

NEW PROGRAM PROPOSAL FORM

Name of Institution: University of South Carolina Aiken

Name of Program (include degree designation and all concentrations, options, or tracks):

Bachelor of Arts - Major in Theatre

Program Designation:

- | | |
|---|--|
| <input type="checkbox"/> Associate's Degree | <input type="checkbox"/> Master's Degree |
| <input checked="" type="checkbox"/> Bachelor's Degree: 4 Year | <input type="checkbox"/> Specialist |
| <input type="checkbox"/> Bachelor's Degree: 5 Year | <input type="checkbox"/> Doctoral Degree: Research/Scholarship (e.g., Ph.D. and DMA) |
| <input type="checkbox"/> Doctoral Degree: Professional Practice (e.g., Ed.D., D.N.P., J.D., Pharm.D., and M.D.) | |

Consider the program for supplemental Palmetto Fellows and LIFE Scholarship awards?

- ☐ Yes
☒ No

Proposed Date of Implementation: Fall 2021

CIP Code:

Delivery Site(s): University of South Carolina Aiken

Delivery Mode:

- | | |
|---|---|
| <input checked="" type="checkbox"/> Traditional/face-to-face
*select if less than 25% online | <input type="checkbox"/> Distance Education |
| | <input type="checkbox"/> 100% online |
| | <input checked="" type="checkbox"/> Blended/hybrid (50% or more online) |
| | <input checked="" type="checkbox"/> Blended/hybrid (25-49% online) |
| | <input type="checkbox"/> Other distance education (explain if selected) |

Program Contact Information (name, title, telephone number, and email address):

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Institutional Approvals and Dates of Approval (include department through Provost/Chief Academic Officer, President, and Board of Trustees approval):

Visual and Performing Arts Department: 9/15/20
Dean of the College of Arts, Humanities and Social Sciences: 10:1/20
College Council: 10/23/20
USC Aiken Provost: 10/23/20
USC Aiken Faculty Assembly: 12/7/2020
USC Aiken Chancellor: 1/7/2021
BOT: 2/19/2021

Background Information

State the nature and purpose of the proposed program, including target audience, centrality to institutional mission, and relation to the strategic plan.

Nature and Purpose of the Proposed Program:

As the University's Mission states, "The University of South Carolina Aiken is a comprehensive institution offering undergraduate and graduate degrees in the arts, humanities, social sciences, natural sciences, and professional disciplines. All programs of study are grounded in a strong liberal arts and sciences curriculum."

The Theatre Program at University of South Carolina Aiken (U of SC Aiken) has been growing to meet the needs of students seeking careers in theatre since 1986. The Department of Visual and Performing Arts initiated the Bachelor of Arts – major in Fine Arts in 1995, allowing students to take foundations courses in Art, Music and Theatre. Through advisement and mentoring, students interested in developing professional skills could explore advanced classes within a particular discipline. Since the BA-FA's inception, the theatre program has grown to include three tenure-track faculty, specialized adjunct faculty, and an assistant technical director enabling it to offer a full complement of foundational and applied courses, theatrical productions, and experiential education to prepare students for further graduate studies or employment in the field of theatre. Bachelor of Arts Degrees in Music and Art have been recently granted, which makes the BA-Theatre the next logical step in this progression. U of SC Aiken already has all the necessary ingredients needed to launch this degree.

The Bachelor of Arts - Major in Theatre (BA-Theatre), which is grounded in USC Aiken's strong liberal arts and sciences curriculum, is an innovative degree plan intended for those who seek broad studies in theatre and the ability to refine skills in an active theatre production program. Degree requirements, which follow the policies outlined in the National Association of Schools of Theatre (NAST) accreditation handbook, will focus on "growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular performance and production experiences." (VIII. B. f) Unlike USC Aiken's current Bachelor of Arts – Major in Fine Arts (B.A.-Fine Arts) degree offering which has an interdisciplinary core, this degree plan offers students a strong core foundation in all aspects of theatre: acting, directing, design, management, technical, and theatre history. Production experience, in combination with high-impact practices, prepare students for careers in theatre or for further study at graduate institutions that offer Master of Arts (M.A.), Master of Fine Arts (M.F.A.), and Master of Arts in Teaching (M.A.T.) programs in Acting, Directing, Design, Technical Direction, Arts Management and Pedagogy.

Target Audience:

The institutional mission defines the intended target audience: U of SC Aiken attracts students from South Carolina, the United States, and the world to form a diverse community of individuals engaged in educational experiences and service necessary for the pursuit of meaningful work in an enlightened, inclusive, and economically vibrant society. A progressive hub for innovation, collaboration, and creativity, USC Aiken contributes to the community by enriching the region's quality of life through a variety of activities including the visual and performing arts, intercollegiate athletics, continuing and distance education, educational outreach, and leadership.

The target audience includes a growing population of students currently pursuing the BA-Fine Arts.

Unlike the multidisciplinary BA-Fine Arts, the BA-Theatre provides vigorous studies in foundations and areas of emphasis and experiences to meet emerging careers in theatre. The BA-Theatre degree would allow the university to recruit and retain students looking for a foundationally solid and professionally immersive theatre education.

The theatre program would continue to recruit students from under-served high school theatre programs throughout the state. The majority of high schools in our target area, from Edgefield to Beaufort County, do not have certified drama teachers. Students from these areas need strong foundational courses in order to enter the professional world. The BA-Theatre degree would “provide a wide range of opportunities designed to increase student resilience, collaboration, leadership, entrepreneurialism, and technology/media skills that help prepare students for careers that may not currently exist,” as the strategic plan challenges.

Centrality to Institutional Mission:

As it is the case with the mission statement of U of SC Aiken, the BA-Theatre is distinguished by “its commitment to transformative teaching made possible through high impact learning practices, undergraduate research, small classes, and individual attention.” Aligned with the university’s mission, the BA-Theatre “encourages excellence in research and creative pursuits and prepares students for success by challenging them to think critically and creatively, to communicate effectively, to learn independently, and to acquire breadth and depth of interdisciplinary knowledge.” The BA-Theatre also seeks to “form a diverse community of individuals engaged in educational experiences and services necessary for the pursuit of meaningful work in an enlightened, inclusive, and economically vibrant society. A progressive hub for innovation, collaboration, and creativity, U of SC Aiken contributes to the community by enriching the region’s quality of life through a variety of activities including the visual and performing arts, intercollegiate athletics, continuing and distance education, educational outreach, and leadership.”

The Department of Visual and Performing Arts at U of SC Aiken “fosters creativity, deepens understanding, and explores meaningful vocation in an inclusive, globally engaged community.” To this end, the BA-Theatre program will continue the tradition of diverse theatre offerings that foster inclusivity, collaboration and creativity. The foundational and professional training provided in the BA-Theatre curriculum offers students more career-preparation, internships, and capstone projects, which can be used as springboards into bright outlook occupations that serve the region, state, and nation.

