



**Cover Sheet for In-State Institutions  
New Program or Substantial Modification to Existing Program**

Institution Submitting Proposal	
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*Each action below requires a separate proposal and cover sheet.*

- |                             |   |
|-----------------------------|---|
| New Academic Program        | Substantial Change to a Degree Program            |
| New Area of Concentration   | Substantial Change to an Area of Concentration    |
| New Degree Level Approval   | Substantial Change to a Certificate Program       |
| New Stand-Alone Certificate | Cooperative Degree Program                        |
| Off Campus Program          | Offer Program at Regional Higher Education Center |

Payment Submitted:	Yes	Payment Type:	R*STARS # Check #	Payment Amount:	Date Submitted:
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Department Proposing Program			
Degree Level and Degree Type			
Title of Proposed Program			
Total Number of Credits			
Suggested Codes	HEGIS:	CIP:	
Program Modality	On-campus	Distance Education (fully online)	Both
Program Resources	Using Existing Resources	Requiring New Resources	
Projected Implementation Date <small>(must be 60 days from proposal submission as per COMAR 13B.02.03.03)</small>	Fall	Spring	Summer Year:
Provide Link to Most Recent Academic Catalog	URL:		

Preferred Contact for this Proposal	Name:
	Title:
	Phone:
	Email:

President/Chief Executive	Type Name:
	Signature: <i>Jalecia Williams</i> Date:
	Date of Approval/Endorsement by Governing Board:



James Fielder, Ph.D., Secretary  
Maryland Higher Education Commission  
6 N. Liberty Street  
Baltimore, MD 21201

January 5, 2023  
*In response to 22694 originally submitted December 15, 2022*

Dear Dr. Fielder,

Prince George's Community College is requesting the addition of a new program, Theatre Design and Production, A.A. degree program. This degree is currently the General Studies, A.A. with Area of Concentration in Theatre Design and Production (HEGIS 4950.01; CIP 50.0502). Given the content of the curriculum, the degree type of Associate of Arts is a better fit than an Area of Concentration. Several curricular changes have also been made (listed in blue font below).

The new proposed codes are as follows: HEGIS: 4930.01; CIP: 50.0502.

<b>Proposed Program Description</b>
<b>The Theatre Design and Production, Associate of Arts (A.A.) degree provides students with the techniques and skills to enter the field of theatre arts with a specific focus on theatre design and production. Through a structured curriculum comprised of classroom, workshop, and backstage experiences, this program provides students with authentic theatre design and production opportunities. Students learn about the roles, functions, and techniques of personnel within the production and design of theatre arts. There is an emphasis in this program on theatre arts trends and how theatre contributes to social progress. This program is designed to transfer to a four-year institution so students may further their studies to advance their design and production skills.</b>
<b>Proposed Program Outcomes</b>
Graduates of the <b>Theatre Design and Production, A.A. degree</b> program will be able to:
<b>1. Classify the roles of the personnel and their functions found in theatre design and production.</b> <b>2. Perform skills required of lighting, sound, scenery, and costume design personnel.</b> <b>3. Perform techniques required of production personnel.</b> <b>4. Evaluate past, current, and emerging trends regarding theatre design and production.</b> <b>5. Examine the potential for progressive social change through theatre design and production.</b>
<b>Proposed Courses</b>
PAS-1000: First Year Experience Credits: 1 (Institutional Requirement) EGL-1010 Composition I: Expository Writing Credits: 3 (English General Education Requirement); THE-1010 Introduction to Theatre Credits: 3 (Program Requirement) THE-2503 Stage Costumes and Make-Up Credits: 3 (Program Requirement) THE-2505 Theatre History Credits: 3 (Program Elective) <b>or</b>



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**THE-2401 Stage Management Credits: 3 (Program Elective)**

THE-1301 Design Methods Credits: 3 (Program Elective) or

**THE-1401 Production Methods Credits: 3 (Program Elective)**

EGL-1020 Composition II: Writing About Literature Credits: 3 (English General Education Elective)  
or

EGL-1100 Composition II: Writing about and Ideas Credits: 3 (English General Education Elective)

INT-1010 Introduction to Information Technology Credits: 3 (Information Literacy General  
Education Requirement)

MAT-1130 Mathematical Ideas Credits: 3 (Mathematics General Education Requirement)

COM-1090 Interpersonal Communication Credits: 3 (Arts/Humanities General Education  
Requirement)

PHL-1010 Introduction to Philosophy: The Art of Questioning Credits: 3 (Arts/Humanities General  
Education Requirement)

THE-2601 Stage Craft and Event Fabrication Credits: 3 (Program Requirement)

BIO-1010 General Biology Credits: 4; (Science w/Lab General Education Requirement)

HST-1430 History of the United States since 1877 Credits: 3 (Social Sciences General Education  
Elective) or

**HST-1530 History of African Americans since 1877 Credits: 3 (Social Sciences General  
Education Elective)**

SOC-1010 Introduction to Sociology Credits: 3 (Social Sciences General Education Elective) or

**POS-1010 American National Government Credits: 3 (Social Sciences General Education  
Elective)**

THE-2803 Crew Experience Credits: 1 (Program Requirement)

THE-2602 Lighting and Projection Technology Credits: 3 (Program Requirement)

THE-2603 Audio and Media Technology Credits: 3 (Program Requirement)

THE-2504 Script Analysis Credits: 3 (Program Elective) or

**THE-2901 Entertainment Technology Internship Credits: 3 (Program Elective)**

THE-2301 Drafting Technology Credits: 3 (Program Requirement)

NTR-1010 Introductory Nutrition Credits: 3 (Science No Lab General Education Requirement)

**Proposed Total Number of Credits: 60**

Prince George's Community College's Curriculum Committee and Board of Trustees have approved this new program. The additional MHEC paperwork is also included. A payment of eight hundred fifty dollars (\$850) has been forwarded to cover the new program fee. Feel free to contact me with any questions.

Respectfully,

Dr. Clayton Railey

EVP and Provost of Teaching, Learning, and Student Success



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Prince George's Community College

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## NEW ACADEMIC DEGREE PROGRAMS, NEW STANDALONE CERTIFICATE PROGRAMS, AND SUBSTANTIAL MODIFICATIONS TEMPLATE

1. Name of Proposed Certificate/Degree Program: Theatre Design and Production, A.A.
2. Type of Proposal: New Certificate/Degree Program

### PART A: Centrality to Institutional and Planning Priorities

1. Provide a **description of the program**, including each area of concentration (if applicable), and how it **relates** to the institution's approved **mission**.

Prince George's Community College (PGCC) proposes replacing the Associate of Arts in General Studies with a Concentration in Theatre Design and Production to a standalone degree, Associate of Arts in Theatre Design and Production. This specific program will reside in the Humanities Department and the Division of Humanities, English and Social Sciences (HESS) within the Liberal and Creative Arts Academic and Career Pathway.

Prince George's Community College provides high-quality, transformative learning experiences that enrich lives and empower students to earn credentials leading to personal development, professional advancement, and economic prosperity.

In a region where the arts are seeing rapid growth through the expansion of entertainment and conference venues, Prince George's Community College and its new Center for the Performing Arts are at the forefront of training and technology to prepare county citizens to become dynamic and contributing members to this field. Through the enriching of students' lives in Performing Arts through academics, skill development, and creativity, students will transform their lives to find a culturally relevant and artistic voice.

The Theatre Design and Production, Associate of Arts (A.A.) degree provides students with the techniques and skills to enter the field of theatre arts with a specific focus on theatre design and production. Through a structured curriculum comprised of classroom, workshop, and backstage experiences, this program provides students with authentic theatre design and production opportunities. Students learn about the roles, functions, and techniques of personnel within the production and design of theatre arts. There is an emphasis in this program on theatre arts trends and how theatre contributes to social progress. This program is designed to transfer to a four-year institution so students may further their studies to advance their design and production skills.

