

THE UNIVERSITY OF ALABAMA

Resolution

Granting Initial Approval of and Permission to Submit to the Alabama Commission on Higher Education (ACHE) a Proposal for a Bachelor of Fine Arts (B.F.A.) Degree in Theatre (CIP Code 50.0501) in the Department of Theatre and Dance in the College of Arts and Sciences

WHEREAS, The Department of Theatre and Dance has a longstanding and successful Bachelor of Arts in Theatre with increasing enrollment; and

WHEREAS, the Department currently offers a wide range of courses in acting, musical theatre, design and production, and other areas of theatre; and

WHEREAS, the Bachelor of Fine Arts will comprise 65-70 hours in the major area of study offering students a deeper experience in their chosen area; and

WHEREAS, the Bachelor of Fine Arts will require no substantial change in current course offerings or resources and will enhance the Department's ability to attract the many students who demand this major; and

WHEREAS, the Bachelor of Fine Arts is a professional degree in high demand nationally that prepares students to enter their commercial fields immediately; and

WHEREAS, the Theatre program at Alabama has distinctive features that provide unique opportunities to students;

NOW, THEREFORE, BE IT RESOLVED by The Board of Trustees of The University of Alabama that it supports and grants initial approval of and permission to submit to the Alabama Commission on Higher Education (ACHE) a Proposal for a Bachelor of Fine Arts (B.F.A.) degree in Theatre (CIP Code 50.0501) in the Department of Theatre and Dance in the College of Arts and Sciences at The University of Alabama.

February 22, 2017

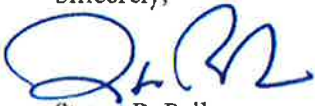
Chancellor C. Ray Hayes
The University of Alabama System
500 University Boulevard East
Tuscaloosa, AL 35401

Dear Chancellor Hayes:

I am pleased to endorse the recommendations of Provost Kevin Whitaker and College of Arts and Sciences Dean Robert Olin for approval of the attached proposal for a Bachelor of Fine Arts (BFA) degree in Theatre (CIP 50.0501). The Department of Theatre and Dance has seen increased enrollment in its BA program and intense interest in the professional BFA degree. The BFA will build on this growth and provide students with a unique and deeper experience in Theatre.

If you approve of this proposal, I would appreciate you forwarding this request to the Alabama Commission of Higher Education at your earliest convenience.

Sincerely,



Stuart R. Bell
President

Enclosures

c: Executive Vice President and Provost Kevin Whitaker
Dean Robert Olin



Alabama Commission on Higher Education

PROPOSAL FOR A NEW DEGREE PROGRAM – NEW APPLICATION TOOL

Please check one: ☒ Baccalaureate Program ☐ Graduate Program

A. General Information

1. Institution: *The University of Alabama*
2. Institutional Contact Person: *Dr. Ginger Bishop*
Title: *Director of Institutional Effectiveness*
Telephone: *205-348-7125*
E-mail: vabishop@ua.edu
3. Program Identification:
Field of Study/ Program Title: *Theatre*
Degree: *Bachelor of Fine Arts (B.F.A.)*
CIP Code: *50.0501*
4. Date of Proposal Submission: *April 7, 2017*
5. Proposed Program Implementation Date: *Fall 2018*
6. Program Administration:
Name of College/School: *College of Arts and Sciences*
Name of Dean: *Dr. Robert Olin*
Name of Department: *Theatre and Dance*
Name of Chair: *William Teague*

B. Program Purpose and Description

1. In no more than one paragraph describe the purpose of the proposed program.
Please also include a brief statement regarding how the program's purpose is related to the University's mission and goals.

The Bachelor of Fine Arts (B.F.A.) degree program in Theatre is designed to train students to work in the professional theatre and the entertainment industries, as well as prepare them for graduate study. The realities of a rapidly changing, highly competitive market make it imperative that actors, designers, and technicians acquire advanced skills in order to enter the industry immediately following graduation. The University of Alabama's (UA) well-established Bachelor of Arts (B.A.) degree program in Theatre

positions UA to initiate a B.F.A. in this field. Central to the University's mission is the provision of first-class professional training to Alabama residents, as well as to students from throughout the region and the nation.

2. Please provide a description of the specific kinds of employment opportunities, post-graduate professional degree programs, and other graduate programs that will be available to the graduates.

The UA Theatre (B.F.A.) degree program will provide students with the necessary training to work professionally as actors, designers, and technicians on Broadway, Off-Broadway, International and National Tours, Television/Film/Commercials, Regional and National Theatres, Cruise Lines, and Children's Theatre.

In addition the program will prepare students for graduate study in terminal degree programs in various areas of specialization -- Acting, Directing, Musical Theatre, Choreography, Technical Theatre, Theatrical Design, Theatre History and Criticism, Theatre Pedagogy, Movement Studies, Stage Management, Playwriting, and Arts Management.

