

**New Program Proposal
 Bachelor of Arts, Theatre
 University of South Carolina Upstate**

Summary

The University of South Carolina Upstate requests approval to offer a program leading to the Bachelor of Arts in Theatre to be implemented in Fall 2014. The proposed program is to be offered through traditional instruction on campus. The following chart outlines the stages for approval of the proposal; the Advisory Committee on Academic Programs (ACAP) voted to recommend approval of the proposal to the Committee on Academic Affairs and Licensing (CAAL). The full program proposal **is attached**.

Stages of Consideration	Date	Comments
Program Planning Summary received and posted for comment	1/31/2011	
Program Planning Summary considered by ACAP	3/18/2011	ACAP members expressed support for the proposed program.
Program Proposal Received	7/25/2013	
ACAP Consideration	10/17/2013	ACAP voted to recommend approval of the program. Dr. Rivers of the SC Technical College System stated that Greenville Technical College (GTC) does not offer a Theatre program and asked that the institution revise the articulation section which stated that USC Upstate was working with GTC to develop an articulation agreement. Dr. Rivers also mentioned that GTC once offered a certificate in Theatre that was terminated due to students reporting that they had difficulty finding employment.
Comments and suggestions from CHE staff to the institution	10/22/2013	Staff asked that the proposal be revised for clarity and consistency and that it follow the proper format for program proposals. Staff also asked for more detail about graduates' employment prospects and requested more recent data be cited in the proposal. In addition, staff requested that the proposal discuss similar programs offered at other institutions in the state in more detail; that programmatic assessment be addressed; and that the cost chart reflect total costs.
Revised Proposal Received	11/4/2013	Revisions made to address the questions asked by ACAP members and Commission staff.

Recommendation

The staff recommends that the Committee on Academic Affairs and Licensing commend favorably to the Commission the program leading to the Bachelor of Arts in Theatre at the University of South Carolina Upstate to be implemented in Fall 2014, provided that no additional “unique cost” or other special state funding be required or requested.

University of South Carolina Upstate
College of Arts and Sciences

Program Proposal
for the
Bachelor of Arts in Theatre

Dr. Tom Moore, Chancellor

Dr. Harris Pastides, President

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Program Proposal for Bachelor of Arts in Theatre – USC Upstate

CLASSIFICATION

Name of Proposed Program: Bachelor of Arts in Theatre
Academic Units Involved: University of South Carolina Upstate Department of Fine Arts and Communication Studies, College of Arts and Sciences
Designation, Type and Level of Degree: Baccalaureate, Bachelor of Arts, 4 - year, 120 credit hours
Proposed date of implementation: Fall 2014
CIP Code: 360117
Identification of Program: New Program Proposal
Site: University of South Carolina Upstate, Spartanburg, SC
Program qualifies for supplemental Palmetto Fellows Scholarship and LIFE Scholarship awards: Yes _____ No X
Delivery Mode: Blend of Traditional and Internet

Institutional Approval

Evaluating Unit	Approval Date
USC Upstate, Departmental Approval	February 11, 2013
USC Upstate, College of Arts and Sciences	February 11, 2013
USC Upstate, Academic Affairs Committee	February 12, 2013
USC Upstate Faculty Senate	February 12, 2013
Dr. Charles Harrington, Senior Vice Chancellor	February 13, 2013
Dr. Tom Moore, Chancellor	February 14, 2013
President Harris Pastides	May 17, 2013
Board of Trustees	June 17, 2013

JUSTIFICATION

Program Purposes and Objectives

The University of South Carolina Upstate proposes a Bachelor of Arts degree in Theatre to be offered through the College of Arts and Sciences and the Department of Fine Arts and Communication Studies. The program philosophy is based on the belief that extensive preparation in dramatic literature, history, theory, production, acting, directing and design will produce graduates prepared to serve the arts in a variety of ways and prepare students for graduate programs in theatre. With the proliferation of theatrical venues in the region served by the upstate and beyond, theatre professionals are needed to staff community, youth, academic, and professional theatres in growing numbers.

The program is structured to require students to take a common core of theatre courses, which prepares them as generalists in the academic area, while choosing a concentration in either performance or production. Using computer technology as the basis for the production concentration allows us to prepare students for the evolution of theatre design and production. Performance students will combine solid preparation in technique with experiences in discovery of character identity and psychological revelation. Diversity in literature and style will ensure

that students are prepared to encounter a variety of audiences, literature, and performance venues.

Program Need

As a metropolitan institution, the mission of the University of South Carolina Upstate acknowledges the responsibility of the institution to respond to the changing needs of the communities in the rapidly expanding Interstate 85 and Interstate 26 corridors. These communities have seen expansion of arts programs in these corridors as the population and business base have continued to grow. With two professional theatres in Greenville, a thriving cultural arts center in Greenville, the Chapman Cultural Arts Center in Spartanburg, the construction of a new cultural center on the east side of Spartanburg on the Broome High School campus, and the new theatre at Byrnes High School in Duncan, more theatre professionals are needed to staff and advise these facilities. Theatre technicians also support dance companies and theatre for youth organizations and provide valued support to the public school system as additional programs in theatre are added in the public schools. The USC Upstate technical staff provided support for lighting the Upcountry Museum to produce dramatic and inspiring exhibits through the medium of stage lighting. USC Upstate faculty and students are already serving local theatres as actors, directors, technicians, and interns in growing numbers, providing a firm basis for partnering with the arts community.

