickets to students as part of our agreement with IRA. Ticket manifests verify that during the 2015-16 academic year 1313 students attended our productions for free using the complementary student tickets. While we do not track students who purchased tickets after the free tickets are exhausted, they are included in the "Senior and Student" category count of 424 for this same academic year. Additionally, students are able to attend dress rehearsal and pick-up rehearsals (the Wednesday or Thursday prior to opening) increasing the number of student participants by another 200-300.</p> <p><u>NUMBER OF STUDENTS PARTICIPATING:</u> Precise numbers for students participating in the productions are difficult to get, but we know student actors, designers, technicians, directors, and students taking our 326, 327 and 328 Production Practicums actively participate and attend performances. Most of our theatre classes require students to attend productions. In addition, students in some classes like Production Techniques, Scene Painting, and Lighting Design help on productions, and every semester, the 100 or more students taking our lower division general education class TA 106 "Behind the Scenes in Theatre" work on productions to learn the fundamentals of theatre, applications of skills and collaboration. We believe an average of 400 students participate in our production season, many on more than one show. In Film, many of our classes use resources funded by IRA including FILM 315, 317, 318, 360, 362, 375, 380, 415, 425, 465, 475, and 477.</p> <p><u>OVERALL CULTURAL VALUE TO THE UNIVERSITY:</u> Part of the vision of the university is to be a regional center for the arts. Theatre, Film and Dance represent three key arts in the community, training students who will work in the area, in California, and beyond. Theatre shares costumes, props and sometimes lighting equipment with community and high school theatres. A surprising number of our students and alumni support or act in community theatre productions. Moreover, our productions enrich the community offering both content and quality that may be too challenging for small non-profits in the area. This year, the Theatre Arts program presented a very successful production of the musical <i>Peter and the Starcatcher</i>, and the powerful contemporary tragedy <i>columbinus</i> . We also produced William Shakespeare's <i>Julius Caesar</i>, and the contemporary latina comedy based in East Los Angeles <i>Real Women Have Curves</i>. In the fall we present the <i>Filmmaker's Showcase</i> , a film screening for HSU students and community members highlighting the work completed in beginning, intermediate and advance film production classes.</p>
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<p>OVERALL EDUCATIONAL VALUE TO THE UNIVERSITY: Past HSU President Rollin Richmond wrote that Humboldt students "learn by doing, as well as by studying." This philosophy matches the department's by hands-on learning and productions which integrate classroom knowledge. Theatre and Film, by their nature, are interdisciplinary and the content of productions address current political, social and cultural issues and ideas. Film productions generated in classes this year include an array of topics ranging from original short narratives, documentaries on people and important issues, social change and natural history productions. In the classes, students develop filmmaking skills, learn how to construct effective fiction and nonfiction stories, and gain an understanding of ethical practices in film production. The educational value of the films extend far beyond the student filmmakers as the works get screened publicly. We have traditionally, and continue to offer, informal end-of-semester screenings as well as screenings in Arcata and/or Eureka. Our Social Change Digital Production class (FILM 362) fulfills major requirements in Environmental Studies, Criminology and Justice Studies, Sociology Masters Program and Environment and Community Masters Progra. Our Science, Environment and Natural History Digital Production (FILM 360) class fulfills major requirements in Environmental Studies. The Dance Program is interdisciplinary by design.</p>	
<p>IMPORTANCE TO THE UNIVERSITY AS A WHOLE: The Film program integrates Goals 1 and 3 of the Strategic Plan through our partnership this year with Natural Resources Services division of Redwood Community Action Agency on the <i>Hammond Coastal Trail</i> mobile web documentaries, and a separate partnership with United Indian Health Services on a <i>Potawat Community Gardens</i> documentary. Films are also posted on pertinent web pages, distributed on DVD, incorporated in other classes and HSU programming (e.g. HOP and HOOP) and are entered into film festivals. This year three of our films won top awards, including Best Screenplay, at the CSU Media Arts Festival. At the recent Kennedy Center Americal College Theatre Festival Region VII, held in Denver, Colorado, our students won, for the 2nd year in a row, the Team Competition for the Technical Olympiad Challenge for our nine state region. Our student award winners included: A National Award for Costume Design for Alexander Stearns who will be traveling to Washington DC for the national competition; Corinna Knighten won the Allied Arts Award and was the Society of Properties Artisan Manager (SPAM) Regional Award winner for Properties Design.</p>	
<p>Promoting diversity of people and perspectives is a key HSU value which we embrace. Each season, our Theatre productions feature plays that highlight diversity and cultural issues. This years production of <i>columbinus</i> featured a cultural and ethnically diverse cast as it investigated the complexity of modern-day adolscence. Our spring production of <i>Real Women Have Curves</i> has a largely Latina cast and many Latinx designers in celebration of the growing Latinx population on campus and our Hispanic Serving Institution status.</p>	
<p>RATIO OF PAST AND CURRENT STUDENT PARTICIPANTS TO PROGRAM COST: The ratio of past and current students varies. As mentioned above (in 4 & 5) we benefit large numbers of students as well as the community both directly and indirectly.</p>	
<p>COSTS IN COMPARISON TO COMPARABLE PROGRAMS AT HSU: The arts are expensive. They are often the target of budget cuts nationally and locally. However, they enrich the quality of life in uncountable ways ranging from enhancing our aesthetic understanding to exposing us to sensitive or challenging topics through the medium of the human story. In our country (most other countries offer much greater support for the arts) and in our current economy, universities are the last stronghold for training of, and advocacy for, the arts.</p>	
<p>WILLINGESS TO ATTEMPT TO GENERATE INCOME TO HELP SUPPORT THE ACTIVITY: The department supports our productions through our OE, our gate, and the volunteer extension of time of our faculty and staff. While some faculty are designated designers or directors on some projects, the time involved far exceeds any release time they get and involves nights, weekends and typical days off. Faculty also serve as mentors for student designers or coaches for actors -- without financial compensation. All faculty/staff put in extra time for our productions.</p>	
<p>APPROPRIATENESS OF IRA FEE SUPPORT AS OPPOSED TO GENERAL FUND SUPPORT: Our requests appropriately fit the IRA General Requirements.</p>	
<p>MAXIMIZATION OF PROGRAM REVENUE: We spend considerable effort trying to generate audiences, and thereby program revenue, for our theatre and dance productions. Currently, our gate helps pay for non-IRA appropriate costs like staffing and equipment purchases. Free publicity space in local media is very competitive. We continue to strive for reciprocal arrangements with local theatres to support our publicity. This year we used paid advertising through the Lumberjack to publicize our shows, with the intent of increasing both participation and income. We plan to continue to use the Lumberjack for on-campus outreach. New this year was television advertising to increase community outreach and ticket sales. Film students volunteered their time to make the television ads and our publicist worked with KIEM-TV to negotiate a great discounted fee.</p>	