Assessment of Need

Provide an assessment of the need for the program for the institution, the state, the region, and beyond, if applicable.

The Central Savannah River Area (CSRA) is a culturally rich and diverse area incorporating twenty-one counties in South Carolina and Georgia with a growing population of over 750,000 citizens. Within the region, there are many performing arts venues, professional and not-for-profit theatres, and schools seeking individuals with theatrical skills and talents. Aiken, South Carolina embarked on a revitalization plan known as the Aiken Renaissance intended to support emerging industries and businesses.

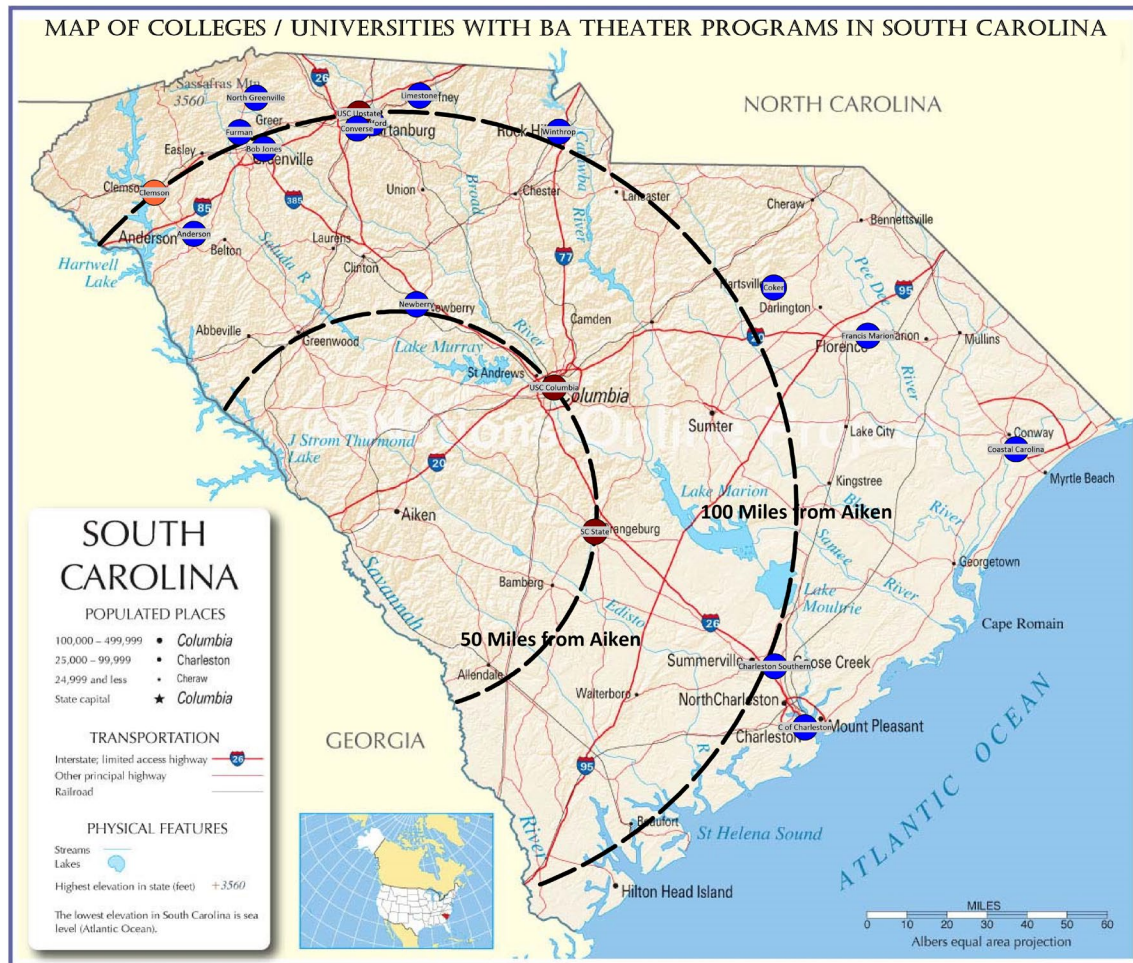
Historically, downtown revitalization projects rely on arts organizations to re-energize the area. In both Columbia and Greenville, theatre companies (Trustus Theatre and Warehouse theatre, respectively) were essential businesses in revitalization efforts. Both of those cities have colleges and universities with theatre programs that feed into those theatre communities. It is also notable that multi-national

corporations such as DuPont, Westinghouse, URS, and AECOM have served as a catalyst for the arts in Aiken. As such, theatre artists are a valued commodity for the community. The 2017 U.S. Bureau of Economic Analysis reports that arts and cultural production accounts for \$5,835,300,104 and 2.6% of the South Carolina economy, contributing 53, 627 jobs. There is a real need in this part of the state to foster theatre artists in order to strengthen the arts community.

Most of our current BA – Fine Arts, Theatre students are from Aiken, Barnwell and Bamberg Counties. It is notable that there are no certified theatre teachers in the high schools of these counties, which makes the need for more robust foundations courses palpable. Many of our students are also designated as first-generation college students. With its dedication to diversity and inclusion, and the only COPLAC institution in the state, the University of South Carolina Aiken prides itself on high-impact learning practices that are the cornerstone of the BA - Theatre. As the map below demonstrates, there are no other campuses offering a BA – Theatre in this part of the state. Since many of our students are location bound – needing to stay in the area for work, family or other obligations – the addition of the degree would allow us to serve this population. As articulated in the Department of Visual and Performing Arts Annual Review, we are seeking to increase recruitment along the South Carolina-Georgia border, from Edgefield to Beaufort counties. The BA – Theatre would satisfy a shortfall in this entire area.

What is unique about U of SC Aiken's Theatre program?

- **Student creation of work** is at the center of our philosophy. All students have the ability to participate in every production. There is, after all, no better teacher than experience. Theatre labs and capstone experiences will give students experiential learning opportunities to hone their skills in more than one area of theatre.
- **The production-oriented program** (4-5 major productions per year) is an active participant in the Kennedy Center American College Theatre Festival, which provides students feedback from outside adjudicators, nominations for fellowships and scholarships, and networking with students and faculty throughout the region.
- **The Etherredge Center.** Our facility is shared with an active performing arts center that gives the students the opportunity to view and work with national touring professional entertainers.
- **Professional work opportunities.** Students are strongly encouraged to attend the Southeastern Theatre Conference to seek professional summer work while earning their degree. Directed internships are available at Trustus Theatre in Columbia, SC.
- **Supplemental studies.** Housed within our building are also the Music and Visual Art programs. Theatre students can study drawing, sculpture, painting, vocal performance or instrumental performance with working professionals in those industries in collaboration with their theatre studies.