3. Succinctly list at least four (4) but no more than seven (7) of the most prominent student learning outcomes of the program. These outcomes should lend themselves to subsequent review and assessment of program accomplishments.
 - 1) *Students will demonstrate professional skills in their areas of concentration in productions at the University, at its professional summer theatre, and in other professional theatre and entertainment venues.*
 - 2) *Students will exhibit the necessary proficiencies to seek employment through means such as networking, auditions, interviews, portfolios, and websites.*
 - 3) *Students will demonstrate familiarity with a wide range of theatrical techniques, research materials, repertoire, and historical development, with special emphasis on their areas of concentration.*
 - 4) *Students will have the necessary skills to enter graduate programs in their areas of concentration.*

C. Need for the Program

1. **State need.** Briefly describe why the program is specifically needed for the State of Alabama. (State need is considered a priority in the review process.)

The University of Alabama has a successful Department of Theatre and Dance that includes a New York Senior Showcase, a professional summer theatre, an award-winning feature film, and recent graduates performing lead roles on Broadway. The department's graduates also practice technical theatre and theatrical design at the

highest levels. This success encourages the Department of Theatre and Dance to expand its offerings beyond the Bachelor of Arts to a Bachelor of Fine Arts in Theatre, which will allow students the opportunity to further develop their creative talents by specializing in related professional areas

The Theatre (B.F.A.) degree program will complement UA's current Theatre B.A. program, and provide a range of educational and training opportunities not available elsewhere in Alabama. The B.F.A. degree program will enable The University of Alabama's top students to compete fully at the national level with the intensive professional training needed to do so.

The BFA degree, offering a much more thorough education in all aspects of theatre, will allow alumni to have more impact in the State of Alabama by becoming involved in the tremendous number of jobs available in the state according to the following data.

In the Creative Industries Executive Summary, created by the Alabama State Council on the Arts in 2015, Executive Director Albert B. Head states: "The Creative Industries in Alabama represent 4,781 businesses, employing a total of 71,081 people, who earn annual wages totaling more than \$2 billion, and generate almost \$8.7 billion in annual revenue." The report also states there are 1,225 registered arts and culture non-profits in the state which represent \$177 million in revenue and \$393 million in assets. While not all of these jobs are in performing arts, many of the UA BFA graduates could be successful in many of these organizations.

The Creative Industries Executive Summary further breaks down jobs in the creative industries and specifies the following percentages: film and media (37%), design (13%), and the performing arts (9%). This total represents about 59% of all creative industries jobs. Based on this summary, an estimated UA BFA alumni would be well positioned to compete for at least half of this 59%. This would result in 20,969 potential job openings state wide.

Demographic statistics available from the West Alabama Chamber of Commerce indicate that the Tuscaloosa metropolitan area represents 20.5% of the population of the state of Alabama. Applying 20.5% to the state-wide arts jobs total of 20,969, one can conclude that the UA BFA alumni could impact 4,299 jobs locally.

The B.F.A. program will provide highly trained actors, designers, and technicians prepared to contribute to the development of the state's film industry. According to the Alabama Film Office, the state has seen an increase in large-budget film productions coming in from out-of-state, including USS Indianapolis, Selma, and 42, resulting in a growth in demand for such personnel. Since 2009, Alabama has set up a 25% state tax rebate for productions over 500k in budget; demonstrating the state's belief that further developing the film industry would be a significant advantage to the state (and return at least the 25% investment of tax credits). According to the Creative Industries Executive Summary, created by the Alabama State Council on the Arts in 2015, film and media represent 37% of creative industry jobs in Alabama, for a total of 26,260 jobs. From the

Alabama Film Office website, in the past 30 days alone, 5 major film projects have sought casting or crew in Alabama.

The University of Alabama is currently engaged in an effort to gain Tier One Research University status. Of the 115 institutions currently in this category - as defined in the Carnegie Classification of Institutions of Higher Education - only one, The University of Alabama at Birmingham, is in Alabama. Another Tier 1 institution would attract additional research funding and outstanding scholars and students to the state. Dr, Robert Olin, Dean of UA's College of Arts and Sciences, believes that creative activity in the arts can contribute to attaining this status. The B.F.A. in Theatre will bring an additional specialization to the University's offerings. And achievements by B.F.A. alumni – on Broadway, in film, television, and performing venues throughout the country – will enhance the University's contributions to the arts.

The implementation of the B.F.A. in Theatre will help raise the level of theatre education in Alabama. The state boasts some world-class high school theatre departments (these schools have made our Department's outstanding B.A. program a reality) but - especially outside of major cities - there is a need for improvement in this area. B.F.A students will participate in educational outreach programs while at UA. Some of them will go on to work in children's theatre, theatre education, and teacher-training programs, enriching the cultural and educational life of the state.

The Department of Theatre and Dance has been expanding its education and outreach programs. In the 2015-2016 school year these programs reached 1,400 students at 24 different schools. For the 2016-2017 year the number of students served is projected at 2,500. The potential for these programs is far greater, but outreach work is labor-intensive, and requires well-trained personnel. The addition of a cadre of talented and highly motivated B.F.A. students will greatly increase the size and scope of these programs.