According to a 2008 economic impact statement published by the South Carolina Arts Commission, cultural industries generate 3% of the state's economy, creating 78,000 jobs and over 9.2 billion dollars in economic output. The National Center for Education and the Economy reports that students preparing for a 21st Century workforce need to be creative, innovative, and capable of dealing with abstractions. All of these qualities are developed by the Theatre. The Arts Education National Forum states: "The arts can no longer be treated as a frill. Business leaders are also realizing how urgent the need for increased arts education in our schools has become." In Spartanburg County, The Chapman Cultural Arts Center has an economic impact of 13.5 million dollars yearly on the local economy.

Students who attend Upstate largely choose to stay close to home and need to attend a public university that is not cost prohibitive. They are talented and want careers in the arts but cannot or will not move away from the Upstate to seek their degrees. Many have begun their degrees at other institutions, but for various reasons have chosen to return to complete their programs closer to home. The proposed major in Theatre requires no new funds. Facilities, faculty, programs and students are already in place and simply waiting for approval of a successful program that already boasts over 40 students ready to declare the major.

Upstate students who have graduated from the Theatre program are finding rich opportunities when they leave the University. Graduates are currently employed by the Greenville Little Theatre as the Technical Director, by the Spartanburg Little Theatre as the Assistant Technical Director, by Palmetto Light and Sound as a sound and light technician and by the Cincinnati Playhouse as an actor. A graduate is currently an Artist in Residence at The Berkshire Theatre, one of the best known regional theatres in the country, made the final cut for *The Book of Mormon* on Broadway and won the Baltimore New Playwright's Festival. Another former student is a Designer and Technical Director at Universal Studios in California. Students have completed graduate studies in England and at the famed Stella Adler Studios in New York. Students have been nominated for national design awards and national acting scholarships through the Kennedy Center. Students have worked at the Santa Fe Opera Company and won

the South Carolina Theatre Association Ten Minute Playwriting competition. Another former student is a costumer at the University of South Carolina's Columbia campus.

The University of South Carolina Upstate currently enjoys an exclusive collaborative agreement with the Rose Theatre in London, England, which was developed with the understanding that Upstate was developing a major in Theatre. The collaboration includes an internship agreement that allows single or multiple Upstate students to spend five weeks working fulltime at The Rose Theatre in Kingston Upon Thames, London, England. Additionally, a company of Upstate students is accepted to perform at the International Youth Arts Festival in London each summer. Stephen Unwin, Artistic Director of The Rose, has come to Upstate twice as an Artist in Residence and he will teach an online course in the spring of 2014, returning the following fall to direct for the main stage production season.

Currently, the University of South Carolina Upstate offers a Bachelor's degree in Communication with a Concentration in Theatre and a Theatre Minor. There are currently 41 students declared as Theatre Concentration students with additional students declared in the minor. USC Upstate has identified twelve of the top high school programs in Theatre in the state of South Carolina, and we are sending our students and faculty into those school systems to teach workshops and recruit potential students.

Centrality to the Mission of USC Upstate

As a metropolitan university, delivery of undergraduate baccalaureate education to the upstate of South Carolina is the primary mission of the institution. With just over 5,500 students, the curricula and services are designed for rich diversity in background, race, educational experiences, and academic goals. USC Upstate students in overwhelming proportions are from the upstate, and a majority of them choose to remain in the upstate to pursue their careers. Majors are currently offered in a broad range of disciplines in the arts and sciences and in professional fields of study that serve the regional economy. The Bachelor of Arts in Theatre responds to the need for a degree at a public university in the upstate of South Carolina. Partnering with Greenville Technical College provides an ideal and seamless articulation of courses and allows students a convenient and affordable means of completing a degree in either performance or production. With churches, businesses and community, academic and professional theatres proliferating in the region, this program responds to the need for trained professionals in the performing arts. With existing majors in Commercial Music, Art Studio Graphic Design, and Art Education this program will further the mission of the University as a metropolitan institution.

Relationship of the Proposed Program to the Existing Programs at the Proposing Institution:

The proposed program would remove the Theatre concentration from the existing major in Communications. The existing program requires that students take courses in Communication Studies, Theatre, Mass Media and Public Relations. Many students who have a genuine interest in USC Upstate opt to go elsewhere because there is no independent major in Theatre. The University offers majors in Art Studio with an emphasis in Graphic Design, Art Education and Commercial Music; a Theatre major would complete the University's mission to offer a variety of Fine Arts programs for students. The University's "Direct Connect" initiative will allow seamless transitions for students from a variety of technical and two-year institutions.