The Bachelor of Arts – Major in Theatre serves an important role in developing aspiring professional theatre artists in the community by providing a breadth of knowledge combined with a depth of applied skills. This program allows students to emphasize the study of theatre through several areas of emphasis, with experiential training. As liberal arts degree, it also hinges on high-impact practices and the development of strong oral communication, writing, quantitative, and qualitative skills—all skills that are transformative, transferable, and adaptable to 21st century industry needs.

Surveyed student, industry and community interest in the new program demonstrates necessity and viability for the institution and its stakeholders given the pandemic impact.

Community Support:

Dr. Sandra Field, President, Joye in Aiken

“I believe the new Bachelor of Arts in Theatre program is closely aligned with the mission of our Festival and will add to our efforts. Inspiring, motivating and teaching students through enriching experiences in the arts has been a driving force for the organization. We not only want to encourage young people to participate in the arts but also consider becoming professional musicians, actors or dancers. Those students in our region who choose to pursue a career in the dramatic arts need programs like the BA in Theatre that will provide a more robust foundation of courses, experiential learning, opportunities for

collaborative work, directed internships and capstone performances. This comprehensive program will undoubtedly better train students for the professional world and/or graduate studies.

Additionally, the new BA in Theatre program would bring a welcome diversity to the cultural offerings in Aiken. We feel that along with the already sterling reputation of the University's cultural offerings, performances offered by the BA in Theatre degree program would help enhance the profile of Aiken as an important cultural destination. With the more robust curriculum and capstone performances, we feel confident the program will provide the highest quality of dramatic arts to a public that is hungry for professional level theatrical performances.

Finally, we are excited to have well trained students from the theatre department intern with and work for Joye in Aiken. Over the past several years, we have employed many of the Universities theater students and graduates to work as stage managers, sound and light technicians and crew. They have been an asset to our production team and organization. We know the new degree program will only increase the level of professionalism and competencies that these students have demonstrated, and we look forward to continuing this valued partnership.

On behalf of the Joye in Aiken Board of Trustees, it is my honor and privilege to wholeheartedly endorse the Bachelor of Arts in Theatre degree program."

Juli Davis, Executive Director, Aiken Community Theatre Youth Wing

"For years, our Youth Wing kids have come up through the program and gone on to arts programs both across the country and here at USCA. Establishing a BA in Theatre at USCA would provide an even more attractive opportunity for students involved in our program who want to stay in Aiken and further develop their skills. A Theatre degree could offer more focused courses and performance opportunities and give students who are looking at theatre as a career more chances to focus on what they're most passionate about, whether it's performing onstage or helping create those worlds through directing or stage managing, or with sets, costumes, lights, and sound. A more robust program would not only draw students from Aiken and the CSRA but also increase USCA's standing within the South Carolina Theatre Association and the Southeastern Theater Conference and develop young actors who would go on to represent USCA and South Carolina on stages across the country. It would also help draw students to USCA who would otherwise be attending different schools with dedicated theatre programs.

We're incredibly excited at the potential for USCA to establish a BA in Theatre and see this as the start of a beneficial pipeline in which students start their time on stage with us at ACT and finish it off at USCA before sharing their talents with the world. We hope that USCA moves forward with this program and is able to provide this valuable opportunity for future students."

Jim Moore, Writer and Director of Aiken Women's Heart Board Annual Musical

"I have worked with the USCA theatre department for over 30 years. I have directed plays on their stage and acted on their stage. They have always been supportive of the community involvement. Many of the students have worked with us. It would seem that if students want to pursue theatre as a livelihood, they need to have a degree in theatre. After four years of instruction, it seems obvious that they should receive a BA in Theatre. USCA has proved itself to be a very creditable institution. There is no reason for the theatre students not to receive a BA degree in Theatre."

Julie Whitesell, Meybohm Real Estate, Chair-Aiken Chamber of Commerce

"I have found that my background in theatre (graduated BA in Fine Arts at USCA) has been integral to my business both when listing and selling real estate and now as a manager/broker in charge. From the skill of listening, creative thinking when brainstorming ideas to benefit our company/agents/negotiating contracts, to public speaking - teaching classes, leading sales meetings, leading or participating in board meetings at a local, state and national level, speaking before a camera for television interviews, speaking before 100s of people at community events, the experiences I have learned have been invaluable.

I am in full support of the development of a BA in Theatre at USCA. Our community is vibrant with the arts and the idea of drawing more people to Aiken with this program is exciting. Both the university and Aiken, SC would benefit from this.”

Industry Support:

Chad Henderson, Producing Artistic Director at Trustus Theatre, Columbia, SC

“The students that train in theatre at USCA have already proven themselves to be an asset to Trustus Theatre. In the past twenty years Trustus has hired dozens of USCA theatre students and graduates to work on project production teams, and some have even served in staff positions. The history of this program proves that it is a powerful entity in South Carolina theatre education. I fully support the department's wishes to offer a BA in Theatre. I'm personally grateful for all of the artists that they've trained and who have walked through the doors at Trustus. This program is deeply deserving of a BA in Theatre program. Their track record proves that they are not only committed to training and inspiring the next generation of theatre artists and leaders, but they are deeply successful at it as well.”

Jenna Tamisiea, Artistic Director, Glow Lyric Theatre, Mauldin, SC

“Of the 125 artists we hire on contract, between 30-40% of them are college students who are pursuing an advanced degree in Theatre. A summer at Glow means that these budding college students are gaining real world experience in their field, connecting with industry professionals, and getting paid to do it. Students who worked with us during their college career have gone on to sing at the Metropolitan Opera, designed sets for Broadway, and won prestigious awards with Southeastern Theatre Conference, Broadway World, Suzi Bass Awards, Jeff Awards, and Tony nominations.

An Adobe/Forrester research study came out this year with statistics showing that business and for profit companies hiring employees with degrees in the arts were more likely to achieve higher revenue growth goals as well as significant competitive advantages. Businesses need employees with creative arts degrees to help keep them at the forefront of what the business world is becoming, so that they can adjust more nimbly to rapidly changing environments and problem solve. It is proven by the data in these studies and surveys that only those employees with creative backgrounds and arts degrees are satisfying these needs. By creating a theatre degree at USC Aiken, you are shaping future employees that have the skills necessary to function in the contemporary workplace and be attractive to employers. When young professionals ask me how I was able to grow my company from our first year budget of \$400 to an annual budget just shy of \$300,000 with two full time employees, I tell them it is because of the education I got in college in my Theatre degree. I am just one amongst thousands that have been granted degrees from theatre departments- many of whom have made similar if not greater impacts where they live. I support implementing a Theatre degree at USC-Aiken. We at Glow are ready to hire your theatre majors!”