In the 2015-2016 season the Department of Theatre and Dance presented the premiere of a new Broadway-bound musical, "The Countess of Storyville," with a cast that included New York actors and our own students. In the words of the Tony Award-winning producer of this project, Margot Astrachan (see attached letter), the production showed that "Alabama is a place to develop new work." The B.F.A. program - with its highly trained actors, designers, and technicians – will make the University even more attractive to Broadway producers seeking a spot to initiate new productions. The prestige that such ventures can bring to the University and the State is considerable.

A B.F.A. in Theatre responds to demand from current students and applicants. Faculty report that UA loses extremely talented students to out-of-state schools because the University currently lacks this specialization.

The B.F.A. is becoming the norm for top students preparing for the theatrical profession. As an example: the Musical Theatre Educators Alliance is a preeminent international professional organization. (A letter of recommendation from the MTEA president is

included in this proposal, and UA Professor Stacy Alley is vice president of the organization.) The 30 American universities that belong to the MTEA are leaders in the field of theatre education; 27 of them offer the B.F.A. As a flagship Alabama institution, UA needs to join this elite group.

The University of Alabama has recently embarked upon the construction of a new 130,000 square foot Performing Arts Center. This will be a state-of-the-art facility including a 450-seat dance theatre, a 350-seat drama theatre, a 250-seat flexible space theatre, rehearsal studios, classrooms, offices, public spaces, and large parking areas. It will be a major new performance venue for West Central Alabama. We anticipate that the Center will draw larger audiences to the Department's productions, and will offer greatly enhanced performance and training opportunities for students. As a result, this would be the ideal time to launch a B.F.A. program.

2. Employment Opportunities. Based on your research on the employment market for graduates of this program, please complete the following table reporting the total projected job openings (including both growth and replacement demands) in your local area, the state, the SREB region, and the nation. These job openings should represent positions that require graduation from a program such as the one proposed.

Career and College Readiness/Preparation -- Projected Job Openings

	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Local	81	82	82	83	84	412
State	403	407	411	415	419	2056
SREB	14,499	14,644	14,790	14,938	15,088	73,959
Nation	60,416	61,020	61,631	62,247	62,869	308,183

Please briefly describe your methodology for determining employment opportunities – projected job openings. Be sure to cite any data sources used in formulating these projections. The actual survey instrument, detailed results, and associated data file(s) must be maintained internally by the institution for five years from the implementation date. The survey upon which the proposal is based must be available for ACHE Staff examination upon request for that five year timeframe. The survey instrument, detailed results, or associated data file(s) should not be included in the proposal.)

The Department of Theatre and Dance used information published by the United States Department of Labor, Bureau of Labor Statistics to track data for the following job titles relevant to the Theatre B.F.A.: Actor, Set and Exhibit Designer, all other Designers, Producers and Directors, Music Directors and Composers, and Musicians and Singers. The latest data are from 2014. The Bureau of Labor Statistics projects 1% growth per year in this field through 2024. The Department created a spreadsheet to extrapolate the numbers to projected years and then multiplied total positions by the current 2016 job opening rate of 25%. The standard job opening rate of all jobs nationally is 3.7%. In consultation with Amhad Ijaz of The University of Alabama Center for Business and Economic Research, and by an examination of hiring practices in the film industry and of several large theatre institutions in Alabama, the Department determined that a job opening percentage of 25% is more realistic. This is due to the fact that virtually all film and media jobs are temporary, and more than half of theatrical jobs are temporary. In most cases data is available state by state, which made it possible to provide a sum of all SREB states. Alabama data is partially estimated.

In addition, the B.F.A. degree in Theatre would qualify graduates to enter funded assistantships in M.F.A. programs. By referencing the list of university affiliate members on the Theatre Communications Group website, there are approximately 60 M.F.A. programs in the country. Each program would take in an average of ten entering students per year, which would create an additional 600 positions per year nationally. It is not certain whether these are included in the above Department of Labor statistics.

3. *Student Demand - Enrollment projection.* Please briefly describe your methodology for determining enrollment projections. If a survey of student interest was conducted, *please briefly describe the survey instrument, number and percentage of respondents, and summary of results.*

(The survey instrument, and associated data file(s) need not be included in the proposal. This proposal information should be maintained for ACHE Staff review for five years from the actual implementation date.)

The department polled our current Theatre (B.A.) students to ascertain their interest in a B.F.A. program. They were asked: "If a BFA program became available at this time, would you switch to that program." They were warned that if they did so they would not be able to finish any minors or double majors and still graduate in four years.

Out of the 97 students queried, 79 responded to the survey. Of that group, 53 said they would switch, and 27 said they would remain in the BA program.

This survey confirmed that there is substantial interest among our own students in a B.F.A. program. We are polling high school seniors currently auditioning for our B.A. programs, and their response shows an even greater interest in the B.F.A.

D. Specific Rationale (Strengths) for Program

What is the specific rationale (strengths) for recommending approval of this proposal? List no fewer than three (3) and no more than five (5) potential program strengths.