The A.A degree in Theatre Design and Production directly relates to the College's mission by offering high-quality, transformative learning experiences that contribute to the economic equity and cultural vibrancy of our community. The program will include both academic and non-credit offerings for students interested in pursuing careers in the Theatre Arts field.

2. Explain how the proposed program **supports** the institution’s **strategic goals** and provide **evidence that affirms** it is an institutional **priority**.

The proposed Theatre Design and Production, A.A degree supports the institution’s strategic goals by empowering students to succeed as they transfer to four-year schools and contribute to the creative economy. Specifically, the program aligns with the **College’s Strategic Goal #1**: Enhance equitable access and value for enrolling at PGCC. PGCC has defined this as maximizing county-wide access to and completion of the College’s workforce and transfer programs and degrees. The proposed standalone program is an affordable transfer degree option for students, providing required courses that match the transfer needs of students and align with the freshman and sophomore years of our transfer partner four-year schools. Therefore, the courses we teach develop more value because they can be transferred. Transfer is a top priority at PGCC.

Additionally, our students will be given the opportunity to work in a state of the art performing arts facility, with faculty and staff who are trained theatre professionals. This access will ensure that our students will learn and achieve their degree through high-impact educational practices, including participation in full productions, professional artist led workshops, intensive master classes and other experiences that will mirror the professional theatre world or the four-year theatre program they will enter upon graduation.

3. Provide a brief narrative of how the proposed program will be adequately **funded** for at least the first five years of program implementation. (Additional related information is required in section L.)

All costs of the current Associate of Arts in General Studies with an area of Concentration in Theatre Design and Production program are funded through the annual operating budget for Teaching, Learning, and Student Success. That funding will be used for this newly proposed standalone program. This program will not require any additional expenditures outside those that are offset by increased tuition revenue from projected increased enrollment in the program (details are provided in Part L – Table 1). This new program can be implemented without the development of new courses, and therefore does not require dedicated financial support. There are no new costs for equipment, instructional supplies, facilities, or faculty and staff.

4. Provide a description of the **institution’s commitment** to:

*a. ongoing administrative, financial, and technical support of the proposed program*

The proposed A.A. in Theatre Design and Production program has the necessary support at the department, division, and institutional level to operate successfully. The Humanities department that will house the degree is well-established at PGCC, with an existing cadre of full-time tenured/tenure-track faculty, as well as qualified adjunct faculty, available to teach the program courses (see the table in Part I for a full listing of faculty), and administrative support personnel. All courses in the program can be taught by existing faculty.

As outlined in Parts K and L, PGCC is confident that the existing administrative and technical supports and physical facilities available to the department and college as a whole are sufficient to ensure the program’s viability – the department is not seeking any capital investments or specialized facilities, since current classroom/office space in the Center for Performing Arts (CPA) will suffice, nor is it seeking any additional administrative positions or technology supports to successfully deliver the

program. At the college level, E-Learning Services and our Technology Help Desk are able to provide comprehensive technical assistance to faculty and students.

- b. continuation of the program for a period of time sufficient to allow enrolled students to complete the program.*

The program implementation is long-term, with a tenured/tenure-track faculty dedicated to the ongoing course offerings to ensure students are able to complete the degree within a reasonable time frame. The college is committed to student success and will provide all enrolled students with the necessary courses and resources (such as advisors to guide students through the program) so they can graduate on schedule.

## **PART B: Critical and Compelling Regional or Statewide Need as Identified in the State Plan:**

1. Demonstrate **demand and need** for the program in terms of meeting **present and future** needs of the region and the State in general based on one or more of the following:

- a. The need for the advancement and evolution of **knowledge***  
*b. **Societal needs**, including expanding educational opportunities and choices for minority and educationally disadvantaged students at institutions of higher education*  
*c. The need to strengthen and expand the capacity of **historically black institutions** to provide high quality and unique educational programs.*

- a) The need for the advancement and evolution of knowledge

The A.A in Theatre Design and Production degree program outcomes promote a sense of cultural enrichment for students by using theatre arts to facilitate inspiration and foster advancement and the evolution of knowledge. The program's conceptual structure and the combination of classroom, studio and production opportunities embody a sound pedagogical approach by developing technical skills, critical thinking, and fostering metacognition skills.

- b) Societal needs, including expanding educational opportunities and choices for minority and educationally disadvantaged students at institutions of higher education.

Throughout the program, there is a sustained emphasis on writing skills, verbal skills, and communication techniques for diverse populations. Students are provided with college resources that foster student success and program completion. This includes the Tutoring/Writing Center, Math Center, and Academic Advising to list a few. The program will create transfer opportunities to the state's four-year institutions that have a desire to serve the diverse demographics within the region.

- c) The need to strengthen and expand the capacity of historically black institutions to provide high quality and unique educational programs.

The college is not affiliated with HBI and therefore this need is not a necessary component.

2. Provide evidence that the perceived need is consistent with the [Maryland State Plan for Postsecondary Education](#).

The 2022 Maryland State Plan for Higher Education outlines three primary goals for the postsecondary community in Maryland:

**Student Access:** Ensure equitable access to affordable and high-quality postsecondary education for all Maryland residents.

**Student Success:** Promote and implement practices and policies that will ensure student success.

**Innovation:** Foster innovation in all aspects of Maryland higher education to improve access and student success.

This new program proposal aligns most closely with the **Student Success** goals, and specifically with **Priority 6:** Improve systems that prevent timely completion of an academic program.

As is stated on Page 54 of the Plan, transfer continues to be a challenge in Maryland. PGCC intends to change this program from a general studies area of concentration to a standalone AA degree for the specific reason of enhancing successful transfer and eliminating challenges for students. The proposed standalone program is an affordable transfer degree option for students, providing required courses that match the transfer needs of students and align with the freshman and sophomore years of Maryland's public four-year institutions.

After the successful completion of all application steps, each student in this program is given an individual academic degree plan and assigned a college advisor who is specifically trained in the transfer process. This advisor, along with program faculty and staff, will help students navigate through the program and through the transfer process.

Additionally, the curriculum for the program is designed with a multiplicity of educational tools and resources to support the diverse learners at the College. Some courses offered are accessible in both in-person and online formats, which allows ease of access and flexibility to students enrolled in the program. In addition to the online format, some program courses are also offered in a structured remote format (synchronous) to allow greater flexibility to both students and program faculty. Remote tutoring and advising resources are also available for students as an ongoing effort to support and promote program success and timely completion by all students.

Prince George's Community College has implemented Academic and Career Pathways, based on the national Pathways model, for all credit and continuing education students. This program aligns with the Liberal and Creative Arts Academic and Career Pathway and leads to transfer programs in a wide variety of Theatre Arts fields. Given the demographic growth and diverse population of the county, the addition of the A.A. degree in Theatre Design and Production at Prince George's Community College (PGCC) will ensure the intellectual enhancement of students and therefore, the health and economic well-being of the county and surrounding areas.



## Part C: Quantifiable and Reliable Evidence and Documentation of Market Supply and Demand in the Region and State:

1. Describe potential **industry** or industries, **employment** opportunities, and expected **level of entry** (ex: mid-level management) for graduates of the proposed program.

### **Theatre**

While I.A.T.S.E. Local 22 (the Union for stage laborers of all kinds) did not have any detailed data on the employment of its members, they were able to confirm that they support a referral list of over 700 workers. Additionally, The League of Washington Theaters boasts 48 producing members, which excludes many of the smaller theaters in the area. The DC area is second only to New York in the number of Union theatrical productions each year, and second to none in its total number of “Equity Seats” (theatre seats in Union houses). It has one of the most vibrant live theatre industries in the nation, and supports a technical labor pool commensurate with its size. Similarly, [DCTheatreTech.com](http://DCTheatreTech.com) posted 35 job listings for theater technicians in August of 2018 (16 for electricians, 9 for changeover, run crew, and carpenters, 5 for audio technicians, 3 for stage managers, and 2 for projectionists). Most of these were short-term contract jobs.