Similarities or Differences Between the Proposed Program and Those with Similar Objectives Within the State

USC Upstate's exclusive international collaboration, foreign study opportunities, annual participation in the American College Theatre Festival, The South Carolina Theatre Association, The South Carolina Speech and Theatre Association, the Southeastern Theatre Conference, unique chapter of the United State Institute of Theatre Technology, dedicated theatre design laboratory, \$20,000 in yearly performance and production scholarships and Direct Connect partnerships with technical and community colleges makes us unique among our peers. Other institutions in the upstate offering this degree program are, for the most part, private colleges and universities and therefore cost prohibitive for many of the students served by our institution. Furman University, Limestone College, Wofford College and Converse College all offer degree programs in Theatre, but as private institutions, they are much more expensive to attend and they do not serve the same student population as USC Upstate. North Greenville University and Anderson University also offer Bachelor's Degree programs in Theatre but both of those institutions have religious affiliations and offer programs distinctly different than what Upstate proposes. Clemson University offers a program in Production Studies with a concentration in Performing Arts, which is also unlike the Upstate proposal in that it is a hybrid degree program. Winthrop University offers a degree program in Theatre with concentrations in performance, design/technical Theatre and teacher certification. Other programs at the College of Charleston, Francis Marion University, Coastal Carolina College, Newberry College, Coker College, South Carolina State University, Presbyterian College and USC Aiken are outside the area in which most USC Upstate students reside. The University of South Carolina Columbia has a strong tradition of Theatre with well-developed undergraduate and graduate programs. Upstate students are looking for a smaller program at a smaller University.

ENROLLMENT

Admission Criteria Specific to the Program

Students admitted to the B.A. in Theatre must meet the admission requirements of the University of South Carolina Upstate. USC Upstate admissions criteria include a high school diploma or equivalent (GED certificate) and Scholastic Aptitude Test (SAT) scores or American College Testing Program (ACT) scores. Applicants who are at least 22 years of age are not required to submit SAT/ACT scores. However, students should present evidence of ability for academic success. The grade-point average on core high school courses and total SAT or composite ACT scores are considered when determining admission status. These factors will be used to determine the applicant's probability of success during the freshman year. Generally, applicants who have earned a cumulative average of C or better on the preparatory courses, and who score 850 on the SAT or 18 on the ACT will be admitted to USC Upstate. Grades may offset lower SAT scores and higher examination scores may offset lower grades.

Transfer students must meet all transfer entrance requirements. Transfer applicants from regionally accredited colleges and universities are required to have a minimum GPA of 2.25 (on a 4.00 scale) on all college-level courses attempted. If fewer than 30 semester hours of college-level work have been attempted, the applicant must meet both transfer and freshman entrance requirements.

Projected Student Enrollment for Five Years

Estimated enrollments are based on the number of students currently enrolled in the B.A. degree program in Communications with a concentration in Theatre. At the beginning of the fall 2012 semester, 40 students have declared a Theatre concentration. Most, but not all, of those students will transfer into the new degree program. The students have already acknowledged

that they would transition into the new degree program, if approved. Recruiting data from the years 2007 through 2011 indicate that more Theatre students would choose USC Upstate if an independent Theatre major existed. Some students who are offered Theatre scholarships elect to enroll where the independent major is already in place. Summer enrollments will be minimal as Theatre students are encouraged to work professionally, study abroad, or participate in internship programs during summer sessions.

Table A – Total Enrollment

PROJECTED TOTAL ENROLLMENT						
YEAR	FALL		SPRING		SUMMER	
	Headcount	Credit Hours	Headcount	Credit Hours	Headcount	Credit Hours
2013-2014	45	675	47	705	5	30
2014-2015	53	795	55	825	5	30
2015-2016	61	915	64	960	6	36
2016-2017	70	1050	74	1110	6	36
2017-2018	80	1200	84	1260	8	48

CURRICULUM

Sample Curriculum

Although the delivery mode for most of the curriculum is traditional, some of the general education program is offered online and a limited number of core courses in the major are sometimes offered online.

General Education Requirements:

I. Communication

- English 101 and 102 6
- Speech 201..... 3

II. Mathematics and Logic

- Math 120 or higher..... 3
- One additional math, logic, or statistics course..... 3

III. Information Technology

- SCSC 138, 150; SIMS 101 3

IV. Natural Science

- Two Courses from the following areas including one laboratory course:7
- Astronomy, biology, chemistry, geography 201, geology, physics

V. Arts and Humanities

- Theatre 161 or 170 3
- One additional fine arts course 3

VI. Foreign Language and Culture

- Foreign Language 102 or higher 3

VII. History

- One course from the following: History 101, 102, 105, 106 3

VIII. Social and Behavioral Sciences

Two courses representing two disciplines 6

Total General Education Requirements43

Major Requirements

All students must complete the following six courses with a minimum..... 18 grade of “C”

STHE 374 – Intermediate Acting 3
STHE 377 – Stagecraft..... 3
STHE 301 – Dramatic Theory and Criticism..... 3
STHE 373 – Fundamentals of Play Directing..... 3
STHE 385 – Theatre History I..... 3
STHE 386 – Theatre History II 3

Students must complete the required 21 credit hours from Group A: Performance or Group B: Production and earn a minimum grade of “C” in all courses.