Justin Wheelon, Emmy Award Winner, Film Director and Producer, Oak Film Co.

“I have also started the Southern City Institute®, a 501(c)3 in Aiken, to help expand filmmaking in our city. We receive a lot of inquiries from USCA theater students who are interested in filmmaking. We are always excited because the theater students at USCA are always incredibly professional and talented to work with. To be able to attract even more theater students to USCA would be beneficial for the entire arts scene in Aiken. In addition to the above my production company Oak Film Co. is constantly releasing casting calls for various paid projects and USCA theater students are always looked at with a high priority by our casting directors.”

Alumni Support:**Lauren Ellis, Resident Professional Teaching Artist and Visiting Faculty at Hollins University**

BA-Fine Arts, University of South Carolina Aiken, 2014

MFA - Playwriting, Hollins University, 2020; Certificate in New Play Directing, Hollins University, 2017

"USCA fosters an environment where students are able to delve into their craft and learn how to collaborate and eloquently articulate ideas and needs as artists that I have not experienced in many other institutions. The emphasis on collaboration also helps foster empathy in a profound way. The art of theatre is the art of living experience and empathy. I truly believe that that trait is the cornerstone of any community as it fosters kindness, a respect for other perspectives, an ability to see beyond ourselves, and to honor the stories and collective pasts and memories of groups of people. Where theatre is being made, kinder, more honest, more open, and more in tune people are also being made. There is a truly healing and recognition of humanity that goes along with theatre making because of the collaborative nature of the art form. This speaks to community building, healing of past and collective traumas, a key to the imagination to wonder "what next?", a sense of bravery, and an openness to new ideas from others. Being a theatre artist in any community allows us to find those action steps and to implement them with love and allow opportunities for transformation and catharsis."

Clay Martin, Artistic Director, Spectrum Theatre Ensemble, Providence, MA

BA-Fine Arts, University of South Carolina Aiken, 2009

MFA-Performance and Pedagogy (Directing) Texas Tech University School of Theatre and Dance

"One of the transformative moments of my life occurred at the South Eastern Theatre Conference as a recent graduate of USCA. While there, I attended a key note address by Ben Cameron, an intellectual and organizational leader in the American theatre. In his speech, he gave the most articulate vision for where I think the arts are headed and why artists who attend institutions like USCA will be essential now and in the future. He describes the American theatre industry and the performing arts as a whole, as going through a reformation, not unlike the religious reformation of the 16th and 17th century, where technological and societal changes, then the printing press, now the internet, smart phones, and social media, have fundamentally changed who can produce art, where it can be done, and who and what it is intended for. While many of these innovations have expanded access and connection on the surface, it has also created a world where as he puts it "our maps are dated by decades if not centuries".

To adapt to this new world both he and I share the vision of a new kind of "hybrid artist" those who are trained and educated not only in the arts but in broader societal issues (in my case history, abnormal psychology, and disability advocacy). As our industry shifts away from exclusively traditional large venue institutions, it will be these hybrid artists and their companies who use their professional artistic skill sets to address issues such as equity, diversity, and inclusion, climate change, mental health/isolation, and gender/sexual identity, that country is only beginning to confront. While many theatre programs are what I would call "cookie cutter" programs or "professional mills" that provide a one size fits all training curriculum, USCA's theatre department is both small enough and engaged in quality training that allows the program to be flexible and adapt to the needs, skills, and interests of each student not only advancing but evolving the trajectory of their career. This individualized model of education will become even more essential in the performing arts as the theatre industry continues to seismically shift in the years to come. The educational foundation USCA provides not only prepares alumni to create and produce this kind of work, but also teaches the writing skills and research methods needed to successfully seek grants and other funding sources which are both essential and highly competitive. This point is one of the most important in my personal development. I am a former student with a learning disability in written expression (spelling and grammar) and ADHD myself. At larger institutions or conservatories my struggles likely would not have been addressed or would have simply resulted in me being passed over for opportunities. At USCA though I was both challenged and provided mentorship and one on one instruction, from my professors and the USCA writing lab to help me both advocate for

and innovate accommodations and strategies to overcome these challenges. The success of this unique and individualized education can be seen in my current success as a grant writer where I have been incredibly successful in securing grant funding both personally and for the company I lead. This incredible experience also made me a national leader, consultant, and advocate both to Universities and Funding institutions in how they can adapt and assist applicants and students with similar challenges to empower themselves and achieve equitable outcomes to their peers.”

Sharese Salters, Pursuing MA in Theatre at Villanova University

BA-Fine Arts, University of South Carolina Aiken, 2018

“My qualifications prepped me to be a jack of all trades which my M.A. program seeks out. I do my job during the day, go to a sundry of classes in the evening, and have been blessed to be able to act at night. When interviewing for funding I talked with each and every department to explain why I'd be a good fit. I know that I can use my theatre experience to work in teaching artists programs (in at risk communities) where I can help bring theatre to life for young people. I also believe that live entertainment is the breath of air we get in this life and this is something that is reflected in my community.”

Virginia Ives, Company Member, Trustus Theatre, Columbia, SC

BA-Fine Arts, University of South Carolina Aiken, 2017, Minor in Creative Writing

“I am a company member at Trustus Theater in Columbia, SC and the SM/Assistant Director for *Misery is Optional: Recollections of Recovery*. I also have my own LLC company for filmmaking and photography purposes.

USCA theater students have a lot of hands on experience before graduating, not just in their desired position as a designer, stage manager, actor, etc. but also working shows by doing something outside that position. Before I graduated I had assistant directed 3 shows, directed 5 shows, called a show, worked on props, scenic, and been in the ensemble of 2 shows. Another point about the program at USCA I am grateful for is the opportunity for students to be a part of KCACTF each year. I have heard from students at other universities that either don't know what that festival is or wish their department would participate in it. I believe by USCA participating in this each year the students come back with more connections and knowledge about how other theaters operate.”

Andie Nicks, Costume Shop Manager, Cape Fear Regional Theatre

BA-Fine Arts, University of South Carolina Aiken, 2012

MFA in Theatrical Design and Production, focus in Costume Design; Southern Illinois University, 2017

“Theatre is a participatory art form that requires hands on experience to really learn and understand. Having the ability to gain multiple design credits and work at mostly running a costume shop/ being in charge of my own costume builds and alterations gave me an advantage in my field that many other institutions are not offering and helped build my resume and portfolio at an early age.”

Matthew Yon, English as Second Language Teacher, South Korea

BA-Fine Arts, University of South Carolina Aiken, 2014

“I teach English as a Second Language in South Korea. Theater at USCA gave me the experience to be in charge of a group, the wisdom to know I can rely on myself and when/how to seek help. I know how to approach problems from different angles to ensure I tackle them in the most efficient way.