1. *The program will provide advanced, specialized training to enable Alabama's creative students to enter the theatrical and entertainment profession immediately following graduation.*
2. *The higher level of specialization in this program will provide students a significant advantage in pursuing graduate level study if they choose to follow that path.*
3. *Due to more extensive training of our students, the program will enhance the cultural life of Alabama by raising the level of productions offered by our department in Tuscaloosa, at our summer theatre in Gulf Shores, and throughout the state.*
4. *Since some graduates will ultimately seek to enter the teaching profession, the program will raise the level of theatre education in the state, the surrounding region, and the nation.*

Please note that letters of support may be included with the proposal

Please see Appendix A for letters of support.

E. Similar Programs

Using the ACHE Academic Program inventory found at

<http://www.ache.state.al.us/Content/Departments/Instruction/StudentInfo.aspx>

List below all programs at the same degree level (by institution) that utilize the same 6-digit CIP code as the one being requested in the program proposal.

Also, list any programs at other CIP codes that may be offering similar instruction.

If there are no similar programs place a "0/none" by 1. in the listing directly below.

Note: Institutions should consult with ACHE Staff during the NISP phase of proposal development to determine what existing programs are considered duplicative of the proposed program.

The following institutions offer similar programs at this level:

50.0501 Auburn University: BFA in Theatre

This the only full-range BFA in Theatre program in the state accredited by the National Association of Schools of Theatre (NAST).

50.0501 University of Montevallo: BFA in Theatre

Not NAST accredited.

50.0501 University of South Alabama: BFA in Dramatic Arts

Not NAST accredited.

*50.0509 UAB: BFA in Musical Theatre
Pending final approval for NAST accreditation.*

*50.0509 Samford University: BFA in Musical Theatre
NAST accredited.*

Please add numeration and list additional similar programs, if applicable. *Not applicable*

If the program duplicates, closely resembles, or is similar to another program already offered in the State, provide justification for that duplication.

Also, if a graduate program, please identify and list any similar programs at institutions in other SREB states.

Other institutions in the state are offering B.F.A. programs in Theatre, but the proposed Theatre B.F.A. degree program at The University of Alabama will offer opportunities that are not available elsewhere. UA's Theatre (B.F.A.) degree program would be one of only two programs in the state offering a full-range B.F.A. in Theatre and that are accredited by the National Association of Schools of Theatre.

UA's Department of Theatre and Dance is the only department in the state offering a New York Showcase, a professional summer theatre (SummerTide in Gulf Shores), regular productions at off-Broadway theatres in New York (59E59 Theatre, Urban Stages, and Theatre Row), and overseas performance opportunities (National Theatre of Cuba). Unique in the state, the Department has produced an award-winning feature film, Service to Man.

UA's diverse and highly accomplished faculty, many with national and international credits, offer a wide variety of courses that ensure UA's Theatre graduates are successful at many levels of the theatrical and entertainment industry. Department faculty are active in the theatrical world, and often include students in their projects. For example:

Professor Raphael Crystal wrote and produced filmed segments for a new Ripley's Believe-It-Or-Not in Times Square and cast student Stephen Tyler Davis in the major role;

Professor Seth Panitch wrote and directed the film Service to Man and cast recent grad Willie Williams in a featured role;

Professor Andy Fitch, thanks to his long association with Red Mountain Theatre of Birmingham, was able to facilitate the hiring of student Wheeler Kincaid as Set Designer.

UA's recent graduates have performed leading roles on Broadway (Hamilton, Kinky Boots), on national and international tours, and in regional theatres across the country. A young UA grad is slated to appear in the leading role of the new Star Trek television series. This unusual level of accomplishment ensures that graduates from the B.F.A. program will get attention in the entertainment industry and will enjoy a wide network of contacts.

F. Collaboration With Other Institutions/Agencies

Does the institution plan on collaborating with other institutions in the delivery of this program?

☒ Yes

No ☐

If yes, please indicate below which institutions and describe the basis of this collaboration.

UA's Department of Theatre and Dance will continue collaborations with other institutions of higher education and organizations that offer experiential learning opportunities for all Theatre students, including:

Red Mountain Theatre Company

This theatre company has held special auditions for UA students on campus. Many UA students and faculty members have worked for them. We anticipate internship arrangements with this company.

Birmingham Children's Theatre

Many UA students and faculty members have worked for this well-established company. We are in contact about auditions and staffing needs. BCT has arranged season-long employment for some of our students. We anticipate internship arrangements.

Aristotle University, Thessaloniki, Greece

Prof. Andy Fitch teaches a summer program for UA students in Greece. Professor Rebecca Salzer has lectured at AUTH. Faculty from Aristotle have visited and lectured at our campus. We anticipate further exchange programs.

Escola Musica da UFBA, Salvador, Brazil

Prof. William Martin has visited as guest lecturer in Salvador. Faculty members from the Escola have studied at UA's School of Music, and have given concerts and talks at our campus. We anticipate further exchanges.