### **Live Events**

The “non-arts” live event production industry (corporate meetings, trade shows, rallies, etc.) is a *thriving* one in the area, with a constant need for stagehands and AV techs. There are countless AV rental, AV production, and event production companies in the area, from small mom-and-pop companies employing a dozen independent contractors (WagTech, American AV), to larger companies with 25-50 employees (Showtime Sound, Atmosphere Lighting), to a strong presence from the multinational PSAV, with 4,500 employees worldwide.

Google Jobs reported 74 AV Technician jobs (versus 3 Stagehand jobs) in DC proper for the month of August 2018 (Listings aggregated from Glassdoor, Recruit.net, CareerBuilder and others). This does not list jobs available through specialty employment agencies such as AV Tek and AV Leads. These jobs tend to start at \$200/day (10-12 hours) and go up from there depending on experience and skills.

### **Film and Television**

Although the degree programs are live event-focused, many of the skills that make a successful stagehand (or rigger, or sound engineer, etc.) translate easily to the world of on-camera production. The DC area on-camera production industry is discussed at greater length in the document supporting the Performance Program. However, it is worth noting that the industry accounted for \$209 million in direct output, and \$98 million in direct labor income in 2013. For example, House of Cards and VEEP were both shot in Maryland in 2014. House of Cards Season 4 employed 349 technicians, with a total production expenditure of \$75.5 million. VEEP Season 4 employed 242, with an expenditure of \$31 million.

*(Maryland Film Production Tax Credit)*

### **Potential Regional Industry Employment Opportunities**

#### **Set & Exhibit Designers**

The design, planning and arrangement of museum and gallery exhibitions can be a complicated process, and the specific role an exhibit designer plays in this process can depend on the needs of an

employer. Some exhibit designers may be responsible for the planning, budgeting, coordination and construction of an exhibit, while others may have more limited responsibilities as members of a larger team. Typical tasks for exhibit designers include the consideration of how and where to display certain objects, conferring with curators about which objects should be included in an exhibit, drawing up plans for the construction of exhibit-specific structures and communicating with other staff to ensure the proper execution of exhibit design plans.

Set designers select backgrounds, lighting, props and other items to create the scenery for stage productions, films and TV shows. They work with directors and production crews to design or recreate the appearance and atmosphere of a specific time, place or location according to the script. Some set designers, typically those with more experience, specialize in specific types of sets, such as for television, movies, live theater, trade shows or exhibits. Communication with other types of artists, like directors, who may have their own vision of the required result may require tact and patience when disagreements occasionally arise.

[https://study.com/articles/Exhibit\\_Designer\\_Career\\_Info\\_and\\_Requirements\\_for\\_Becoming\\_an\\_Exhibit\\_Designer.html](https://study.com/articles/Exhibit_Designer_Career_Info_and_Requirements_for_Becoming_an_Exhibit_Designer.html)

[https://study.com/articles/Become\\_a\\_Set\\_Designer\\_Training\\_and\\_Career\\_Roadmap.html](https://study.com/articles/Become_a_Set_Designer_Training_and_Career_Roadmap.html)

### **Art Director**

Art directors typically oversee the work of other designers and artists who produce images for television, film, live performances, advertisements, or video games. They determine the overall style in which a message is communicated visually to its audience. For each project, they articulate their vision to artists. The artists then create images, such as illustrations, graphics, photographs, or charts and graphs, or design stage and movie sets, according to the art director's vision. Art directors work with art and design staffs in advertising agencies, public relations firms, and book, magazine, or newspaper publishers to create designs and layouts. They also work with producers and directors of theater, television, or movie productions to oversee set designs. Their work requires them to understand the design elements of projects, inspire other creative workers, and keep projects on budget and on time. Sometimes they are responsible for developing budgets and timelines.

<https://www.bls.gov/ooh/arts-and-design/art-directors.html>

### **Interior Designer**

Interior designers use the principles of design and structure to create dynamic spaces for homes, public buildings, museums, banks and any other built interior environment. They may choose furnishings, decorations, artwork and colors. They may also contribute to the structural design of in-progress spaces, determining where to place walls, windows and other structural elements.

[https://study.com/articles/Career\\_Information\\_for\\_a\\_Degree\\_or\\_Certification\\_in\\_Interior\\_Design\\_and\\_Decorating.html](https://study.com/articles/Career_Information_for_a_Degree_or_Certification_in_Interior_Design_and_Decorating.html)

### **Architect**

Architects are the innovative, creative designers who develop blueprints for buildings. Architects may work with a company that's building a new office or a city that is adding condominiums to increase housing. All buildings that are constructed begin as a design plan created by an architect.

[https://study.com/articles/difference\\_between\\_landscape\\_architect\\_architect.html](https://study.com/articles/difference_between_landscape_architect_architect.html)

### **Multimedia Artists and Animators**

Careers in multimedia design utilize technology creatively to convey visual messages to the public. A multimedia artist and animator work as part of a creative team, or on their own, to produce or edit

illustrations, movies, video games, or visual effects. Often, a designer will specialize in a particular media and work with a director or other animators to develop a project.

[https://study.com/articles/Multimedia\\_Design\\_Careers\\_Job\\_Options\\_and\\_Career\\_Requirements.html](https://study.com/articles/Multimedia_Design_Careers_Job_Options_and_Career_Requirements.html)

**Designers, All Other**

All designers not listed separately

<https://www.bls.gov/oes/current/oes271029.html>

2. Present data and analysis **projecting market demand** and the availability of openings in a job market to be served by the new program.

**Job Outlook for Theatre Design and Production Career for  
Theatre Design and Production**

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**Industries with the highest levels of employment in this occupation**

Industry	Employment	Percent of industry employment	Hourly mean wage	Annual mean wage
Motion Picture and Video Industries_	4,080	0.96	\$34.09	\$70,900
Performing Arts Companies_	1,260	1.00	\$23.07	\$47,980
Museums, Historical Sites, and Similar Institutions_	820	0.51	\$25.39	\$52,810
Independent Artists, Writers, and Performers_	740	1.43	\$22.29	\$46,360
Colleges, Universities, and Professional Schools_	520	0.02	\$23.55	\$48,980

*Estimates do not include self-employed workers.*

*Annual wages have been calculated by multiplying the hourly mean wage by a "year-round, full-time" hours figure of 2,080 hours; for those occupations where there is not an hourly wage published, the annual wage has been directly calculated from the reported survey data.*

**Industries with the highest concentration of employment in this occupation**

Industry	Employment	Percent of industry employment	Hourly mean wage	Annual mean wage
Independent Artists, Writers, and Performers_	740	1.43	\$22.29	\$46,360
Performing Arts Companies_	1,260	1.00	\$23.07	\$47,980
Motion Picture and Video Industries_	4,080	0.96	\$34.09	\$70,900
Museums, Historical Sites, and Similar Institutions_	820	0.51	\$25.39	\$52,810
Promoters of Performing Arts, Sports, and Similar Events_	520	0.37	\$28.35	\$58,960

*Estimates do not include self-employed workers.*

*Annual wages have been calculated by multiplying the hourly mean wage by a "year-round, full-time" hours figure of 2,080 hours; for those occupations where there is not an hourly wage published, the annual wage has been directly calculated from the reported survey data.*

#### **Top paying industries for this occupation**

Industry	Employment	Percent of industry employment	Hourly mean wage	Annual mean wage
Business, Professional, Labor, Political, and Similar Organizations_	40	0.01	\$40.55	\$84,350
Federal Executive Branch (OES Designation)_	310	0.02	\$35.10	\$73,010
Motion Picture and Video Industries_	4,080	0.96	\$34.09	\$70,900
Other Miscellaneous Manufacturing_	30	0.01	\$33.08	\$68,810

Cable and Other Subscription Programming	60	0.11	\$31.49	\$65,500
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*Estimates do not include self-employed workers.*

*Annual wages have been calculated by multiplying the hourly mean wage by a "year-round, full-time" hours figure of 2,080 hours; for those occupations where there is not an hourly wage published, the annual wage has been directly calculated from the reported survey data.*

3. Discuss and provide evidence of market surveys that clearly provide quantifiable and reliable **data** on the **educational and training needs** and the anticipated number of **vacancies** expected over the next 5 years.