So many degrees have a laser-focused objective to remain on task to study for the thing to intend as your profession when you enter the career world. This is wonderful, and probably what many careers need from us. Theater, especially through performance and direction, specifically shapes an individual to think about many ways of life/work, and to think about these things from different perspectives. We're made to research the roles we assume, to care about authenticity, to support our teammates. All of these things now come naturally. The show must go on. The show is work. The show is life. It never stops, and neither do we.”

Jessica Castle, Theatre Teacher, Benton High School, Benton Arkansas

BA-Fine Arts, University of South Carolina Aiken, 2004

"While at USCA, we were encouraged to not focus only on one area of theatre. I served as a shop foreman and learned how to build, I worked as a stage manager and learned how to manage and organize others, I worked on lighting and sound designs/crews and have been able to easily been able to know and understand how to use the lighting and sound equipment at the schools at which I teach or have taught, and my acting experience on stage has given me the ability to better direct my students."

Steve Palmer, (actor/producer) HBO's "DEADWOOD", SHOWtime's "HOUSE OF LIES", Discovery's "DECONSTRUCTION", Netflix's "BONFIRE OF DESTINY", portrays Marion "Bill" Williamson in Rockstar Studio's RED DEAD REDEMPTION gaming series.

BA-Fine Arts, University of South Carolina Aiken, 2000

"One of the advantages of receiving a theatre background on the collegiate level is the sharpening of a skill I refer to as "Parameterized Spontaneity". An 'outward expanse' on the actor/director correlation, its simply the ability to amplify one's own creativity in an off-the-cuff manor, displaying quick adroitness during unexpected scenarios, all the while adhering to specified boundaries, or obligatory frameworks put in motion by a program administrator. Another attribute such stage training allows outside the theatrical lexicon is the polishing of one's public speaking skills, as well as an overall improvement in the displaying and reading of body language. Many L.A.-based improv schools can be found inundated with non-actor employees who look to improve their communicative abilities. Such traits are significant assets in the corporate landscape when spearheading symposiums, seminars, or PowerPoint presentations."

Transfer and Articulation

Identify any special articulation agreements for the proposed program. Provide the articulation agreement or Memorandum of Agreement/Understanding.

Not applicable

Employment Opportunities

Occupation	State		National		O*Net derives numbers from the US Department of Labor Statistics Data Type and Source
	Expected Number of Jobs	Employment Projection	Expected Number of Jobs	Employment Projection	
Actors	290 jobs 2016-2026	30 new openings annually +12% from 2016 to 2026	65,100 jobs 2018-2028	7,700 new openings annually +1% from 2018- 2028	O*Net
Designers and Technicians Set, Exhibit, and Lighting Designers; Audio, Video and Lighting Technicians^; Stage Hands)	1020 jobs 2016-2026	100 new openings annually +0% 2016-2026	805,550 jobs 2018-2028	20,400 new openings annually +16% from 2018- 2028	O*Net
Management General & Operations Manager ^ (Production Stage Managers included)	8,930 jobs 2016-2026	3,410 new openings annually +14% from 2016- 2026	2,541,400 jobs 2018-2028	230,00 new openings annually +7% 2018 from 2018-2028	O*Net
Directors: Stage, Motion Picture, Television and Radio	1,050 jobs 2016-2026	100 new openings annually +18% 2016-2026	159,600 jobs 2018-2028	16,000 new openings annually +5% from 2018- 2028	O*Net
Education Art, Music and Drama Teachers – Post Secondary ^*	1010 jobs (2016-2026)	80 new openings annually +14% from 2016- 2026	128,200 jobs 2018-2028	11,100 new openings annually +8% from 2018- 2028	O*Net
Costume and Props Designers and Technicians/Attendants	210 jobs 2016-2026	30 new openings annually +56% from 2016- 2026	35,800 jobs 2016-2026	4,600 new job openings annually +6% from 2018- 2028	O*Net

^ **Rapid Growth/Bright Outlook Occupations**

* **The Bureau of Labor Statistics provides aggregate employment data for K-16 education. The number provide include all areas in the fine arts.**

Supporting Evidence of Anticipated Employment Opportunities

Provide supporting evidence of anticipated employment opportunities for graduates.

O*Net identifies the following as “bright outlook” occupations (i.e., occupations “expected to grow rapidly in the next several years, or will have large numbers of job openings”): Art, Drama, and Music Teachers (Postsecondary, secondary, and elementary); general and operations managers; electricians; audio and video equipment technicians.

The proposed theatre degree at UofSC Aiken is built on a strong foundations core, enabling students to become proficient in more than one area. Recent graduates have been hired by professional companies based on their diversity of skills (i.e.: Stage Manager/Director, Box Office Manager/Actor, Lighting Technician/Scenic Carpenter). When theatre companies return to full production capacity after the pandemic, graduates who offer wide-ranging skill sets will be in demand.

Description of the Program

Projected Enrollment			
Year	Fall Headcount	Spring Headcount	Summer Headcount
2020-2021	16	16	
2021-2022	20	20	
2022-2023	24	24	
2023-2024	28	28	
2024-2025	32	32	

Explain how the enrollment projections were calculated.

Enrollments based on current BA-FA students pursuing theatre, with attainable growth each year—based on current trends with marketing and recruitment—, and for current trends in graduation of BA-FA students pursuing theatre. The BA-Theatre will also allow us to recruit and retain theatre students seeking a degree.

Besides the general institutional admission requirements, are there any separate or additional admission requirements for the proposed program? If yes, explain.

☐ Yes

☒ No

Curriculum

New Courses

List and provide course descriptions for new courses.

No new courses are needed to initiate the degree plan.

Total Credit Hours Required: 120

Curriculum by Year					
Course Name	Credit Hours	Course Name	Credit Hours	Course Name	Credit Hours
Year 1					
Fall		Spring		Summer	
ENGL A101	3	ENGL A102	3		
Math	3	Math	3		
General Ed – Social Science	3	Gen Ed – Humanities (THEA A361)	3		
THEA A161	3	HIST A101 or HIST A102	3		
THEA A170	3	THEA A151	3		
		THEA lab A220-A229	1		
Total Semester Hours	15	Total Semester Hours	16	Total Semester Hours	
Year 2					
Fall		Spring		Summer	
Foreign Language	4	Foreign Language	4		
General Ed – Social Science (nonwestern)	3	General Ed – Humanities	3		
Elective	2	General Ed – Political Science	3		
COMM A201 or A241	3	THEA Design (A353, A354, A357)	3		
THEA A358	3	THEA Elective (200 or higher)	3		
THEA lab A220-A229	1	THEA lab A220-A229	1		
Total Semester Hours	16	Total Semester Hours	17	Total Semester Hours	