University of Havana, Cuba

Prof. Seth Panitch has directed productions, including UA students and students from Havana, in Cuba and off-Broadway in New York.

Shenandoah Conservatory

Faculty members from Shenandoah have presented workshops and master classes at our campus, and we anticipate further collaborations.

Alabama Public Radio

UA students perform at fund-raising events for APR. The station publicizes our performances. APR staff members participate in events related to our touring shows in the state.

Alabama Writers Hall of Fame

UA students and faculty members perform in - and participate in program planning for - Hall of Fame events.

Broadway Dance Center, New York

This leading New York dance school has provided scholarships and work-study opportunities for UA students.

Musical Theatre Educators Alliance

Professor Stacy Alley is Southeast Region Director. She and Prof. Raphael Crystal have lectured at international conferences of this organization. UA students have attended conferences and performed at MTEA student showcases here and abroad.

Alabama Conference of Theatres

We actively participate in ACT, in order to recruit high school students for our program, and to raise the level of theatre education throughout the state.

Southeastern Theatre Conference

The University of Alabama actively participates in this leading theatre organization, and has provided four past SETC presidents. Professors Steve Burch, Andy Fitch and Stacy Alley have chaired important committees. UA students enthusiastically attend national conventions, where they have received honors and many summer theatre job offers at auditions hosted by SETC.

Edinburgh Fringe Festival

Professors Allison Hetzel and Stacy Alley have performed at the Festival. Prof. Sarah Barry brought a group of UA students to perform a full-length original dance work at Edinburgh in Summer 2016.

Colorado Shakespeare Festival

Prof. Seth Panitch directs at the Festival. Other Festival directors have come to our campus as guest artists. Auditions for Festival actors are held on our campus. We have an established internship program with the Festival.

Texas Shakespeare Festival

We have an exclusive callback arrangement with this Festival.

Utah Shakespeare Festival

We have an exclusive callback arrangement with this Festival

Stage Door Manor Performing Arts Training Center

Our Costume Production Specialist Todd Roberts is Department Head for Costume, Hair, and Makeup at this summer training program for high school students. Many UA students have worked there as instructors, counselors, and in various technical departments.

Norwegian Cruise Lines

Norwegian auditions potential performers at UA's campus. A number of UA students have been hired as a result. The company keeps us informed of changing requirements for employment.

Complicite; Theatre Company in London

Prof. Kelley Schoger has performed with this acclaimed London theatre company, and the group's founder and director will be a guest artist at our Department in Fall '17. We anticipate that UA students will participate in the company's theatrical movement training programs.

Dance-Forms Productions

This international production company has produced overseas concerts for Prof. Stacy Alley, and we anticipate further collaborations with UA faculty and students.

UA Abroad in London

This program enables students to spend a semester at Roehampton University in London, and numerous UA Theatre majors have availed themselves of this opportunity.

UA Abroad in Greece

This program enables students to spend almost a month touring dozens of Ancient sites and museums in Greece over the summer. This program is team taught by Tatiana Summers from the Classics Department and Andy Fitch of the Theatre Department.

Danish National Musical Theatre Academy

The Department is initiating a student exchange program with this leading European theatrical training institution.

G. Curriculum

1. Program Completion Requirements: (Enter a credit hour value for all applicable components, write N/A if not applicable)

ACTING CONCENTRATION

<i>Credit hours required in major courses</i>	64
<i>Credit hours required in minor</i>	N/A
<i>Credit hours in institutional general education or core curriculum</i>	49
<i>Credit hours required in support courses</i>	N/A
<i>Credit hours in required or free electives</i>	15
<i>Credit hours for thesis or dissertation</i>	N/A
Total credit hours required for completion	128

MUSICAL THEATRE CONCENTRATION

<i>Credit hours required in major courses</i>	71
<i>Credit hours required in minor</i>	N/A
<i>Credit hours in institutional general education or core curriculum</i>	49
<i>Credit hours required in support courses</i>	N/A
<i>Credit hours in required or free electives</i>	8
<i>Credit hours for thesis or dissertation</i>	N/A
Total credit hours required for completion	128

DESIGN/TECHNICAL THEATRE CONCENTRATION

<i>Credit hours required in major courses</i>	55
<i>Credit hours required in minor</i>	N/A
<i>Credit hours in institutional general education or core curriculum</i>	49
<i>Credit hours required in support courses</i>	N/A
<i>Credit hours in required or free electives</i>	24
<i>Credit hours for thesis or dissertation</i>	N/A
Total credit hours required for completion	128

2. Will this program be related to other programs at your institution?

Yes.

If so, which ones and how?

The Theatre B.A. program offers substantial theatrical training within a liberal arts degree. The Theatre B.F.A. program will offer professional training of a completely different magnitude. B.A. Theatre majors are required to take a minimum of 36 credits in the major. B.F.A. students will take a minimum 79 credits in the major, plus 3 general education credits in theatre. Students in our B.A. Musical Theatre Track currently are required to take 60 credits, because of ancillary courses in music and dance. The B.F.A. students in the musical theatre concentration will take 6 general education credits in theatre and music

B.F.A. students will need to pass stringent entrance exams, and satisfy periodic assessments to remain in the program. Unlike B.A. students they will be required to complete capstone projects in their areas of concentration.