**Analysis - Theatre**

Washington is second in terms of number of theater productions nationwide, after New York.

[www.theatreWashington.org](http://www.theatreWashington.org)

It is very difficult to track non-union theater jobs. However, we do have a good amount of information about Union jobs. (Note that while the following data represents both Actors and Stage Managers, Stage Managers represent a minority of Equity's membership):

The DC-MD-VA area has 17 Equity theaters, which represents more Equity seats per capita than anywhere else in the nation, and more than anywhere other than New York. AEA has 1,194 members in the DC/Baltimore area, which is the third most among all regional theater cities, after Philadelphia and the San Francisco bay area. Those members worked an average of 16.9 weeks, which is second in the nation after Central Florida (due mostly to the presence of the Walt Disney Co.).

In total, area theaters paid \$26.7 million in union wages for 20,178 work weeks – making it the only (non-New York) region to report more than 20,000 total work weeks.

**(Actor's Equity Association)**

Thanks to the Helen Hayes Awards, a cosmopolitan audience, and extensive fundraising opportunities, DC has been a huge theatre town since at least the mid-nineties. Although Chicago has more non-union theaters, and New York and LA are the places to go if you want to make it big, DC is the town to come to if you want to work in the theatre as an actor and live comfortably. This is also true of some other cities (like Milwaukee), but none of those operate on the scale that DC theatre does. The depth of the DC non-Equity theatre scene also means that it's also a town where young actors can get their start. The cost of living is high, and the actors that make their living solely from theatre can probably be counted on two hands, but with a supplemental income, it's a very livable city for a theatre actor.

**Film, TV & Industrials**

The DC film community is small, but it does have some things going for it – namely the fact that many films and shows are set in the Nation's Capital. Although the list of outside productions filming in the area varies from year to year, there has been steady work to be found in the past few years. In the past few years, House of Cards and VEEP both shot in Maryland, employing 2,329 and 1,073 local actors/extras in 2016, respectively.

**(Maryland Film Production Tax Credit Annual Report (2016))**

Historical dramas and documentaries have also found a home in the area in the past few years, with TURN shooting in various locations in Virginia, and miniseries like the History Channel's "American Genius" and "The Men Who Built America" shooting in the Shepherdstown, WV area.

Although the local Film & TV industry is relatively small, the area Film & Video Production industry is very healthy. The local On-Camera Production industry accounted for \$209 million in direct output, and \$98 million in direct labor income in 2013.

("An Analysis of the Entertainment and Media Industry in Washington, D.C.", D.C. Office of Motion Picture and Television Development)

3. Provide data showing the current and **projected supply** of prospective graduates.

	2023	2024	2025	2026	2027
Full-time Students	8	9	10	10	11
Part-time Students	16	18	19	20	21

These projections assume a targeted control number of 7% growth and sustainment of enrolled students each academic year for the first five years based on academic year one (2023) enrollment projections.

Students in the Theatre Design and Production, A.A degree program may be full-time or part-time students. Prince George’s Community College offers a number of scholarships to support students in maintaining full-time status and complete academic program on target.

Projected Graduates – A.A degree in Theatre Design and Production

	2023	2024	2025	2026	2027
Full-time Students	0	7	8	8	9
Part-time Students	0	0	15	16	17

\*The College expects a minimum of 80% of the students to graduate from the A.A degree in Theatre Design and Production with full time students undertaking an average of 15 credits a semester and part-time students undertaking an average of 6 credits a semester. The college anticipates full-time students to begin completion of the program in 2024; the college anticipates part-time students to begin completion of the program in 2025.

## Part D: Reasonableness of Program Duplication:

1. Identify **similar programs** in the State and/or same geographical area. Discuss similarities and differences between the proposed program and others in the same degree to be awarded.

According to the Maryland Higher Education Commission's (MHEC) Academic Program Inventory, no other community colleges in the state of Maryland offer an associate's degree in theatre design and production. Two community college offer theatre programs as lower division certificates.

Cecil College offers a 29-credit certificate in Theatre that provides students with performing experience, practical career skills, and applied technique as a foundation for advancement in the field of theatre. This program includes theatre courses similar to what PGCC offers, including introduction to theatre, theatre history, and script analysis. Alternately, Cecil's program does not include other courses that are required in PGCC's program, such as stage costumes and make-up, design methods, stage craft and event fabrication technology, crew experience, lighting and projection technology, audio and media technology, and drafting technology. PGCC's proposed program also includes general education courses to round out the associate's degree, which are not included in Cecil's certificate program.

Chesapeake College offers a 16-credit certificate in Theatre and Performance Studies that is designed for students who are seeking a career in performing arts as a technician, performer, writer, researcher, entrepreneur, or arts manager. The only course this has in common with PGCC's proposed program is an introduction to theatre course.

Several other colleges in Maryland offer similar degrees in theatre and theatre arts at the Bachelors and Master's (MFA) level. PGCC's program will serve the students in Prince George's County and provide students the opportunity to transfer into these programs at our four-year public partner institutions.

2. Provide **justification** for the proposed program.

The program is being developed to provide an additional pathway for students who wish to pursue advanced degrees in the liberal arts field. Specifically, the program includes academic offerings for students interested in pursuing careers in the Theatre Arts field and is designed for students interested in the development of their skills as theatre designers and production artists.

## Part E: Relevance to High-demand Programs at Historically Black Institutions (HBIs)

1. Discuss the program's potential **impact** on the implementation or maintenance of **high-demand programs at HBI's**.

PGCC does not anticipate that this program will have any impact on the implementation or maintenance of high-demand programs at HBIs.

## PART F: Relevance to the identity of Historically Black Institutions (HBIs)

1. Discuss the program's potential impact on the uniqueness and institutional identities and missions of HBIs.

Most Historically Black Institutions including Howard University, Morgan State University and Bowie State University offer B.A. degrees in Theatre. PGCC anticipates establishing articulation agreements with these institutions. Therefore, the proposed program will not impact the uniqueness and institutional identities and missions of HBIs.

## PART G: Adequacy of Curriculum Design, Program Modality, and Related Learning Outcomes (as outlined in [COMAR 13B.02.03.10](#)):

*Describe how the proposed program was **established**, and also describe the faculty who will **oversee** the program.*

### *Establishment of the Program:*

PGCC has an established process for curriculum development and revision which is driven by the faculty and overseen by the Office of the Executive Vice-President & Provost for Teaching, Learning & Student Success. Program proposals originate with faculty at the department level. After a proposal is approved by the department chair and division dean, it moves through several steps in the approval process including Assessment Committee, Curriculum Committee, General Education Committee (as applicable) and Executive Vice President & Provost. The final step in the approval process for new programs or a substantial modification is from the College's Board of Trustees, before submission to MHEC for approval.

### *Faculty who will oversee the program:*

Ennis Allen, Chair, Humanities Department  
Peggy Yates, Theatre Academic Coordinator



Describe educational **objectives and learning outcomes** appropriate to the rigor, breadth, and (modality) of the program.

**Graduates of the Theatre Design and Production A.A. will be able to:**

- 1 Classify the roles of the personnel and their functions found in theatre design and production.
- 2 Perform skills required of lighting, sound, scenery, and costume design personnel.
- 3 Perform techniques required of production personnel.
- 4 Evaluate past, current, and emerging trends regarding theatre design and production.
- 5 Examine the potential for progressive social change through theatre design and production.