Course Name	Credit Hours	Course Name	Credit Hours	Course Name	Credit Hours
Year 3					
Fall		Spring		Summer	
Natural Science	4	Natural Science	4		
General Ed – Humanities (THEA A362 or THEA A363 (WI))	3	THEA A478	3		
THEA Elective (300 or higher)	3	THEA Elective (300 or higher)	3		
Minor or Cognate	3	Minor or Cognate	3		
Minor or Cognate	1	THEA lab A220-A229	1		
THEA lab A220-A229	1				
Total Semester Hours	17	Total Semester Hours	14	Total Semester Hours	
Year 4					
Fall		Spring		Summer	
Theatre Elective (300 or higher)	3	Theatre Elective (300 or Higher)	3		
THEA A575	3	THEA A576 or A596	3		
Minor or Cognate	3	Minor or Cognate	3		
Minor or General Elective	3	Minor or General Elective	3		
THEA lab A220-A229	1				
Total Semester Hours	13	Total Semester Hours	12	Total Semester Hours	
Year 5					
Fall		Spring		Summer	
Total Semester Hours		Total Semester Hours		Total Semester Hours	

Similar Programs in South Carolina offered by Public and Independent Institutions

Identify the similar programs offered and describe the similarities and differences for each program.

Program Name and Designation	Total Credit Hours	Institution	Similarities	Differences
BA – Theatre	120	University of South Carolina Columbia	Liberal Arts Degree Similar Foundations Courses	Also offers MFA, MAT, MA 4 practicums required versus 6 Has 1 Capstone OR Directing Experience, USCA has Directing AND 2 Capstones
BA – Theatre	120	University of South Carolina Upstate	Liberal Arts Degree Similar Foundations Courses Theatre Spaces Experiential Learning	Students choose production OR performance More emphasis on literature courses than experiential learning
BA – Drama, Drama Ed	121/127	South Carolina State University	Liberal Arts Degree	Also offers teaching certification Only 1 FT Faculty member
BA – Theatre, Concentrations in Performance and Design	120	Francis Marion University	Liberal Arts Degree Similar Foundations Courses	Offers concentrations in Design and Performance 4 practicums required versus 6
BA – Theatre, BFA Tracks in Acting, Design/Production, Physical Theatre, Musical Theatre	120	Coastal Carolina University	Similar Foundations Courses in BA	Professional tracks are the focus No practicum requirement
BA – Theatre, with 5 concentrations	120	College of Charleston	Liberal Arts Degree Similar Foundations Courses	Offers concentrations in Performance, Costume Design/Technology, Scenic & Lighting Design/Technology, Theatre for Youth, Theatre Studies 1 practicum required versus 6 Feeder for MAT program
BA – Communications and Theatre with Theatre Emphasis	125	Charleston Southern University	Some similar foundations courses	Communications part of core Focuses on Liturgical Drama
BA – Theatre	120	Bob Jones University	Liberal Arts Degree	Focuses on Liturgical Drama
BA – Theatre	120	Winthrop University	Liberal Arts Degree Similar Foundations Courses	Offers concentrations in Performance, Musical Theatre, Design/Technical Also offers teacher certification 1 practicum required versus 6

Program Name and Designation	Total Credit Hours	Institution	Similarities	Differences
BA – Theatre	120	Furman University	Liberal Arts Degree Similar foundations courses	More costume courses 4 practicums required versus 6
BA – Theatre, BFA in Acting and Musical Theatre	120	Anderson University	Liberal Arts Degree Some similar foundations courses	Offers BA in Theatre and Theatrical Design, BFA in Acting and Musical Theatre 8 practicums versus 6, no Capstone
BA – Performing Arts, Theatre Concentration	120	Clemson University	Liberal Arts Degree Some similar foundations courses	Offers concentrations in Theatre and Audio Technology 4 practicums required versus 6
BA – Theatre, with 4 concentrations	120	Coker College	Comprehensive Liberal Arts Degree Similar foundations courses	Offers concentrations in Performance, Technical Theatre, Musical Theatre, Physical Theatre 4 practicums required versus 6
BA – Theatre, Musical Theatre, BFA – 3 tracks	120	Limestone College	Liberal Arts Degree Similar foundations courses	Offers BA in Theatre and Musical Theatre, BFA tracks in Design/ Technical Theatre, Performance and Musical Theatre (professional focus) 5 practicums required versus 6
BA – Theatre, Musical Theatre	120	Converse College	Liberal Arts Degree Most similar foundations courses 6 practicums required	Offers BA in Theatre and Musical Theatre Offer more Capstone Experiences
BA – Theatre	120	North Greenville University	Liberal Arts Degree Some similar foundations courses	Offers tracks in Applied, Design, Musical Theatre and Performance Focus on Liturgical Drama 5 practicums required versus 6
BA – Theatre	120	Wofford College	Liberal Arts Degree Some similar foundations courses	Focuses more on dramatic literature 1 practicum required versus 6

The proposed BA - Theatre focuses on experiential learning, with 6 practicums and 2 capstone experiences. This focus on experiential learning aligns with the high impact learning practices expected at a COPLAC institution. This would be the only BA – Theatre at a COPLAC institution in the state.

Faculty

Rank and Full- or Part-time	Courses Taught for the Program	Academic Degrees and Coursework Relevant to Courses Taught, Including Institution and Major	Other Qualifications and Relevant Professional Experience (e.g., licensures, certifications, years in industry, etc.)
Professor FT	THEA A161 THEA A220, A222, A224, A229 THEA A270 THEA A281 THEA A363 THEA A370 THEA A522, A526 THEA A570 THEA A575, A576 THEA A596	MFA Theatre – Directing University of South Carolina, 1994 BA Communications and Theatre Art Susquehanna University, 1986	33 years of professional Acting, Directing and Design
Associate Prof FT	THEA A151 THEA A161 THEA A221, A223, A228 THEA A251 THEA A353, A354, A357 THEA A451 THEA A575, A576	MFA Theatrical Design University of Arkansas, 2000 BA Theatre Appalachian State University, 1994	30 years of professional Technical Direction and Design
Associate Prof FT	THEA A161 THEA A220, A224 THEA A361, THEA A362 THEA A370 THEA A465 THEA A478 THEA A570 THEA A575, A576	MFA-Theatre University of Alabama, 1996 BS Secondary Education, Language Arts University of Alabama, 1991	29 years of professional Acting and Directing Book: <i>The Art and Practice of Directing for Theatre</i> , Routledge Press, 2016

PT	THEA A161 THEA A274, THEA A374 THEA A358 THEA A372 THEA A529	MFA Stage Management University of Alabama-Alabama Shakespeare Festival, 2002 BA Dance University of Alabama, 1996	27 years of professional work as a Choreographer and Stage Manager
PT	THEA A161 THEA A227	BFA – Drama University of Texas- Austin 30+ hours in graduate Education Courses University of South Carolina – Aiken	26 years of Teaching Middle School English and Drama 20 years of directing and costuming experience

Total FTE needed to support the proposed program: 3

Faculty: 3

Staff: .25

Administration: .25

Faculty, Staff, and Administrative Personnel

Discuss the Faculty, Staff, and Administrative Personnel needs of the program.