Name of IRA Program: Theatre Arts

OTHER SOURCES OF FUNDING RECEIVED BY THE PROGRAM AREA: We receive support from the CAHSS to fund a publicist who is instrumental in promoting our performances and screenings.

INNOVATION AND NEW IDEAS: Our theatre production seasons and dance performances are always a work in process - responding to social issues as well as student need and include popular current plays. The film program actively interfaces with campus and the broader community to development partnerships that give students opportunities to work on professional productions through their course work.

CONTINUITY: Productions are the center of our Theatre and Dance curriculum and we continue to strive for high quality experiences for our students and audiences. We have a new full-time film professor joining the faculty in 17-18. In the theatre program we have instituted new work-flow processes for productions which will assist students with planning and fulfilling deadlines. The dance program continues to have strong student involvement from across the campus and all three colleges. All of our programs reflect the cultural and ethnic diversity at HSU, in our classes and in our productions.

COST/BENEFIT RATIO: The benefits of the department productions certainly equal their costs. We are dedicated to educating, entertaining and enlightening our audiences through our productions.

FESTIVAL BUDGETS: 1. Because our University and Theatre, Film and Dance programs are relatively small, and because our location is geographically isolated, our students' educational experience is immeasurably enhanced by attendance at regional and national arts festivals. In our department that means the Kennedy Center American College Theatre Festival (KCACTF), the United States Institute for Theatre Technology (USITT) and the American College Dance Association (ACDA.) Our students take their work to festivals for evaluation and feedback, participate in competitions, view the highest quality collegiate work, attend workshops with nationally acclaimed artists and interview for jobs and internship programs. Dance Study alternates between ACDA and Touring.