Group A: Performance..... 21

STHE 261 – Rehearsal and Performance 3
STHE 370 – Voice for the Actor 3
STHE 375 – Audition Techniques 3
STHE 376 – Stage Movement for the Actor 3
STHE 401 – Classical Styles in Acting..... 3
STHE 402 – Alternative Styles in Acting..... 3
STHE 473 – Advanced Play Directing 3

Group B: Production..... 21

STHE 260 – Theatre Laboratory 3
STHE 310 – Stage Makeup 3
STHE 384 – Technical Directing..... 3
STHE 381 – WYSIWYG Design 3
STHE 379 – Lighting Design 3
STHE 380 – Scene Design..... 3
STHE 400 – Scenography 3

Supporting Courses.....6

All students must complete two of the following courses:

SJOU 325 – Speech for Radio and Television
SSPH 340 – Voice and Diction 3
SCOM 350 – Foreign Study London 3
STHE 378 – Playwriting 3
STHE 382 – Theatre for Youth..... 3
STHE 399 – Internship or Independent Study in Theatre..... 3
SEGL 405 – Shakespeare Survey..... 3
SEGL 406 – Studies in Shakespeare 3
SEGL 422 – Modern Drama 3

Senior Seminar.....3

Cognate (with approval of advisor) or Minor.....12 - 21
Students must earn a minimum grade of “C” in all cognate courses.

Electives.....6 - 20

Total Hours Required 120

New Course Descriptions

STHE 261. Rehearsal and Performance (1) Participating in acting in a university production on the main stage or in the studio theatre. No formal class meetings. May be repeated for a total of four credits.

STHE 310. Stage Makeup (3) Application of the principles of makeup for the theatre. Current theater productions will serve as laboratory experiences.

STHE 384. Technical Directing (3) Technical management of all production aspects of performance including theatrical space, rigging, emerging technology, construction from both manual and electronic drawings and renderings as well as the generation of construction drawings, interpretation and execution of lighting plots, budgeting, crew structure, time management and staff hierarchy and responsibilities. Specific problem solving, OSHA standards and the demands of the professional technical director in commercial, academic and community theatre will be emphasized.

STHE 375. Audition Techniques (3) Exploration and practice of professional audition decorum, monologue selection, preparation and performance, cold reading technique and practice, headshot and resume development and professional unions. Each student will develop a monologue portfolio that can be performed at a moment’s notice.

STHE 381. WYSIWYG Design (3) Using CAD, data, design, presentation and live modes in a 3D environment. Creating and editing designs which will allow experimentation with lighting looks and moving scenery through creating layouts, reports, pipe tapes and photo realized renderings.

STHE 400. Scenography (3) A holistic approach to theatrical design emphasizing the relationship of each design component to the finished artistic product. Exploration of the effect of the architectural space on design components and the relationship between designers and directors as they manipulate the theatrical environment and the resultant stimulation of perceptions of audiences will be investigated.

STHE 490. Senior Seminar in Theatre (3) Reading, research and analysis on approved topics in theatre in preparation for major performance or production design projects. Products of the research might include preparation of a major acting role or the direction or design of a significant production, including the documentation and articulation of the artistic process to be included in a written document.

ASSESSMENT OF STUDENT LEARNING

Theatre Major Program Goals	Assessment Methods
<p>Goal #1: The student will communicate effectively, both orally and in writing.</p>	<ol style="list-style-type: none"> 1. Students will be required to complete several written scholarly projects in upper division Theatre courses. Students must earn a C or above in all upper division theatre courses in order to graduate. 2. The student will utilize proper grammar, organization, and documentation in preparing the written portion of the Senior Seminar in Theatre project. Students must score a 3/5 or above on the senior seminar written portion rubric in order to graduate. 3. The student will successfully present the goals and outcomes of the Senior Seminar in Theatre in a formal presentation and effectively defend artistic choices orally. Students must score a 3/5 or above on the senior seminar oral portion rubric in order to graduate.
<p>Goal #2: The student will comprehend the dynamics of effective creative collaboration and will be an effective team member.</p>	<ol style="list-style-type: none"> 1. The student will demonstrate the ability to work collaboratively with other students and mentors in each theatre course they take. A significant portion of each theatre course will involve the assessment of each student's work as a member of an ensemble. Students who do not achieve an average score on the collaborative assessment may not pass the course. 2. The student's collaborative performance will be evaluated as part of the assessment rubric of the Senior Seminar in Theatre project. Students must score a 3/5 or above on the senior seminar rubric item that addresses collaboration.