Current personnel are adequate to support the program. No new personnel needed to implement the degree plan. There are no institutional, administrative, personnel, or programmatic changes with the implementation of the new degree.

Resources

Library and Learning Resources

Explain how current library/learning collections, databases, resources, and services specific to the discipline, including those provided by PASCAL, can support the proposed program. Identify additional library resources needed.

Students have access to more than 133,000 print volumes, 4,000 media items, 200 electronic databases, 125,000 e-journals, 25,000 streaming video titles, 200,000 musical audio recordings, and 380,000 e-books. The library provides access to general databases and journal collections in the Humanities including JSTOR, Academic Search Premier, and Sage Journals. Through the Thomas Cooper Library at USC Columbia, we have access to several Alexander Street Press databases including *Black Drama*, *Dance Online*, and *Theater in Context*. Over 20 peer-reviewed theater or performing arts electronic journal titles are available.

Monograph holdings in theater are strongest in theater history and ethnic theater. The monograph collection is weakest in play collections, individual plays, and aspects of theatrical production. More monograph titles should be acquired to strengthen the collection and would require an additional \$1000 annually. Additionally, the library does not have a theater or play index. The *Play Index* database by H.W. Wilson would fill this gap. Annual subscription costs are \$1,200. Thus, a total of \$2,200 additional funds annually would help ensure the library could more adequately meet the needs of theater students.

The current library instruction program and reference services are adequate to meet students' needs. The Visual and Performing Arts Department is supported by a library liaison program in which a dedicated librarian and faculty member collaborate on collection development and instruction planning. Interlibrary Loan and PASCAL Delivers are also available for students and faculty.

Student Support Services

Explain how current academic support services will support the proposed program. Identify new services needed and provide any estimated costs associated with these services.

The new program will make use of existing student support services (tutoring, counseling, job placement). Students will make use of the Writing Center for help in the preparation of required writing assignments. The Writing Center also offers weekly workshops on a variety of writing topics. Student Support offers counseling for students in need of such services. The Office of Career Services currently coordinates with all academic units for the purpose of placing students in internships as well as assisting with job searches. No new support services needed.

Physical Resources/Facilities

Identify the physical facilities needed to support the program and the institution's plan for meeting the requirements.

No extraordinary physical facilities are needed. All classroom spaces used already meet ADA standards.

Instruction for the new program will take place in existing classrooms where theatre classes are currently taught. The Etherredge Center is a large fine arts facility that houses Visual Art, Music, and Theatre. The facility contains two theatres, one a 687-seat proscenium theatre and the other a 102-seat thrust theatre. In addition to theatres, the Etherredge Center has two art galleries, five classrooms, five practice rooms, and one studio for applied lessons. The Etherredge Center also contains individual office space for all full-time faculty and a shared office for adjunct faculty. The theatre program has a scene shop and a costume shop. Additional or new facilities have been a part the university's Strategic Building Plan. Currently, there is no established period for additional facilities. Studio classes are taught in the O'Connell Theatre. Theatre History and Introduction to Theatre classes are taught in the Humanities and Social Science, and the Business and Education buildings in smart classrooms with updated digital projection equipment.

Equipment

Identify new instructional equipment needed for the proposed program.

The new program will make use of existing physical resources, including the O'Connell Theatre, scene shop, costume shop, smart classrooms, Blackboard, an Apple iMac computer lab/design studio with supporting industry software—Vectorworks. Recent additions to the program, such as updated ETC Ion and Element light boards, as well as automated and LED-based lighting instrumentation will be used.

Impact on Existing Programs

Will the proposed program impact existing degree programs or services at the institution (e.g., course offerings or enrollment)? If yes, explain.

☒ Yes

☐ No

Currently, USC Aiken offers the Bachelor of Arts –Fine Arts, an interdisciplinary degree combining music, theatre, and the fine arts. Part of the fine arts degree plan provides electives; often, students utilize electives to 'concentrate' studies in one of the three areas. The Bachelor of Arts –Theatre provides a theatre degree desired by students and would affect enrollment of the Bachelor of Arts–Fine Arts. It is worth noting that Music and Art have already left the Bachelor of Arts–Fine Arts degree.

Financial Support

Sources of Financing for the Program by Year												
Category	1 st		2 nd		3 rd		4 th		5 th		Grand Total	
	New	Total	New	Total	New	Total	New	Total	New	Total	New	Total
Tuition Funding	\$166,368	\$166,368	\$207,960	\$207,960	\$ 249,552	\$ 249,552	\$291,144	\$291,144	\$332,736	\$332,736	\$1,247,760	\$1,247,760
Program-Specific Fees	0	0	0	0	0	0	0	0	0	0	0	0
Special State Appropriation	0	0	0	0	0	0	0	0	0	0	0	0
Reallocation of Existing Funds		\$304, 273		\$304, 273		\$304, 273		\$304, 273		\$304, 273		\$1,521,365
Federal, Grant, or Other Funding	0	0	0	0	0	0	0	0	0	0	0	0
Total	\$166,368	\$470,641	\$207,960	\$512,233	\$ 249,552	\$553,825	\$291,144	\$595,417	\$332,736	\$637,009	\$1,247,760	\$2,769,125
Estimated Costs Associated with Implementing the Program by Year												
Category	1 st		2 nd		3 rd		4 th		5 th		Grand Total	
	New	Total	New	Total	New	Total	New	Total	New	Total	New	Total
Program Administration and Faculty/Staff Salaries	0	\$256,273	0	\$256,273	0	\$256,273	0	\$256,273	0	\$256,273	0	\$1,281,365
Facilities, Equipment, Supplies, and Materials	0	\$6,631	0	\$6,631	0	\$6,631	0	\$6,631	0	\$6,631	0	\$33,155
Library Resources	\$2,200*	\$2,200*	\$2,200*	\$2,200*	\$2,200*	\$2,200*	\$2,200*	\$2,200*	\$2,200*	\$2,200*	\$11,000*	\$11,000*
Other (specify)		\$42,148		\$42,148		\$42,148		\$42,148		\$42,148		\$210,740
Total	0	\$305,052	0	\$305,052	0	\$305,052	0	\$305,052	0	\$305,052	0	\$1,525,260
Net Total (Sources of Financing)	0	\$165,589	0	\$207,181	0	\$248,773	0	\$290,365	0	\$331,957	0	\$1,243,865

Minus Estimated Costs)												
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Note: New costs - costs incurred solely as a result of implementing this program. Total costs - new costs; program's share of costs of existing resources used to support the program; and any other costs redirected to the program.