All Student Learning Outcomes for the programs are addressed in productions. **Theatre SLO:** a) Appropriately use vocabulary and historical knowledge from a wide range of theatre sub-disciplines; b) Apply concepts of theatre performance, design and technology; c) Analyze and evaluate scripts and projects and contribute to productions; d) Create new designs, scripts, interpretations and solutions; e) Apply principles of effective communication and collaboration. **Dance SLO:** a) Theoretical and experiential knowledge of dance as an art form and as a vehicle for personal and community expression that is common to all peoples and cultures throughout history; b) Experiential learning of dance movements and their application to a variety of dance experiences; c) Discovery, understanding, and application of improvisation, movement invention, artistic intent, and compositional craft; and d) Development of healthy collaborative relationship with dancers, choreographers, directors, musicians, designers, theatre crew and other possible collaborators.

While not all majors and non-majors attend these festivals, students who do attend bring back their experiences, their insights, their enhanced skills and their enthusiasm to share with others. Our goal would be to have all students attend at least one festival while at HSU.

Students share their experiences with other students in the classroom and in productions.

KCACTF:

The Kennedy Center American College Theatre Festival had been a tradition for many years in the HSU Theatre, Film & Dance Department. In 2007 renewed interest in the festival saw three students travel to Utah to compete in the Irene Ryan acting scholarships, by the spring of 2015 nearly 85% of our majors were participating in the festival.

The 2017 Festival, held in Denver, CO, was another great year for our students as they won the Team Competition for the Technical Olympiad Challenge for our nine state region for the second year in a row. Student awards included: National Award for Costume Design; Allied Arts Award; Society of Properties Artisan Manager (SPAM) Regional Award for Properties Design. Additionally, several students were offered graduate positions at regional universities; many other students received offers of summer employment in various theatre companies and university repertory theatres. Students worked hard at fundraising to help pay for transportation, food, and the cost of their registration.

Name of IRA Program:	Theatre Arts
Through participation at festivals our students are empowered to increase the scope and quality of their artistic vision and work which results in stronger quality productions and cultural experience for the university community.	
Students who attend these festivals gain skills and knowledge from some of the best professionals and teachers in the country. Almost every student who goes to festival returns feeling that their experience was enormously valuable. They are inspired by the classes and performances, learn skills, and begin important networking.	
The enhancement of productions and the educational experience in any department increases the quality and strength of the university as a whole. Because of our productions, our department has high visibility within the community and can positively reflect on the university and its mission to be a regional center of the arts.	
Cost of attending festivals varies depending on the number of students participating and on its location. This year we took 24 fee paying students to the KCACTF festival in Denver, Colorado; the expense of having to fly limits the number of students able to participate. We have plans to drive to next year's festival in Spokane, Washington, and hope to have as many as 40 student participants. The American College Dance Association (ACDA) conferences are often held in Arizona, Utah and Southern California so travel costs tend to be high. The United States Institute for Technical Theatre (USITT) conference is held all over the country (Texas in 2014, Ohio in 2015, Missouri in 2017). We have opted to participate in the USITT conferences on alternate years. We will not be participating in spring 2018. We are not requesting funds for the 2017-18 USITT conference.	
Travel for participation in regionals and national festivals can be expensive, but these experiences greatly benefit student participants. Students have an opportunity to secure graduate positions at regional universities as well as summer employment in various theatre companies and university repertoires. These trips also serve as recruitment tools, and students returning teach and inspire other students in our program.	
The HSU Theatre Arts Program encourages students who are focusing their work in the design, technology, and management areas of the entertainment industry to attend either the annual United States Institute for Theatre Technology (USITT) conference or the Kennedy Center American College Theatre Festival (KCACTF). Our departmental commitment is to attend the USITT conference every other academic year – and in 2017 our student technicians attended the conference in St. Louis. Although this opportunity would be open to any interested student, we have some strong candidates in design who need to attend festivals for their personal, artistic, and technological growth. Moreover, our students receive job opportunities because of their participation in these festivals. Our students would not be given this opportunity at any other conference in the country. This year (March 2017) the Dance Program was fortunate to be able to take three dances to festival competition. When ACDA conferences are not viable, the Dance Studies program performs, teaches, participate in workshops and attends professional dance concerts.	
This activity is appropriate for IRA fee support, enhancing class work and productions, and benefitting the university.	
The funding provided by IRA is stretched for maximum benefit. Funding primarily covers the costs associated with travel (airfare/vehicles/fuel) and hotel. Students are asked to cover many of the other associated expenses i.e. registration and meals.	
The festivals receive OE support from the department and support in terms of labor to help students prepare as well as faculty oversight at the festivals.	
We find the festivals so beneficial to our students that we are looking for ways to raise more money to increase attendance especially when the festival is geographically closer.	
We have been participating in these festivals for many years (in the case of KCACTF on and off for decades) and find them to be invaluable adjuncts to our programs and student learning.	