In short, the B.F.A. program will accept and graduate only those students who, in the faculty's opinion, have the talent, discipline, and creative and technical potential to successfully pursue careers in the highly demanding professional worlds of theatre and entertainment. The B.F.A. program will likely increase enrollments in our B.A. program. The increased prestige and visibility of the department - together with the addition of courses that will in some cases also be available to B.A. students – are likely to attract more B.A. theatre majors.

3. Please identify any existing program, option, concentration or track that this program will replace at your institution.

The B.F.A. program will not replace existing B.A. options, concentrations, or tracks.

4. Is it likely that this program will reduce enrollments in other graduate programs at your institution? If so, please explain.

N/A

5. If this is a graduate program, please list any existing undergraduate programs at the institution which are directly or indirectly related to the proposed graduate program. If this is a doctoral proposal, also list related master's programs at your institution.

N/A

6. Please complete the table below indicating the proposed program's courses. Include the course number, and number of credits. (If feasible/useful, please group courses by sub-headings within the table.)

Course Number and Title	Number of Credit Hours	* If New Course

BFA Core Courses:		
TH 114- Introduction to Theatre (this also counts as a Gen Ed Fine Arts course)	3	
TH 141- Acting I	3	
TH 220- Scenery or TH231- Costume Construction	3	
TH 361- Directing or TH470- Theatre Management	3	
TH 451- History of Theatre I	3	
TH 452- History of Theatre II	3	
TH 291, 391, and 491- Practicum (1 hr. each)	3	
TH XXX Senior Project	1-3	*
General Education Courses:		
EN 101 and 102 Freshman English	6	
Two foreign language courses	8	
Courses in History & Social/Behavioral Sciences	12	
Courses in Fine Arts, Literature, Humanities	12	
Courses in Mathematics & Natural Sciences	11	
Courses in Areas of Concentration		
See G.8 below for courses in the Acting, Musical Theatre, and Design/Tech concentrations.		

7. Enumerate and briefly describe any additional requirements such as preliminary qualifying examination, comprehensive examination, thesis, dissertation, practicum or internship, some of which may carry credit hours included in the list above.

Admission to the program will be based on auditions, interviews, and, where appropriate, portfolio reviews. Continuance will be based upon periodic assessments. Practicums will be required in all areas of concentration. A senior project or recital will be required.

8. Does the program include any options/concentrations? If so, please describe the purpose and rationale and list the courses in the option.

The program will include three concentrations: acting, musical theatre, and design/technical theatre. These correspond to three career paths within the theatrical and entertainment professions, and call for specialized courses in addition to the core B.F.A. theatre curriculum.

COURSES IN THE CONCENTRATIONS

Course Number and Title	Number of credit hours	*if new course
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Acting Option

TH 240 Beginning Stage Movement	3	
TH 242 Acting II	3	
TH 440 Advanced Stage Movement	3	
TH 441 Acting III	3	
TH 442 Careers in Acting	3	
TH 444 Acting in Film and Comedy	3	
TH 445 Acting Shakespeare	3	
TH 446 Advanced Voice	3	
TH 447 Dialects	3	
TH 448 Rehearsal Process (Showcase Prep)	3	
TH 490 Independent Study: (Alexander Technique, Audition Technique)	3	
TH 230 Stage Makeup	2	
TH 361 Directing or TH 470 Theatre Management	3	
TH 365 Stage Management	3	
TH 482 Playwriting	3	
Electives:		
Courses in Acting, Voice, Movement, Design	15	

Musical Theatre Option**Voice:**

THMT 174,274,374,474- Musical Theatre Voice	8	
TH 467- Musical Theatre Repertoire Coaching	2	

Acting:

TH240 or TH440- Stage Movement	3	
TH242- Acting II	3	
TH444- Acting in Film and Comedy	3	
TH445- Acting Shakespeare	3	

Music:

TH 165- Musicianship I	3	
TH 166—Musicianship II	3	
MUA121- Introduction to Listening	3	

(the above also counts as a General Education Fine Arts course)

Dance:

DN210-Musical Theatre Dance I	3	
DN310 -Musical Theatre Dance II	3	
DN410- Musical Theatre Dance III	3	
DN 211 or 212 - Ballet	3	
DN 311 or 312 - Modern	3	

<i>DN 251,252, 351, 352, 451, or 452 - Jazz</i>	3
<i>Courses Combining Voice, Acting, and Movement:</i>	
<i>TH465- Musical Theatre Performance I</i>	3
<i>TH466- Musical Theatre Performance II</i>	3
<i>Electives:</i>	
<i>Courses in Voice, Acting, Dance</i>	8