<p>Goal #3: The student will utilize research and analysis as a fundamental and necessary part of the artistic process in order to unlock the text for performance or production design.</p>	<ol style="list-style-type: none"> 1. The performance student will complete in-depth analysis and research for the Senior Seminar in Theatre project which will be assessed during the project's defense presentation. Students must score a 3/5 on the Senior Seminar research/analysis rubric item in order to pass the senior seminar course and graduate. 2. The Theatre production student will complete in depth analysis and research for the Senior Seminar in Theatre project which will be assessed during the project's defense presentation. Students must score a 3/5 on the Senior Seminar research/analysis rubric item in order to pass the senior seminar course and graduate.
<p>Goal #4: The student will be prepared to enter the theatre profession through the development of aesthetics, techniques, and skills in the areas of performance or production design.</p>	<ol style="list-style-type: none"> 1. The performance student will complete a senior seminar performance project (acting/directing) during which knowledge of core aesthetic values, acting/directing theories, and performance skills are assessed. Students must score a 3/5 or above on each Senior Seminar rubric item that addresses aesthetics, theories, and performance skills in order to graduate. 2. The production design student will complete a senior seminar project (design: set, lighting, costume, or sound) in which core aesthetic values, mastery of the elements of design, presentation and execution of design choices are assessed. Students must score a 3/5 or above on each Senior Seminar rubric item that addresses the elements of design, design presentation, and execution in order to graduate.

Departmental data to be collected from graduates will include exit interviews to assess student satisfaction with the program, scores from relevant testing for graduate programs or conservatory schools, and employment data to determine student success in the workplace. Data will be used to assess the effectiveness of the current curriculum and of individual courses in the curriculum. Changes in course content, curriculum, use of technology and instruction will be informed by the collected data.

FACULTY

The Theatre discipline is currently supported by three fulltime tenure track faculty and three adjunct faculty members. One adjunct is currently completing his M.F.A. and is fully certified to teach the What You See Is What You Get digital design system.

Table B Faculty List

List Staff by Rank (e.g. Professor #1, Professor #2, Associate Professor #1, etc.)	Highest Degree Earned	Field of Study	Teaching in Field (Yes or No)
Professor 1	M.A.	Theatre	Yes
Associate Professor 1	M.F.A.	Theatre	Yes
Assistant Professor 1	M.F.A.	Theatre	Yes
Adjunct 1	M.F.A.	Theatre	Yes
Adjunct 2	M.A.T.	Theatre/Education	Yes
Adjunct 3	B.A. plus 24 graduate hours credit What You See Is What You Get Certification	Music	Yes

Table C – Unit Administration, Faculty & Staff Support

UNIT ADMINISTRATION/FACULTY/STAFF SUPPORT						
YEAR	NEW		EXISTING		TOTAL	
	Headcount	FTE	Headcount	FTE	Headcount	FTE
Administration						
2013-2014	0	0	1	.5	1	.5
2014-2015	0	0	1	.5	1	.5
2015-2016	0	0	1	.5	1	.5
2016-2017	0	0	1	.5	1	.5
2017-2018	0	0	1	.5	1	.5
Faculty						
2013-2014	0	0	3	3	3	3
2014-2015	0	0	3	3	3	3
2015-2016	0	0	3	3	3	3
2016-2017	0	0	3	3	3	3
2017-2018	1	1	3	3	4	4
Staff						
2013-2014	0	0	4		4	4
2014-2015	0	0	4		4	4
2015-2016	0	0	4		4	4
2016-2017	0	0	4		4	4
2017-2018	0	0	4		4	4

PHYSICAL PLANT

The existing facilities at USC Upstate will support the proposed program. These facilities include the following:

The Humanities and Performing Arts Center

Opened in 1991, the Humanities and Performing Arts Center on the USC Upstate campus includes the following spaces: the proscenium theatre, studio theatre, scene shop, design lab, costume shop, box office, theatre seminar room, recital hall, film theatre, nine classrooms (all with Smart features), and storage for properties, lighting equipment, costumes, furniture, flats, paint and hardware.

Proscenium Theatre

This 450 seat theatre features a hydraulic pit lift, a hybrid design with side stages and balconies, and continental seating for unobstructed views. There are two wheelchair landings capable of seating four wheelchairs. A crossover hall is located directly behind the stage. The proscenium height is 23 feet, 7 inches, with a width of 35 feet, 10 inches. The height of the stage at its lowest level (at audience level) is 3 feet, 6 inches, and the plaster line (located on the upstage side of the proscenium) is 31 feet, 9 inches from the theatre back wall. The side stages have movable panels which, when open, increase the size of the stage space. The side stages also have balconies with removable rails. There are 51 linesets on the counter weight system located on stage left at stage level. Positioned on the linesets are a fire curtain, grand valance, grand master, orchestra ceiling, five sets of legs (horizontal curtains), three pipes for lighting (electrics), two sets of side electrics and two black travelers. A lighting and sound booth and recording room are located in the back of the theatre on the second level. Three full height catwalks are located over the audience seating area. There is a double trap system in the main stage floor and a single trap in the hydraulic pit lift.