Name of IRA Program: Theatre Arts

2. How does your program meet all the General Requirements listed in #2 of the IRA Funding Guidelines? If the IRA Program no longer has a course title and number, please explain why it should still be eligible for IRA funding.


Our program satisfies all General Requirements listed in #2 of the Funding Guidelines. Productions are foundational to our educational mission fully integrated into the curriculum, and satisfy program SLOs in the Department of Theatre, Film and Dance. Our courses and productions all take place during the academic year by students enrolled in TFD courses. The support that IRA offers significantly enhances the quality and educational benefits of our classroom activities. The application of skills and knowledge in productions is the culminating and integrating experience for all our classes. The hands-on experience students receive is critical to their careers and job prospects, whether they be in the arts, education, non-profit sector, business or a wealth of arenas. No salaries or wages are paid for participation in our productions. Students who attend KCACTF, USITT or ACDA are participating students, and the University policies regarding travel are all followed.

3. What is the faculty course instructor's level of participation in this IRA funded course and activity?


Because of the diverse nature of our program, instructor involvement will vary depending upon the course or project. In classes such as Costume/Scenic/Lighting/Makeup Design, or Film Production, students meet regularly with instructors (usually four hours per week), as well as working on individual projects outside of class. Some courses, such as Production Techniques and Behind the Scenes in Theatre, involve regular weekly meetings with the instructor, as well as supervised shop hours in costumes, lighting, sets, props or makeup to gain practical experience in theatrical techniques. Classes such as Dance Theatre Production require a minimum of four hours per week of regular class meetings with the instructor, as well as outside rehearsals. Upper division workshop courses involve regular meetings with a faculty advisor or staff supervisor, and also often include attendance by students and faculty at weekly production meetings and/or rehearsals. All film productions have faculty approval prior to filming. Regular course offerings in the department do not usually include travel outside of the immediate area. Occasionally a film project will require travel. In some cases, a faculty member may accompany the students. In other instances, depending upon the circumstances, students may travel to shooting locations on their own, however the shooting schedule always requires faculty approval. At least one faculty and often more attend festivals and oversee students. In the case of KCACTF, faculty members help student designers set up displays, work on their interviews and presentations, and help actors rehearse for their competitions, auditions and team events.

I have reviewed this Instructionally Related Activities Budget Request in its entirety:

IRA Program Director Name: Debra K. Ryerson

IRA Program Director Signature: 

Department Chair Name: Ann Alter

Department Chair Signature: 

**Instructionally Related Activities Fee Request for 2017 - 2018
Kennedy Center American College Theatre Festival (KCACTF)**