Design/Technical Theatre Option

TH 120	Principles of Design	3
TH 220	Fundamentals of Stage Scenery	3
TH 230	Stage Makeup	2
TH 231	Beginning Costume Construction	3
TH 233	Beginning Costume Design	3
TH 322	Fundamentals of Stage Lighting	3
TH 365	Stage Management	3
TH 415	Properties Construction	3
TH 419	Electricity and Electronics	3
TH 420	Technical Direction	3
TH 421	Period Décor	3
TH 423	Drafting for the Theatre	3
TH 422	Scene Design	3
TH 424	Advanced Scenic Design	3
TH 425	Scene Painting	3
TH 426	Sound Production Techniques	3
TH 427	Computer Graphics for the Theatre	3
TH 430	Historic Costume for Stage	3
TH 432	Costume Construction II	3
TH 433	Costume Design I	3
TH 434	Costume Design II	3
TH 435	Presentation for Designers	3
TH 437	Drawing for Stage Designers	3
TH 436	Fabric Modification	3
TH 439	Advanced Stage Makeup	3
<i>Electives</i>		
<i>Selected dependent upon area of specialization</i>		24

9. State and list if the program has any special admission requirements. If none, state: "The program has no special admission requirements".

Admission to the program will be based on auditions, interviews, and portfolio reviews. Applicants to the Musical Theatre concentration will submit pre-screening videos. In most cases incoming students will have some degree of previous training and achievement in their fields of concentration, although allowance will be made for those with obvious talent and potential who have not yet had access to theatrical training and experience.

Program Review and Assessment

In the final analysis, the institution and its governing board are accountable for the quality, utility and productivity of this and all other programs of instruction. .

With this in mind, please describe the procedures that will be used in assessing the program's outcomes.

Be sure to include:

1. An assessment process for the student learning outcomes;

Student learning outcomes will be assessed in accordance with the matrix below. Results of regular assessment will be reported annually to the Department of Theatre and Dance faculty and the Office of Institutional Effectiveness.

Student Learning Outcomes	Assessment Measures
Students will demonstrate professional skills in their areas of concentration in productions at the University, at its professional summer theatre, and in other professional theatre and entertainment venues.	<p>Students will be evaluated in classes based on demonstrated achievement, and improvement in theatre techniques, through written exams and demonstrated proficiency.</p> <p>Student participation in University productions, and in professional productions at our summer theatre and other venues will be evaluated and discussed in periodic meetings with faculty members.</p> <p>Students will be evaluated each semester or year through performance and portfolio reviews.</p> <p>Performance students will audition for professional theatres at industry conferences and elsewhere; they will audition for casting directors and agents at our New York Showcase. Design students will present portfolios to professional theatres at conferences and by directly contacting potential employers.</p>
Students will exhibit the necessary proficiencies to seek employment through means such as networking, auditions, interviews, portfolios, and websites.	<p>All classes are experiential and assessments are based on faculty coaching, peer feedback, written self-assessments, and on-camera evaluations .</p> <p>Students receive feedback based on callbacks and performance and portfolio reviews.</p> <p>Auditions are held by Faculty to gain acceptance into the New York Showcase and those admitted are enrolled in a class designed to prepare audition pieces well in advance.</p>
Students will demonstrate familiarity with a wide range of theatrical techniques, research materials, repertoire, and historical development, with special emphasis on their areas of specialization.	<p>Frequent (each semester or year) assessment juries and interviews will be held with faculty in each area of concentration to determine student progress.</p> <p>Students will complete a Capstone Project involving advanced research and serving as a culmination of their advanced training.</p>

Student Learning Outcomes	Assessment Measures
Students will have the necessary skills to enter graduate programs in their areas of concentration.	The department compiles a listing of alumni who are accepted into graduate programs nationally and internationally.

2. A follow-up plan to determine accomplishments of graduates such as obtaining relevant employment or being admitted to a master's or doctoral program (graduate or professional).

Our Department will maintain files on all graduates. These will include contact information, up-to-date resumes, announcements and reviews of performances, contact information for agents and/or managers representing the graduates, and other information related to their professional achievements. Also included will be information on graduate school acceptances, academic honors, and degrees earned. The Department will also maintain up-to-date spread sheets summarizing graduate accomplishments.

B.F.A. students will create personal websites (a necessity in the theatrical and entertainment industries) and will maintain them after graduation.

I. Accreditation

If there is a recognized (USDE or CHEA) or other specialized accreditation agency for this program, please identify the agency and explain why you do or not plan to seek accreditation. If there is no accrediting or similar body for this degree program state as such in your response.

The National Association of Schools of Theatre (NAST) accredits our B.A. and M.F.A. programs, and we will seek their accreditation for the B.F.A.