3. Explain how the institution will:

- a) *provide for **assessment of student achievement of learning outcomes in the program***
- b) ***document student achievement of learning outcomes in the program***

The Research, Assessment, and Effectiveness (RAE) office manages the assessment cycle and determines when courses are assessed. Assessment instruments are aligned to the course outcomes and peer reviewed by the Teaching, Learning, and Assessment Committee (TLAC). The assessment instruments are administered and the data analyzed to generate a Student Learning Outcome Assessment Report (SLOAR). The SLOAR is used to develop an action plan including re-assessment, and the results are reviewed. Course-level assessment is a part of program-level assessment to determine how students are meeting program outcomes.

4. Provide a list of **courses** with title, semester credit hours and course descriptions, along with a description of **program requirements**

**PAS-1000: First Year Experience (Institutional Requirement)**

**Credits: 1**

This course assists incoming students in making a successful transition to college. Students focus on those behaviors and attitudes that are needed to achieve academic success. Students learn specific academic success skills/strategies and discover resources that are necessary to succeed in their college courses. Students engage in an exploration of the programs of study offered and design goals for learning that lead to an educational and career/professional plan.

**THE-1010: Introduction to Theatre (Program Requirement)**

**Credits: 3**

THE 1010 provides a comprehensive survey of theatre through the explorations of the art of acting, the art of directing, and the art of playwrighting. Further, students survey the history of theatre, explore the various areas of theatrical production and design, and examine the personnel, occupations, and duties required for the stage. Students also study the process of performing a theatre performance critique.

**THE-2503: Stage, Costumes, and Make-up (Program Requirement)**

**Credits: 3**

THE 2503 introduces the foundations of stage costumes and stage make-up techniques and their technical application in performing arts and entertainment technology. Explorations in the tools and apparatus for stage costumes and make-up occur highlighting specialty make-up, prosthetics wigs and

hairstyling, draping, stitching, and fabrics. Students examine the design process of both stage costumes and stage make-up for their use in performance.

**THE-2601: Stage Craft and Event Fabrication Technology (Program Requirement)**

**Credits: 3**

THE 2601 introduces the foundations of stagecraft and event fabrication technology utilized in the performing arts, and entertainment technology. Examinations and practical applications occur addressing tools and materials such as hand tools, power tools, fasteners, hardware, chemicals and paint. Explorations in scenery construction and installation occur with hands-on experience in construction processes and installations of theatrical flats, platforms, staging, and rigging. Also, surveys of scene shop safety, construction drawing reading, and explanations of scene shop layout transpire to provide skills necessary to be successful.

**THE-2803: Crew Experience (Program Requirement)**

**Credits: 1**

THE 2803 provides students studying Theatre Performance, Theatre Design, Entertainment Technology, or Dance the opportunity to engage in practicum applications in production operations in the support of live events in performance venues. Explorations in the divergent roles and functions of production operation personnel are undertaken.

**THE-2602: Lighting and Projection Technology (Program Requirement)**

**Credits: 3**

THE 2602 introduces the foundations of event lighting and event projection in the performing arts and entertainment technology. Explorations in the tools and apparatus associated with the installation and operation of lighting and projections occur to provide the practicalities of working with stage lighting fixtures, both stationary and automated, projectors, projection screens, and media servers. Further electrical safety and the principles of electricity see examination, along with other concepts such as maintenance of lighting and projector equipment. A survey of lighting ancillary concepts and materials also occurs.

**THE-2603: Audio and Media Technology (Program Requirement)**

**Credits: 3**

THE 2603 introduces the foundations of both current and emerging audio and media tools, apparatus and concepts. Explorations include microphones, media recording and playback devices, components of a sound systems for a live event, and sound desk operation during live productions and performances. Surveys of audio and electrical paths as well as acoustic and electrical sound reproduction and theory occur.

**THE-2301: Drafting Technology (Program Requirement)**

**Credits: 3**

THE 2301 introduces the foundation of drafting techniques and drafting applications used in the performing arts and entertainment technology. This course explores the use of both hand and computer drafting techniques while introducing key concepts such as scale ratios, measuring, and digital and non-digital drafting applications. Drafting applications associated with light plots, sound plots, set plots, and build drawings see examination for their specific uses and requirements in their support of installations within a venue. Students also explore how drafting technology personnel can positively affect social change.

**THE-2505: Theatre History (Program Elective)****Credits: 3**

THE 2505 introduces the foundations of theatre history and its relevance to the modern theatre performance. Explorations in the study of critical Western theatre milestones from its origins in classical antiquity in Greek theatre through the modern era with emphasis on plays, playwrights, acting, costuming and artistic influences throughout. Student also examine non-Western theatre. Students consider the value of social change through the lens of theatre history.

**THE-2401: Stage Management (Program Elective)****Credits: 3**

THE 2401 provides an introduction to the foundations of stage management and the role this professional position executes in the performing arts and entertainment technology. Explorations in stage management responsibilities and skills occur with surveys of the position's functions, documentation processes, and its placement in the chain of command. Students also explore how stage management personnel can positively affect social change.

**THE-1301: Design Methods (Program Elective)****Credits: 3**

THE 1301 introduces the foundation of design methods with the study of the physical and theoretical components used in the development of design, such as learning about performance spaces, aesthetics, and storytelling in performing arts and entertainment technology. A survey of theatrical personnel in lighting, sound, carpentry and wardrobe will provide a basis for understanding the implementation of a design process; and, an exploration of different design mediums provides knowledge in areas such as lighting, sound, costumes, and sets. Students also explore how design methods personnel can positively affect social change.

**THE-1401: Production Methods (Program Elective)****Credits: 3**

THE 1401 introduces the foundations of production methods through the study of production venues and production personnel and their functions in performing arts and entertainment technology. A survey of the different styles of venues, both traditional and non-traditional, occurs, providing an awareness of the divergent work environments production takes place. An exploration of event execution and the different roles management, crew, carpenters, stage electricians, sound technicians, audiovisual technicians, and talent play provides knowledge regarding the successful load-in, execution, and load-out of an event. Students also explore how production methods personnel can positively affect social change.

**THE-2504: Script Analysis (Program Elective)****Credits: 3**

THE 2504 introduces the foundations of script analysis, interpretation of playscripts and its relevance to the modern theatre performance. Explorations include the study of dramaturgy, play structure and playwrighting techniques.

**THE-2901: Entertainment Technology Internship (Program Elective)****Credits: 3**

THE 2901 provides students studying Entertainment Technology the opportunity to work in a real-world environment regarding the Performing Arts and Entertainment Technology. Students will examine the tools and apparatus used in these industries as well as apply their safe usage while

working in a backstage production position. Students will become familiar with the hierarchical structure of production positions in the Performing Arts and Entertainment Technology becoming familiar with their different relevant functionalities. Additionally, student receive the opportunity to examine how the Performing Arts and Entertainment Technology impact positive social change.

4. Discuss **how general education requirements** will be met, if applicable.

*Composition:*

**EGL-1010: Composition I: Expository Writing Credits: (English General Education Requirement)  
Credits: 3**

University-parallel freshman English. Fundamentals of effective prose writing, including research-based informative, analytical, and argumentative essays.

**EGL-1020: Composition II: Writing About Literature (English General Education Elective)  
Credits: 3**

Second semester composition using literature as the subject for discussion and writing. Study various kinds of literature (e.g., drama, poetry, short story).

**EGL-1100: Composition II: Writing About Issues and Ideas (English General Education Elective)  
Credits: 3**

Reading analyzing, and writing about contemporary issues, demonstrating clear reasoning and persuasive writing skills. A continuation and extension of the rhetorical principles and composition skills addressed in EGL-1010. Students develop and sharpen critical thinking and writing skills, applying them to materials from various disciplines with an emphasis on evidence-based analysis, evaluation, interpretation, and persuasive presentation of conclusions.

*Humanities:*

**PHL-1010: Introduction to Philosophy: The Art of Questioning (Arts/Humanities General Education Requirement)  
Credits: 3**

Asking and answering the basic and meaningful questions of life and clarifying one's thinking in relation to self, others, laws, nature, and God.