Scene Shop

Behind the proscenium theatre is the scene shop, where the tool room, paint area, hardware, flat storage and all electric saws are located.

The Studio Theatre

This black box theatre is located behind the proscenium theatre. It is a flexible space which can be set up as a proscenium theatre, thrust stage or theatre-in-the-round. It not only provides space for intimate productions, but also is a smaller and more experimental space for the student actor, director or designer. The studio is also a teaching space for all performance classes and serves as an alternative rehearsal space when the main stage is in use. The room has five entrances into the space and the walls are covered by movable black curtains on tracks, with the exception of one full length mirrored wall used for dance and movement. The audience capacity varies depending on the design of the audience configuration, with maximum seating of 115. Flexible risers can be set at three different levels and a set of hand rails exists for all risers for safety. A lighting and sound booth is located on the second floor adjacent to the costume shop.

Design Studio

Located adjacent to the proscenium theatre, the theatre design laboratory holds ten fully equipped computer stations with monitors. Used as a laboratory for design students, faculty, designers and directors, it offers WYSIWYG, a computerized design program allowing a 360-

degree look at any design installed on the hard drive. This room is 180 square feet and includes a 16 square foot closet.

Theatre Seminar Room

This smaller classroom is used for writing, technical courses, portfolio presentations, lectures, seminars, theatre production and faculty meetings. This room has a sink and a refrigerator and may be used as a “green room” or hospitality room for visiting and guest artists.

Box Office

A two-windowed, secured box office is located in the lobby area toward the front of the building. In addition to providing a venue for box office sales, it also holds the theatre archives (programs, posters and alumni information). In addition, a safe is on the premises to secure box office revenue.

Dimmer Room

The dimmer room, or lighting electrics room, is located on the second floor next to the costume room.

Dressing Rooms

Two dressing rooms, located at stage level behind the proscenium theatre and next to the studio theatre, are equipped with makeup mirrors, counters, basins and clothes racks. Both rooms are connected to bathrooms with showers.

Costume Shop and Storage

A costume shop with a washer and dryer is located on the second floor. There is space for fabric and production stock storage. A storage unit off campus holds approximately 8,000 donated costumes.

Property Storage

Property storage is located on the main floor directly behind the box office and underneath the theatre seating. This area houses all hand held props and small furnishings. Jewelry, lamps, rugs, glassware, books and ornamental items are shelved in the space.

Lighting, Furniture and Set Storage

Lighting, furniture and set storage are located on the basement level directly under the proscenium theatre.

Hydraulic Pit Lift

The orchestra pit is on a hydraulic pit lift which allows the pit to be stopped at any level relative to the level of the stage floor. When the pit is not used for production, it may be used for additional seating at audience level.

EQUIPMENT

No new equipment is required to support the proposed program.

LIBRARY RESOURCES

The USC Upstate Library will serve the information needs of the students enrolled in the Bachelor of Arts in Theatre program.

The library's collections are both physical and virtual. The library maintains a collection of monographs, microforms, videotapes and other formats for total holdings of 226,821 volumes. This includes 57,299 microforms and 6,526 media items. The library currently subscribes to 661 print journals. It also offers virtual collections of over 24,000 e-books, more than 26,871 electronic full text journals and more than 160 databases. The databases include the statewide collection of databases known as DISCUS and DISCUS ACADEMIC (supported by the statewide consortium PASCAL).

Pertinent databases for a theatre program include *SIRS Renaissance*. *SIRS Renaissance* offers current perspectives on the Arts and Humanities by providing current, dynamic information on music, literature, film, performing arts, culture, architecture, philosophy, religion and visual arts. Many articles are accompanied by full-color graphics. Within the performing arts category, there are articles on the following: American Theatre, Awards, Ballet; Children's Theatre; Choreography, Comedy; Multiculturalism; Musical Theatre; Opera; People in...; Performance Art; Playwriting; Production Design; Religion; Social Issues; Tap, Jazz, Modern, Avant Garde and Folk Dance; Vaudeville and Burlesque; World Dance; and World Theatre. The USC Upstate Library is a charter member of *JSTOR* and subscribes to all databases offered by this source. *JSTOR* offers full-text on-line access to back issues of more than 100 scholarly journals in the humanities, social sciences, and sciences, including titles in theatre and other performing arts. Issues are entered on-line after having been published for 2 - 5 years. The entire printed matter of the journal as published is included, and coverage for most titles begins with their starting issues. All virtual collections are available to the faculty and students on campus, in their offices or from their homes.