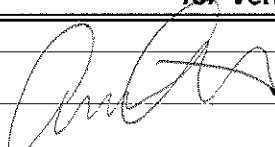
Line Item	Identify Priority: 1 = highest priority	Category (see definitions)	Total Funds Needed	Amount Requested from IRA	Difference	Other Source of Revenue			Explanation/break down of line items; if this line item includes per diem, what is the date(s) of the events? (add attachment if necessary)	# of students directly served per year
						University / Associated Students	Fundraised	Student Contribution		
VEHICLES	1	Transportation	3,000	3,000	-				KCACTF - February 19-23, 2018 (Students leave Feb.18 return Feb. 24 (6 nights). Request is for 40 students traveling in 12 passenger vans at an approximate cost of \$105 per vehicle/day.	Varies Approx. 40
FUEL	1	Transportation	1,600	1,600	-				Expense for fuel to drive 4 passenger vans from Arcata to and from Spokane, Washington (1500 miles round trip).	
LODGINGS AND FOOD	1	Per Diem	18,800	16,800	2,000			2,000	Based on 40 student participants for six nights at \$70/night.	Varies Approx. 40
PARTICIPATION FEE	3	Registration	4,000	-	4,000			4,000	Registration fees for 40 student participants @ \$100 per student. Students participating will be required to pay their own registration fees through fundraising or out-of-pocket expense.	Varies Approx. 40
TOTALS			27,400	21,400	6,000	-	-	6,000		
TOTAL REVENUE	27,400									
TOTAL EXPENSE	27,400									
REV OVER EXPENSE	-									
2016-17 IRA Allocation	2017-18 IRA Request	Difference								
14,400	21,400	7,000	If your 2017-18 budget request is different than the current year please explain: budget request for 2016-17 was for per diem at a rate of \$65 per student. The per Diem rate for 2017-18 is \$70 2) An increased number of student participants (from 24 in spring 2017 to 40 in spring 2018 - Driving makes it possible for us to take more students). 3) We did not request the full amount of per diem in our 2016-17. NOTE: We participate bi-annually in the USITT conference and are not making a request for those funds for 2017-18 (Approved USITT funding for 2016-17 \$4,120)							1) Our

Instructionally Related Activities Fee Request for 2017 - 2018
American College Dance Association (ACDA) / Dance Studies Program Performance Study Tour

Line Item	Identify Priority: 1 = highest priority	Category (see definitions)	Total Funds Needed	Amount Requested from IRA	Difference	Other Source of Revenue			Explanation/break down of line items; if this line item includes per diem, what is the date(s) of the events? (add attachment if necessary)	# of students directly served per year
						University / Associated Students	Fundraised	Student Contribution		
VEHICLES	1	Transportation	1,500	1,500					Spring Semesters either activity: Request is for 3 vehicles at an average cost of \$500.00 each. Rental costs are from past trip averages.	Varies 10-15
FUEL	1	Transportation	1,400	1,400					Locations vary within California or the Western States. Trips to Arizona, Utah and Southern California average 2000 miles per vehicle. The average mileage for Plant Operation vehicles (Mini vans, 12 passenger vans and cargo vans) is 18/mpg. Fuel was calculated at \$4 per gallon. Cargo vans used when needed for costumes, sets & props.	Varies 10-15
PARTICIPATION FEE	1	Registration	1,500	-	1,500		500	1,000	Participation in either activity will include an average cost of \$125 registration fee or class fees. The average number of 12 student participants. Contributions are made by student & program funding.	Varies 10-15
LODGINGS AND FOOD	1	Per Diem	5,400	5,040	360			360	This request is based on 12 student participants for 6 nights at \$70/day. Number of participants varies annually.	Varies 10-15
Adjudication	3	Registration	200			200			The adjudication fee is for ACDA participation. It has historically been paid by our department. Conference charges \$100 per dance adjudicated. Individual dances can have anywhere from 1-20 dancers.	Varies 10-15
TOTALS			10,000	7,940	1,860	200	500	1,360		
TOTAL REVENUE	10,000									
TOTAL EXPENSE	10,000									
REV OVER EXP	-									
2016-17 IRA Allocation	2017-18 IRA Request	Difference	If your 2017-18 budget request is different than the current year please explain:							
7,220	7,940	720	1) Per Diem for 2016-17 was requested at \$65 per student per night. Per diem for 2017-18 has been increased to \$70 2) We did not request the full amount of per diem in our 2016-17 request.							