**COM-1090: Interpersonal Communication (Arts/Humanities General Education Requirement)  
Credits: 3**

This foundational study of human communication takes place in a survey course designed to explore everyday relationships in various settings. This course provides foundational awareness of interpersonal communication and engages in skill-building practices to enhance students' capabilities. Students learn the basics of interpersonal communication skills and how they affect one's communication style. Emphasis is placed on communication dynamics and climate and conflict management strategies.

*Mathematics:*

**MAT-1130: Mathematical Ideas (Mathematics General Education Requirement)  
Credits: 3**

The course covers a broad range of topics in both historical and modern mathematics. An emphasis is placed on the applications of these topics with calculator/computer technology incorporated. The topics include: sets and logic, probability and statistics, base 10 and other bases, financial mathematics, and voting methods. The objective of the course is to provide an overview of mathematics and its applications in such a way that students gain an appreciation of its current value and past contributions. Math 1130 is a terminal course and is not intended to prepare students for calculus, science, engineering, technology, or business courses.

*Science:*

**BIO-1010: General Biology (Science w/Lab Requirement)**

**Credits: 4**

An introduction to biology for non-science majors with both lecture and laboratory components. Surveys ecology, chemistry of life, cell physiology, human organ systems, genetics, and molecular genetics. The ability to think critically and to draw conclusions based on evidence will be emphasized.

**NTR-1010: Introductory Nutrition (Science with No Lab Requirement)**

**Credits: 3**

Nutrition 1010 addresses basic information about nutrients and their functions in the body as well as known and hypothesized relationships between diet and chronic disease. The course explores the US Government's dietary guidance system and information appearing on food labels. Scientific evidence is used to evaluate the accuracy of nutrition statements made by the media. Students identify the anatomical structures of the gastrointestinal system and the natural processes of nutrient metabolism. Students examine their eating habits, lifestyle, and family medical history to determine personal risk factors for nutrition related illness. This course will teach students how to make healthy dietary choices and reduce their risk for chronic diseases.

*Social Sciences:*

**HST-1430: History of the United States since 1877 (Social Science General Education Elective)**

**Credits: 3**

This course is a survey of American History from Reconstruction through the 1970s. The course examines the nation's political development during that period. It also focuses on the social and economic impact on the nation of industrialization and urbanization. The course looks at the means by which various groups, who were excluded from the mainstream of American society, gained a foothold in the nation's decision-making process. It examines the major reform movements from the Progressive Era to the Civil Rights Movement of the 1950s and 1960s. The course also traces America's growth from a continental and regional power to super power status after World War II. It examines the impact of imperialism and American involvement in both World Wars on American foreign policy, and the development of the Cold War.

**HST-1530: History of African Americans since 1877 (Social Science General Education Elective)**

**Credits: 3**

This course surveys African-American History from the end of Reconstruction through the present. Particular emphasis is placed on describing and analyzing black Americans' efforts to counteract the inequalities their communities experienced largely as a result of racist Jim Crow laws and racial disenfranchisement. Moreover, it examines the Great Migration, the Harlem and Chicago Renaissances, the Post-World War II integrationist and Black Nationalist movements, and black political activism at the turn of the millennium. This course is designed to assist students in gaining an improved understanding of (and appreciation for) the myriad ways in which black Americans have impacted the cultural, political, social, and economic structures of the United States, and, in turn, how living within American society has impacted the evolution of African-American thought and action.

**SOC-1010: Introduction to Sociology (Social Science General Education Elective)**

**Credits: 3**

Survey of sociological concepts and their application to socialization, social organizations, and social change.

**POS-1010: American National Government (Social Science General Education Elective)**

**Credits: 3**

A study of the Constitution and the American political system, including how power and authority are acquired and applied. Emphasis will be placed on the Congress, the Presidency, and the Supreme Court, as well as on voting dynamics, political parties, interest groups, public opinion, and the media.

*Computer Literacy:*

**INT-1010: Introduction to Information Technology (Computer Literacy Institutional Requirement)**

**Credits: 3**

Introduction to Information Technology is a survey course in evolving information technology and its relevance to individuals and society. Students examine the categories of computing devices and different types of computer applications, software and their uses. Emphasis in this course is on enhancing students' skills in data analysis and programming. Additionally, students evaluate ethical principles related to privacy, security, intellectual property and how these apply to their academic and professional life. They also explore strategies to manage risks related to systems security threats. Lastly, students learn about the basic principles of connectivity and data communications. Students possessing skills and knowledge in this area may receive credit for INT 1010 by passing the department's challenge exam (currently the three Internet and Computing Core Certification tests, known as IC3). Students who are already IC3 certified may receive credit for INT 1010 by presenting their three certificates to the transfer evaluator in the Office of Records and Registration.

5. Identify any **specialized accreditation or graduate certification requirements** for this program and its students.

There are no specialized accreditation or graduate certification program associated with this program.

6. If **contracting** with another institution or non-collegiate organization, provide a copy of the written contract.

There is no contract with any other institution or non-collegiate organization associated with this program.

7. Provide assurance and any appropriate evidence that the proposed program will provide students with clear, complete, and timely **information** on the curriculum, course and degree requirements, nature of faculty/student interaction, assumptions about technology competence and skills, technical equipment requirements, learning management system, availability of academic support services and financial aid resources, and costs and payment policies.

Clear, complete, and timely information on the curriculum, course and degree requirements will be posted in the [college catalog](#) after MHEC approval. Each program has a dedicated page in the college catalog where the program description will be located. The nature of faculty and student interaction, assumptions about technology competence and skills, technical equipment requirements, learning management system, availability of academic support services are located in the course syllabus, college catalog, and/or the Learning Management System. Financial aid resources, costs, and payment policies are located on the college website under "[Paying For College.](#)"

8. Provide assurance and any appropriate evidence that **advertising, recruiting, and admissions materials** will clearly and accurately represent the proposed program and the services available.

The PGCC Office of Communications and Marketing will create brochures, flyers and electronic marketing (e-marketing) materials necessary to promote and advertise the program to potential students. The Office of Communications and Marketing department provides communications materials that create awareness and visibility to efforts to promote the program both internally and externally. The internal process of creating recruitment and advertising materials follows the internal process used by the Office of Communications and Marketing. The information regarding prior learning can be found on the College website: [Transfer Credit Policies and Procedures](#).

## PART H: Adequacy of Articulation

1. If applicable, discuss how the program supports **articulation** with programs at partner institutions. Provide all relevant articulation agreements.

For more information: [Transfer Agreements](#) and [Articulation Agreements](#)

This program does not have any articulation agreements with programs at partner institutions.

## Part I: Adequacy of Faculty Resources (as outlined in [COMAR 13B.02.03.11](#)).

1. Provide a brief narrative demonstrating the **quality of program faculty**. Include a summary list of faculty with appointment type, terminal degree title and field, academic title/rank, status (full-time, part-time, adjunct) and the course(s) each faculty member will teach in the proposed program.

Only program courses have to be included (required and elective). Institutional requirements and general education courses do not need to be included.

In the last column, do not list any courses outside of this program.