Budget Justification

Provide an explanation for all costs and sources of financing identified in the Financial Support table. Include an analysis of cost-effectiveness and return on investment and address any impacts to tuition, other programs, services, facilities, and the institution overall.

Reallocation of existing funds: Existing faculty salaries and fringe benefits for 3 FTE and 24 hours/year of adjunct instruction for Intro., Costuming and Acting classes.

Supplies based on 27% of entire departmental supply budget (3FTE/11 FTE = 27%).

Supplies based on 27% of entire departmental operational budget: \$24,560 The Visual and Performing Arts department includes 11 full-time faculty, 3 who are dedicated to teaching theatre classes. $3/11 = 27\%$; 27% of the operational budget is \$6,631. (2019-20 budget data).

***Library resources (databases) are suggested costs, not mandated to start and operate the program.**

Other costs include work study, university scholarships and fee waivers (27% of norm).

Tuition funding is based on total students X \$5,199 (\$433.25/hr X 12 hrs.)

Evaluation and Assessment

Note: The Program Objectives, Student Learning Outcomes, and Methods of Assessment align with NAST standards.

Program Objectives	Student Learning Outcomes Aligned to Program Objectives	Methods of Assessment
1-The student will comprehend the dynamics of effectual creative collaboration and will be an effective team member.	<p>1-A. The student will be able to successfully contribute to a performance ensemble or a production team during main stage theatre productions through effective listening, professional decorum, and clear commitment to a collective goal.</p> <p>1-B. The student will be able to successfully execute a major project as part of a team displaying commitment to a collective goal, the ability to share responsibility, and the capacity to exchange ideas coherently, respecting the views of other team members.</p>	<p>1-A. Students will participate in both a written and oral post-mortem after every production to evaluate progress.</p> <p>1-B. Students will direct or stage manage a 10-minute play.</p>
2-The student will have working understanding of procedures and approaches for realizing a variety of theatrical styles	<p>2-A. The student will develop an acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.</p> <p>2-B. The student will display understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.</p>	<p>2-A. Completion of THEA A361 (Theatre History I) with a grade of 'C' or better.</p> <p>2-B. Completion of THEA A478 (Directing) with a grade of 'C' or better.</p>
3- The Student will communicate effectively, using both verbal and written communication.	<p>3-A. The student will display ability to develop and defend informed judgments about theatre.</p> <p>3-B. The student will be able to clearly express ideas and prove an effective thesis in well organized and well documented formal writings.</p>	<p>3-A. Student will lead a public talk-back session after the performance of a University Theatre production.</p> <p>3-B. Successful completion of the Writing Proficiency Portfolio.</p>

4-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, direction or production design.	<p>4-A. The student will demonstrate ability to think conceptually and critically about text, performance, and production.</p> <p>4-B. The student will be able to appraise, select, examine, and effectively utilize research sources in preparation for a major performance or production project.</p>	<p>4-A. Completion of Writing Intensive section of THEA A362 (Theatre History II) OR THEA A363 (Musical Theatre History) with a grade of 'C' or better.</p> <p>4-B. Completion of major design project for Scenic, Lighting or Costume design classes with a grade of 'C' or better. Project should be portfolio worthy.</p>
5. The student will be prepared to enter the theatre profession, or graduate studies, through the development of aesthetics, skills and techniques in the areas of acting, directing, stage managing, and/or production design.	<p>5-A. The student will demonstrate intermediate competencies in one or more theatre specializations in creation, performance, management, and design.</p> <p>5-B. The student will demonstrate advanced competencies in one or more theatre specializations in creation, performance, management, and design.</p>	<p>5-A. Mid-Curriculum Portfolio/Resume Review (after all core foundation courses are completed) and Evaluation by Theatre Faculty advisors.</p> <p>5-B. Completion of 2 Capstone Production Projects. (Or one Capstone and one Directed Internship)</p>

Explain how the proposed program, including all program objectives, will be evaluated, along with plans to track employment. Describe how assessment data will be used.

The BA-Theatre program will emphasize the importance of experiential learning and high-impact learning practices expected of a COPLAC institution. Students will be involved in 6 semesters of experiential learning practicums (THEA A220-A229). These practicums will result in a Post-Mortem survey (1-A) to track the student's progress as part of the collaborative ensemble experience. These surveys will help the faculty determine student needs. The experiential learning will continue to be evaluated in the Mid-Curriculum Review (5-A), and culminating in the Capstone Production Projects (5-B).

All of the above Program objective data, including objectives, targets, actions, artifacts and outcomes, will continue to be entered into Taskstream (Watermark) in order to generate assessment reports. The Program Coordinator will work with the Theatre Faculty and the Chair of the Department of Visual and Performing Arts to ensure compliance before the assessment reports are reviewed by USC Aiken's Academic Assessment Committee. USC Aiken's Academic Assessment Committee reviews the department assessment plan and results on a three-year rotation and provides feedback to the department. The assessment reports and feedback will be used to set up the next academic year's assessment plan.

This material will also be collected during the 2020-2021 academic year, while the program looks to seek future accreditation from the National Association of Schools of Theatre (NAST). All of the above student outcomes are aligned with NAST standards.

Employment of graduates will continue to be documented and tracked through the cooperative efforts of the Department of Visual and Performing Arts, the Office of Career Services, and the Alumni Office.

Accreditation and Licensure/Certification

Will the institution seek program-specific accreditation (e.g., CAEP, ABET, NASM, etc.)? If yes, describe the institution's plans to seek accreditation, including the expected timeline.

☒ Yes

☐ No

The theatre faculty would like to begin the accreditation process with NAST after 3 years of establishing the BA – major in Theatre. Accreditation is not needed to launch the degree.

Will the proposed program lead to licensure or certification? If yes, identify the licensure or certification.

☐ Yes

☒ No

Explain how the program will prepare students for this licensure or certification.

While we are not currently seeking certification or licensure or certificates, it is a possibility in the future. We feel it is most important to establish the BA in Theatre first to attract a high number of qualified majors. As the degree proceeds, it could be possible to create an "add-on" certification for students majoring in PK-12 grade education. South Carolina Department of Education designates theatre education as a critical need. In 2018-2019, the percentage of positions vacant was 26.32%. For 2019-2020, the projected number of positions vacant remains 24.44%. Critical Need Subject Areas reflects the percentage of teaching positions available in the 2018-2019 school year that are vacant or filled with candidates not fully certified in the particular subject area. Therefore, one out of every four positions in the state of South Carolina either remain unfilled or are filled by someone unqualified. While several of our graduates received their teaching certification through the PACE program, we plan to direct interested students to the MAT program at the University of South Carolina.

If the program is an Educator Preparation Program, does the proposed certification area require national recognition from a Specialized Professional Association (SPA)? If yes, describe the institution's plans to seek national recognition, including the expected timeline.

☐ Yes

☐ No