JSTOR titles specifically pertinent to a Bachelor of Arts in Theatre include the following:

- *Asian Theatre Journal* (1984-2004): Dedicated to the performing arts of Asia, focusing on both traditional and modern theatrical forms, it aims to facilitate the exchange of knowledge throughout the international theatrical community for the mutual benefit of all interested scholars and artists. This engaging, intercultural journal offers descriptive and analytical articles, original plays and play translations, book and audiovisual reviews, and reports of current theatrical activities in Asia. Full-color plates and black-and white photographs illustrate each semiannual issue.
- *PAJ: Journal of Performance and Art* (1998-2002) and its predecessor *Performing Arts Journal* (1976-1997): *PAJ* is widely admired for its thoughtful essays and in-depth interviews with major international figures in the arts. For three decades, it has offered extended coverage of contemporary art practices and new critical modes of thinking about performance in broad cultural contexts. In charting the directions of performance, video, installations, dance, photography, media, film and music, *PAJ* brings together theatre and the visual arts for a challenging cross-media perspective. The issues feature artists' writings, critical commentary, interviews and dialogues, roundtable discussions, historical documents, book reviews, performance texts and plays. A special section entitled "Art and Performance Notes" offers reviews of current productions and gallery exhibits, as well as international festival reports.
- *TDR* (1988-2002) and its predecessors: *The Drama Review TDR* (1968-1987); *TDR* (1967-1968); *The Tulane Drama Review* (1957-1967) and the *Carleton Drama Review*

(1955): *TDR* provides scholarship on performances and their social, economic, and political contexts. With an emphasis on the interdisciplinary, experimental, and avant-garde, the journal covers dance, theater, performance art, popular entertainment, media, sports, and rituals in politics and everyday life.

- *Theatre Journal* (1979-1995) and its predecessor: *Educational Theatre Journal* (1949-1978): For over five decades, *Theatre Journal's* broad array of scholarly articles and reviews has earned it an international reputation as one of the most authoritative and useful publications of theatre studies available today. Drawing contributions from noted practitioners and scholars, *Theatre Journal* features social and historical studies, production reviews, and theoretical inquiries that analyze dramatic texts and production. Recent special issues include "Re-Thinking the Real," "Ancient Theatre," "Dance," and "Theatre and Activism." *Theatre Journal* is published in cooperation with the Association for Theatre in Higher Education (ATHE).

Other electronic journal sources include:

- *Canadian Theatre Review*
- *Theatre*
- *Theatre History Studies*
- *Theatre Notebook*
- *Theatre Research in Canada*
- *Theatre Research International*
- *Theatre Forum*
- *International Bibliography of Theatre and Dance*

The library currently subscribes to the following print journals in the theatre field:

- *American Theatre*
- *Asian Theatre Journal*
- *New Theatre Quarterly*
- *TCI: Theatre Crafts International*
- *Theatre Crafts*
- *Theatre Journal*
- *Theatre Topics*

NetLibrary, which provides the full-text of books, includes titles pertinent to the program. Representative titles include (but not limited to):

- **African Drama and Performance** (*African Expressive Cultures*) by Conteh-Morgan, John. Olaniyan, Tejumola. Bloomington Indiana University Press, 2004.
- **American Theatre: A Chronicle of Comedy and Drama, 1969-2000** by Kischak, Thomas S.; Bordman, Gerald Martin, Oxford, New York Oxford University Press, 2001.
- **Anton Chekov at the Moscow Art Theatre: Archive Illustrations of the Original Productions** by Gottlieb, Vera; Efros, N. E. London, New York Taylor and Francis Routledge, 2005.
- **Bernard Shaw and the French** (*Florida Bernard Shaw Series*) by Pharand, Michel W. Gainesville University Press of Florida, 2000.
- **Contemporary Black and Asian Women Playwrights in Britain** (*Cambridge Studies in Modern Theatre*) by Griffin, Gabriele. Cambridge, UK, New York Cambridge University Press, 2003.
- **Drama of Fallen France: Reading La Comedie Sans Tickets** by Krauss, Kenneth. Albany State University of New York Press, 2004.

- **Happenings and Other Acts** (*Worlds of Performance*) by Sandford, Mariellen R. London, New York Taylor and Francis Routledge, 1995.
- **Helene Cixous and the Theatre: The Scene of Writing** (*Modern French Identities: V.11*) by Dobson, Julia. Oxford, New York Peter Lang, 2002.
- **Languages of Theatre Shaped by Women** by DeGay, Jane; Goodman, Lizbeth, Bristol, UK, Portland, or Intellect Books, 2003.
- **Modern American Drama, 1945-2000** by Bigsby, C.W.E. Cambridge, UK, New York Cambridge University Press, 2000.
- **One-person Puppetry Streamlined and Simplified: With 38 Folktale Scripts** by Frey, Yvonne Amrar. Chicago ALA Editions of the American Library Association, 2005.
- **Opera and Drama in Eighteenth-Century London: The King's Theatre, Garrick and the Business of Performance** (*Cambridge Studies in Opera*) by Woodfield, Ian. New York Cambridge University Press, 2001.
- **The Oxford Companion to American Theatre, 3rd Ed.** by Bordman, Gerald Martin.; Hischak, Thomas S. New York Oxford University Press (US), 2004.
- **Pronouncing Shakespeare: The Globe Experiment** by Crystal, David. Cambridge, New York Cambridge University Press, 2005.
- **Public and Performance in the Greek Theatre** by Arnott, Peter D. London, New York Taylor and Francis Routledge, 2003.
- **Sexual Suspects: Eighteenth-Century Players and Sexual Ideology** by Straub, Kristina. Princeton, N.J. Princeton University Press, 1992.
- **Stage and Social Struggle in Early Modern England** by Howard, Jean E. London, New York Taylor and Francis Routledge, 1994.
- **Stillness in Motion in the Seventeenth-Century Theatre** (*Routledge Studies in Renaissance Literature and Culture; 1*) by Skantze, P.A. New York Taylor and Francis, 2003.
- **The Theatre of Howard Barker** by Lamb, Charles. Oxon, New York Taylor and Francis Routledge, 2005.
- **Twentieth Century Theatre: A Sourcebook** by Drain, Richard. London, New York Routledge, 1995.