<b><i>Faculty Name</i></b>	<b><i>Appointment Type</i></b>	<b><i>Terminal Degree and Field</i></b>	<b><i>Academic Title/Rank</i></b>	<b><i>Status</i></b>	<b><i>Course(s) Faculty Member will teach in this Program</i></b>
Monica Barion	Contract	M.F.A. Theatre	Instructor	Adjunct	THE-1010: Introduction to Theatre; THE-2504: Script Analysis
Robert Berry	Tenure-track	M.F.A. Scenic Design	Assistant Professor	Full-time	THE-1010: Introduction to Theatre; THE-2504: Script Analysis;



					THE-2505: Theatre History; THE-2803: Crew Experience; THE-1301: Design Methods; THE-2601: Stage Craft and Event Fabrication Technology; THE-2602: Lighting and Projection Technology; THE-2603: Audio and Media Technology; THE-2301: Drafting Technology; THE-1401: Production Methods
Antoinette Doherty	Tenured	M.F.A. Acting	Professor	Full-time	THE-1010: Introduction to Theatre; THE-2504: Script Analysis, THE-2505: Theatre History
Gary Fry	Tenure-track	Ph. D. Interdisciplinary Humanities	Assistant Professor	Full-time	THE-1010: Introduction to Theatre; THE-2504: Script Analysis, THE-2505: Theatre History; THE-2803: Crew Experience;

					THE-1301: Design Methods; THE-2601: Stage Craft and Event Fabrication Technology; THE-2602: Lighting and Projection Technology; THE-2603: Audio and Media Technology; THE-2301: Drafting Technology; THE-2901: Entertainment Technology Internship
Peggy Yates	Tenure-track	M.F.A. Acting	Professor	Full-time	THE-1010: Introduction to Theatre; THE-2504: Script Analysis
Mary Retort-George	Contract	M.F.A. Theatre	Instructor	Adjunct	THE-2503: Stage Costumes and Make-Up
Ruth Yamamoto	Contract	Ed. D.	Instructor	Adjunct	THE-2401: Stage Management

2. Demonstrate how the institution will provide **ongoing pedagogy training** for faculty in evidenced-based best practices, including training in:

- a. *Pedagogy that meets the needs of the students*
- b. *The learning management system*
- c. *Evidenced-based best practices for distance education, if distance education is offered.*

The College provides opportunities for continuous teaching improvement through ongoing training for full- and part-time faculty year-round on a variety of evidence-based best practices related to:

- pedagogy to meet the needs of a diverse student population, using a variety of modalities
- pedagogy specific to distance education
- the learning management system (Canvas)

Concentrated training is offered during professional development periods in August, October, and January.

## PART J: Adequacy of Library Resources (as outlined in COMAR [13B.02.03.12](#)).

1. Describe the **library resources** available and/or the measures to be taken to ensure resources are adequate to support the proposed program.

The library maintains online accessible and extensive databases, journals, and E-texts. Students may request holdings and inter-library loans either by email or in person. Additionally, the library will provide journals and publications specifically related to the various professions in the field.

The PGCC library has extensive online resources available to students, including:

### Humanities, Literature, Philosophy

ARTstore  
 Academic Video Online- Humanities  
 Asian American Drama  
 Black Drama  
 Blooms Literature  
 Digital Theater Plus  
 Gale Literary Sources  
 Latino Literature  
 North American Indian Drama Collection  
 North American Theater Collection  
 North American Women’s Drama Collection  
 Religion and Philosophy Collection  
 Twentieth Century North American Drama  
 Digital Theatre Plus  
 Theater in Context Collection  
 Theater in Performance Collection - Combining the most important video content types used in theatre education (filmed stage performances, master classes, documentaries, and training material) with top-of-the-line teaching tools (playlists, video clips, on-screen transcripts).  
 Contains the full contents of the following collections  
 Theatre in Video, Volume I, Theatre in Video, Volume II, and Audio Drama: The L.A. Theatre Works Collection.

## PART K: Adequacy of Physical Facilities, Infrastructure and Instructional Equipment (as outlined in [COMAR 13B.02.03.13](#)).

1. Provide an assurance that physical facilities, infrastructure and instruction equipment are adequate to initiate the program, particularly as related to spaces for classrooms, staff and faculty offices, and laboratories for studies in the technologies and sciences.

This program will mainly be housed in the Center for Performing Arts. Current buildings, classroom and office spaces, and teaching and learning equipment are sufficient to support this program. All facilities and equipment are subject to routine cleaning, inspection, and maintenance.

2. Provide assurance and any appropriate evidence that the institution will ensure students enrolled in and faculty teaching in distance education will have adequate **access** to:

- a. *An institutional **electronic mailing system***

Prince George's Community College provides access to its electronic mailing system (Microsoft 365 Outlook) to its full-time and part-time faculty members. Each faculty member's school email address uses the domain @pgcc.edu. Faculty receive emails from both students and colleagues via the Outlook system. Students enrolled in credit programs are issued a school email address upon enrollment. Each Prince George's Community College student email address uses the domain @students.pgcc.edu.

- b. *A **learning management system** that provides the necessary technological support for distance education*

Each course offered at the College is created in a Canvas shell that allows remote access during a given semester. Each faculty member, full-time or part-time, is given access to each class that he/she is assigned to teach via the Canvas Learning Management System (LMS). Within the learning management system, faculty are able to see who is enrolled in the course, create a gradebook, create discussion boards, upload various content formats, and communicate with individual or groups of students. Zoom is integrated into each Canvas course through an LTI (learning tools integration). Panopto is integrated into each Canvas section through as LTI to ensure student privacy as well as provide streaming technology in accordance with the best practices for video.

After successfully enrolling in a course at Prince George's Community College, each student is provided access to each course that he/she is enrolled for the given semester. Access to the course is granted four days prior to the official start of the course. Within the learning management system, students can access all course content posted by the instructor, access graded assignments, and communicate with the instructor and other students.

## PART L: Adequacy of Financial Resources with Documentation (as outlined in [COMAR 13B.02.03.14](#)).

1. Complete [Table 1: Resources and Narrative Rationale](#). Provide **finance data** for the first five years of program implementation. Enter figures into each cell and provide a total for each year. Also provide a **narrative rationale** for each resource category. If resources have been or will be reallocated to support the proposed program, briefly discuss the sources of those funds.

**TABLE 1: PROGRAM RESOURCES**

Resource Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Reallocated Funds	\$0	\$0	\$0	\$0	\$0
2. Tuition/Fee Revenue (c + g below)	\$69,552	\$78,246	\$85,008	\$91,770	\$98,532
a. Number of F/T Students	8	9	10	11	12
b. Annual Tuition/Fee Rate	\$4,830	\$4,830	\$4,830	\$4,830	\$4,830
c. Total F/T Revenue (a x b)	\$38,640	\$43,470	\$48,300	\$53,130	\$57,960
d. Number of P/T Students	16	18	19	20	21
e. Credit Hour Rate	\$161	\$161	\$161	\$161	\$161
f. Annual Credit Hours	12	12	12	12	12
g. Total P/T Revenue (d x e x f)	\$30,912	\$34,776	\$36,708	\$38,640	\$40,572
3. Grants, Contracts & Other External Sources	\$0	\$0	\$0	\$0	\$0
4. Other Sources	\$0	\$0	\$0	\$0	\$0
TOTAL (Add 1 – 4)	\$69,552	\$78,246	\$85,008	\$91,770	\$98,532

*Reallocated Funds:*

Existing operational staff/management of the College’s Center for Performing Arts (CPA) supports all events within the CPA, including academic performances. Therefore, the cost of personnel is not a direct expense associated with the educational programs, and exist for budgetary purposes as the separate, and sole responsibility of auxiliary services. There are no reallocated funds for this program.

*Tuition/Fee Revenue:*

Assuming modest growth in both full-time and part-time enrollments and tuition and fees are assumed constant over the next five years, the chart displays the overall financials for the program. The in-county tuition rate of \$114 per credit and a fee of \$47 per credit for a total of \$161 per credit have been used to calculate revenue; with 30 credits per year for full-time students, and an average of 12 credits per year for part-time.

*Grants, Contracts, & Other External Sources:*

This program does not use grants, contracts or external sources for funding.

*Other Sources:*

There are no other sources used for funding.

2. Complete **Table 2: Program Expenditures and Narrative Rationale**. Provide finance data for the **first five years** of program implementation. Enter figures into each cell and provide a total for each year. Also provide a **narrative rationale** for each expenditure category.