COURSE(S) TITLE AND NUMBER SPECIFIC TO 2017 - 2018

IRA BUDGET REQUEST

Course Title	Course No.	No. of Units	No. of Students Granted Credit		Dept. Chair Signature for Verification
			Sp 2016 Term	Fall 2016 Term	
Story Through Word and Image	TA 104	4	26	28	
Acting I	TA 105	3	25	30	
Behind the Scenes in Theatre	TA 106	3	99	103	
Dramatic Writing	TA 107	3	25	24	
Movement and Voice for Performers	TA 108	3	22		
Makeup for Stage & Screen	TA 121	2		20	
Production Techniques	TA 137	4		21	
Production and Statement Mgmt	TA 231	4	25		
Theatre of the Oppressed	TA 307	3	29		
Acting Styles: Contemporary	TA 315	4		13	
Creative Drama	TA 322	3		32	
Performance Practicum	TA 326/327/328	1	23	23	
Lighting Design Stage & Screen	TA 333	4	14		
Costume Design Stage & Screen	TA 336	4		20	
Theatre History I	TA 340	4		36	
Acting for the Camera	TA 415	4	14		
Custume Design Technology	TA 436	4	11		
Critical Analysis for Stage and Film	TA 448	4	30		
Clowning for Actors	TA 480	1	16		
KCACTF Workshop	TA 480	1	19		
Speaking Shakespearean Speech	TA 480	1		16	
Senior Seminar	TA 494	2		33	
Directed Study	TA 499	1-4	2	1	
Introduction to Radio TV Film	FILM 102	3	81		
Film Comedy Around the World	FILM 109	3		83	

COURSE(S) TITLE AND NUMBER SPECIFIC TO 2017 - 2018

IRA BUDGET REQUEST

Course Title	Course No.	No. of Units	No. of Students Granted Credit		Dept. Chair Signature for Verification
			Sp 2016 Term	Fall 2016 Term	
Film Festival	FILM 260	2	12	15	
Art of Film/Beginning to 1950's	FILM 305	3		78	
Art of Film/1950 to Present	FILM 306	3	83		
Filmmaking 1	FILM 315	4		21	
Art of Film Disc: Pre 1950s	FILM 317	1		22	
Art of Film Discussion	FILM 318	1	23		
Writing for Film	FILM 350	4	22		
Social Change Digital Prod	FILM 362	4	29		
Filmmaking II	FILM 375	4	18		
Introduction to Digital Storytelling	FILM 380	3	18		
Filmmaking III	FILM 415	4		17	
Film Directing & Production Process	FILM 425	4		27	
Filmmaking IV	FILM 475	4	17		
Multi Camera Production	FILM 477	4		20	
Directed Study	FILM 499	2	5		
Modern I	DANC 103	3	37	35	
Modern II	DANC 104	3		34	
Modern II Skills Maintenance	DANC 104T	1		3	
Ballet I	DANC 110	2		25	
Ballet 1 Skills Maintenance	DANC 110T	1		5	
Jazz Dance Styles I	DANC 120	2	18		
African Dance	DANC 240	1	26	24	
Tap Dance	DANC 243	1		17	
Middle Eastern Dance	DANC 245	1	22	24	
Mexican Folklorico Dance	DANC 247	1	17	14	

COURSE(S) TITLE AND NUMBER SPECIFIC TO 2017 - 2018

IRA BUDGET REQUEST

Course Title	Course No.	No. of Units	No. of Students Granted Credit		Dept. Chair Signature for Verification
			Sp 2016 Term	Fall 2016 Term	
Dance In World Cultures	DANC 303	3	40	43	
Ballet II / Ballet II Skills Maintenance	DANC 310	2	17		
Ballet II / Ballet II Skills Maintenance	DANC 310T	1	5		
Jazz Dance Styles II	DANC 320	2		12	
Jazz Dance Styles II Skills Maint	DANC 320T	1		7	
Modern III	DANC 330	3	16		
Modern III Skills Maintenance	DANC 330T	1	2		
Dance Science	DANC 350	3		22	
Dance Teaching Methods	DANC 380	1		11	
Choreography Workshop	DANC 389	3		18	
Bodyworks	DANC 400	3	34		
Creative Dance for the Classroom	DANC 484	3	26		
Dance Performance	DANC 488	1-3	33		
Dance Theatre Production	DANC 489	4	11		
TOTALS			964	949	