Over 800 books/monographs related to theatre appear in the library's collections, many of which could be utilized for this curriculum. Most of the theatre portion of the collection is classified in the "PN's" but some are scattered in other areas such as: **Theatre for Children: fifteen classic plays** by Coleman A. Jennings, editor. New York: St. Martin's Press, c2005, which is classified in "PS" and **American Musical Theatre: a chronicle** by Gerald Bordman. Oxford; New York: Oxford University Press, 2001, which is classified in "ML." The budget for theatre is relatively small (\$1,000 in fiscal year 2012-2013) because it was not budgeted to support a degree program. With the addition of the Theatre program which would require additional resources to support additional students, the theatre portion of the budget would require seed money of at least \$5,000 with continuing support to be at least \$3,000 in succeeding years. The Library's approval plan profile will need to be modified to include notification of new publications in various specialty areas of the field.

Other Services

- The Library offers library instruction/information literacy sessions to classes upon invitation of the instructor. This instruction includes information not only on using this library and its resources but also instruction on using information

responsibly, finding and evaluating electronic resources available through the internet. Students are instructed in developing information strategies that will allow them to participate in lifelong learning. The method of delivering instruction is determined on a case-by-case evaluation of the instructor's and students' needs.

- For books and articles not available in the online databases, students have several options. If the book is owned by another academic library in the state of South Carolina, they may request a copy using the PASCAL Delivers service. The request is initiated by the individual student and delivered to the library usually within 72 hours. They may also use Inter-Library loan (ILL) to have books and articles sent to them. This service is also automated but goes beyond the state for access. Although we have about a 90% fill rate for these requests, it can take up to three weeks to find and obtain the item.
- *Ask-a-Librarian* provides reference service to students via electronic mail. Public Service librarians answer all questions.
- Students and faculty may also participate in the Statewide Library Borrowing Agreement. This service allows students to physically visit and borrow materials from participating institutions of higher education. All students and faculty must obtain a universal borrowing card from the USC Upstate Library to be eligible.
- Faculty may place items on reserve for student use by taking advantage of the library's electronic reserve service of placing the physical items in the USC Upstate Library. Electronic reserves service is primarily used for journal articles. This service places the scanned image of the article on a secured website that can only be accessed with a username and password.
- The library is open a total of 87 hours per week, with on-site reference service available all of those hours. Circulation, reserves, interlibrary loan and personal instruction are offered to students, faculty and staff. The Library has a computer laboratory for general student use. This lab has electronic catalog access, full-text databases, Internet access and software for document preparation, spread sheet applications, and data construction. As of fall, 2008, there was a 24/7 computer lab and study area available to the students.

Articulation Plan

The intent is to develop articulation agreements with technical schools and community colleges in the area.

ESTIMATED COST OF THE PROGRAM AND SOURCES OF FINANCING

Table E – New Costs to the Institution and Sources of Financing

ESTIMATED COSTS BY YEAR						
CATEGORY	1ST	2ND	3RD	4TH	5TH	TOTALS
Program Administration	0	0	0	0	0	0
Faculty Salaries	\$187,932	\$187,932	\$187,932	\$187,932	\$237,932	\$989,660
Graduate Assistants	0	0	0	0	0	0
Clerical/Support Personnel	0	0	0	0	0	0
Supplies and Material	\$2,000	\$2,000	\$2,500	\$3,000	\$3,000	\$12,500
Library Resources	\$5,000	\$3,000	\$3,000	\$3,000	\$3,000	\$17,000
Equipment	0	0	0	0	0	0
Facilities	0	0	0	0	0	0
Other (Identify)	0	0	0	0	0	0
TOTALS	\$194,932	\$192,932	\$193,432	\$193,932	\$243,932	\$1,019,160
SOURCES OF FINANCING BY YEAR						
Tuition Funding	\$463,320	\$541,080	\$626,940	\$719,280	\$822,960	\$3,173,580
Program-Specific Fees	0	0	0	0	0	0
State Funding	0	0	0	0	0	0
Reallocation of Existing Funds	0	0	0	0	0	0
Federal Funding						
Other Funding (Specify)	0	0	0	0	0	0
TOTALS	\$463,320	\$541,080	\$626,940	\$719,280	\$822,960	\$3,173,580