<b>TABLE 2: PROGRAM EXPENDITURES</b>					
<b>Expenditure Categories</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>
1. Faculty (b + c) below	\$0	\$0	\$0	\$0	\$0
a. Number of FTE	0	0	0	0	0
b. Total Salary	\$0	\$0	\$0	\$0	\$0
c. Total Benefits	\$0	\$0	\$0	\$0	\$0
2. Admin Staff (b + c below)	\$0	\$0	\$0	\$0	\$0
a. Number of FTE	0	0	0	0	0
b. Total Salary	\$0	\$0	\$0	\$0	\$0
c. Total Benefits	\$0	\$0	\$0	\$0	\$0
3. Support Staff (b + c below)	\$0	\$0	\$0	\$0	\$0
a. Number of FTE	0	0	0	0	0
b. Total Salary	\$0	\$0	\$0	\$0	\$0
c. Total Benefits	\$0	\$0	\$0	\$0	\$0
4. Technical Support and Equipment	\$0	\$0	\$0	\$0	\$0
5. Library	\$0	\$0	\$0	\$0	\$0
6. New or Renovated Space	\$0	\$0	\$0	\$0	\$0
7. Other Expenses	\$0	\$0	\$0	\$0	\$0
<b>TOTAL (Add 1 – 7)</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>

<p><i>Faculty:</i></p> <p>No new faculty are needed for this program. There are a number of qualified full-time and adjunct faculty currently employed by the College to teach General Education and required program courses in the specific disciplines.</p>
<p><i>Admin Staff:</i></p> <p>This program will be housed in the Humanities Department, as part of the Humanities, English, and Social Sciences Division, which already has a dean, associate dean, department chair, and coordinator in place who will support the program. Therefore, no new costs are associated with this program.</p>
<p><i>Support Staff:</i></p> <p>This program will be housed in the Humanities Department. Office associates support the department as a whole, and not individual programs, so it is not expected that any new support staff will be needed.</p>
<p><i>Technical Support and Equipment:</i></p> <p>Technical support and equipment are housed in the department as a whole, and not individual programs. Since Center for Performing Arts staff support all of the performing arts programs, it is not expected that any new support or equipment will be needed.</p>
<p><i>Library:</i></p> <p>Current library materials are sufficient for the needs of the students and faculty.</p>
<p><i>New or Renovated Space:</i></p> <p>No new or renovated space will be needed. The College's brand-new Center for Performing Arts, which houses the theatre programs, opened in Fall 2019.</p>
<p><i>Other Expenses:</i></p> <p>There are no other expenses required or needed for this program.</p>

**Part M: Adequacy of Provisions for Evaluation of Program** (as outlined in COMAR [13B.02.03.15](#)).

**1. Discuss procedures for evaluating courses, faculty and student learning outcomes.**

<p>Prince George's Community College has identified three sets of learning outcomes for its students: course, program, and the College's Core Competencies (institutional learning outcomes). Course outcomes define the skills, knowledge, and values that students are expected to acquire upon completion of a course. Program outcomes specify the skills, knowledge, and values that students are expected to acquire upon completion of a program of study. The College has a rigorous course and program assessment process. Course assessment takes place by using embedded tests and assignments that address specific course outcomes. Data from these course-embedded assessments are publicly distributed every semester in the Student Learning Outcomes Assessment Report (SLOAR). An additional report showing student achievement of the Program Learning Outcomes Assessment Report (PLOAR) and Student Core Competencies are published every year and analyzed to improve courses and to ensure program learning outcomes are met.</p> <p>Non-tenured faculty members are evaluated yearly by students and administrators. Each year, non-tenured faculty members have their course material and student evaluations assessed by their department chairs and deans, with final verification of the assessment conducted by the Executive Vice President and Provost for Teaching, Learning and Student Success. In order to receive high</p>
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evaluations, faculty members must demonstrate effective teaching above all, but professional development in the discipline and participation in departmental, divisional, and college-wide activities is also assessed. The same criteria for evaluation are carried out for tenured members of the faculty, but once every three years. The above assessment process also provides administrators the opportunity to set out action plans for faculty improvement in teaching, professional development, and/or college service in order for each or any of those facets of the faculty member's career to be enhanced.

2. Explain how the institution **will evaluate the proposed program's educational effectiveness**, including assessments of student learning outcomes, student retention, student and faculty satisfaction, and cost-effectiveness.

Complete program assessment takes place every four years, with progress toward achievement of improvement plans being evaluated every two years. Data regarding enrollment, retention, and graduation are collected and analyzed against program outcomes, courses offered, and other variables. Each program must have an advisory board consisting of professionals in the field assist in the construction and analysis of program review data. The college has a five-year program review cycle which entails program's educational effectiveness, including assessments of student learning outcomes, student retention, student and faculty satisfaction, and cost-effectiveness.

## PART N: Consistency with the State's Minority Student Achievement Goals (as outlined in [COMAR 13B.02.03.05](#)).

1. Discuss how the proposed program addresses **minority student access and success, and the institution's cultural diversity goals and initiatives**.

Prince George's Community College provides affordable, high-quality learning experiences that support personal, professional, and educational development for diverse populations, contributing to the economic equity and cultural vibrancy of our community. The mission of Prince George's Community College is compatible with the State's minority achievement goals. The College provides accessible and affordable education, and it is committed to diversity. With a majority African American student body and a significant Hispanic/Latino student population, Prince George's Community College is well positioned to provide opportunities for students traditionally underrepresented in higher education. Moreover, the graduates of this program will further align with the racial makeup of the region's workforce. The College will continue to recruit a diverse student base from both public and private schools and the local community. In addition to working with and relying on the college's student recruiting professionals, additional activities to recruit a diverse body of students will include:

- involvement with community-based organizations, high schools, and teen church programs;
- increased visibility of the new programs (e.g. college Website and catalog); and
- clear communication about the integrated nature of the academic work with practical experience and professional networking opportunities.

In sum, the College will continue to engage with community partners and stakeholders who represent the diversity of the region.

PGCC has a Diversity, Equity and Inclusion office and a number of programs geared to special populations, including Diverse Male Student Initiatives (DMSI), Women of Wisdom (W.O.W.), and



Vocational Support Services. Additionally, interactive workshops and cultural diversity events are available on an ongoing basis at both the main campus and the extension centers. Furthermore, a Truth, Racial Healing, and Transformation (TRHT) Campus Center organizes Listening Sessions and Racial Healing Circles. Each of these initiatives focuses on improving the retention and success of minority students.

## Part O: Relationship to Low Productivity Programs Identified by the Commission:

1. If the proposed program is directly related to an **identified low productivity program**, discuss how the fiscal resources (including faculty, administration, library resources and general operating expenses) may be redistributed to this program.

This is a new program. Therefore, a low-productivity self-analysis is not applicable here.

## PART P: Adequacy of Distance Education Programs (as outlined in [COMAR 13B.02.03.22](#))

1. Provide affirmation and any appropriate evidence that the institution is eligible to provide **Distance Education**.

Prince George's Community College is eligible to provide Distance Education by the Maryland Higher Education Commission (MHEC). Please see File 22293.

2. Provide assurance and any appropriate evidence that the institution complies with the **C-RAC guidelines**, particularly as it relates to the proposed program.

Prince George's Community College provides assurance that programs that are offered in a distance format comply with current CRAC guidelines. Please find a copy of the institution's accreditation status for offering distance learning through MSCHE at the following link: <https://www.msche.org/institution/0175/>. The college also participates in the National Council for State Authorization Reciprocity Agreements (NC-SARA) as evidenced on the following link: <https://nc-sara.org/directory>.

The program offers the following courses in a distance learning format:

PAS-1000: First Year Experience  
EGL-1010: Composition I: Expository Writing  
EGL-1020: Composition II: Writing About Literature  
EGL-1100: Composition II: Writing About Issues and Ideas  
THE-1010: Introduction to Theatre  
PHL-1010: Introduction to Philosophy: The Art of Questioning  
COM-1090: Interpersonal Communication  
INT-1010: Introduction to Information Technology  
MAT-1130: Mathematical Ideas  
BIO-1010: General Biology

HST-1430: History of the United States since 1877

HST-1530: History of African Americans since 1877

SOC-1010: Introduction to Sociology

POS-1010: American National Government

NTR-1010: Introductory Nutrition