J. Instructional Delivery Method

1. Describe which instructional delivery methods will be utilized in delivering this program.

- *Traditional lecture courses*
- *Experiential courses in which students actively perform, collaborate, and innovate.*
- *Independent projects under the guidance of faculty members*
- *Participation in productions that are planned and presented in class*
- *Participation in productions that are presented to the public*
- *Internships with professional theatre companies*
- *Internships with professional theatrical/entertainment institutions (e.g. public relations firms, casting agencies, producers, lighting and sound companies)*
- *Supervised teaching opportunities at local schools and community organizations*

- *Workshops and master classes with visiting artists*
- *Participation in national and international conferences (SETC, MTEA, USITT)*

2. If distance technology is being utilized, indicate an approximate percent of the total program's courses offered that will be provided by distance education 0 %

On some occasions students may take TH 451/452 Musical Theatre History online.

3. If distance education is not being utilized, please explain why not.

Theatrical training is experiential, and traditionally relies on close interaction with teachers and mentors. Participation in productions is an integral part of this training. Students need to be in residence to benefit from these activities. Therefore distance education will be minimally present in this program.

K. Resource Requirements

The B.F.A. in Theatre is an extension of our well-established and long-standing B.A. degree in Theatre. For that reason we will not need to acquire new faculty, equipment, or facilities to launch the program.

1. **Faculty.** Do not attach the curriculum vitae of each existing or additional faculty members to this proposal. (The institution must maintain and have current and additional primary and support faculty curriculum vitae available upon ACHE request for as long as the program is active.) *Please do provide a brief summary of Faculty and their qualifications specific to the program proposal.*

Note: Courses taught by the faculty member are listed in parentheses.

Stacy Alley is Associate Professor of Musical Theatre/Dance (*Musical Theatre Performance, Dance Styles*). A professional director/choreographer, her credits include work in Norway, Scotland, Chile, and NY. She has performed professionally for over 30 years (featured dancer in Radio City Music Hall's *Christmas Spectacular*). She is Vice-President of the Musical Theatre Educators Alliance, and a member of the Southeastern Theatre Conference and the Stage Directors and Choreographers Society. MFA in Acting, The University of Alabama; BA in Theatre, University of Southern California; Certified Movement Analyst through The Laban/Bartenieff Institute of Movement Studies in NYC.

Jacki Armit is Assistant Professor of Costume Production (*Costume Technology*). She is a professional draper whose work has been seen at The Utah Shakespeare Festival, The Alley Theatre, Florentine Opera Company, Lake Tahoe Shakespeare Festival, PlayMakers Repertory Company, and New American Theatre. Jacki is a member of the United States Institute of Theatre Technology (USITT). MFA in Costume Production,

University of North Carolina, Chapel Hill; BA in Speech/ Theatre, Louisiana Tech University; Certified Teacher of Stage Combat, Society of American Fight Directors.

Sarah M. Barry is Associate Professor of Dance (*Modern, Choreography, Pedagogy, Dance History*). Her choreography has premiered across the U.S. and in Italy, Switzerland, and Scotland. Her dance films have been screened at the Kalamata International Dance Festival, the Festival Miden, the San Francisco Dance Film Festival, the Utah Dance Film Festival, and Dance Month in Houston, TX. Honors include a UA Leadership Board Faculty Fellowship, an Alabama State Council on the Arts Individual Artist Grant, UA's Outstanding Commitment to Teaching Award, and the Druid City Arts Award for Dance Educator of the Year. MFA in Modern Dance, University of Utah; CLMA through Integrated Movement Studies; BFA in Dance, Sam Houston State University.

Cornelius Carter is Professor of Dance and director of the department's Dance division (*Jazz, Choreography*). He was named National Outstanding Doctoral and Research Universities Professor of the Year by the Council for Advancement and Support of Education and the Carnegie Foundation for the Advancement of Teaching. Cornelius teaches and choreographs for the Alvin Ailey Summer Intensive Program in New York, and has also taught at American Ballet Theatre, American Dance Festival, Bates Dance Festival, and the Harvard Summer Dance Festival (Dean of Students). Active on the international scene, he was Artistic Director for a new contemporary dance company in Reykjavik, Iceland, Guest Rehearsal Director for Dance Brazil, and has presented and performed his choreography in France, Holland, Austria, and Lithuania. MFA in Dance, University of Hawaii at Manoa.

Raphael Crystal is Associate Professor and founder and director of the department's Musical Theatre program (*Musicianship, Musical Theatre_Performance, Musical Theatre Repertoire*). Active professionally as a composer, musical director, and pianist, he earned a New York Outer Critics Circle Award for Best Off-Broadway Musical for the show *Kuni-Leml*. Recent premieres of his music and lyrics include *The Bourgeois Gentleman* (Jean Cocteau Repertory Theatre, NY), filmed sequences for *Ripley's Believe-It-Or-Not* in Times Square, and *Megaheroes* (Birmingham Children's Theatre). MM in Musical Composition, Ball State University; BA in Music, Harvard University.

F. Randy deCelle is Assistant Professor specializing in entertainment technology (*Drafting, Computer Graphics, Technical Direction, Stage Scenery, Structural Design, Presentation for Designers, Electricity and Electronics, Entertainment Automation, Rigging*). He serves as a production advisor for the department - mentoring graduate and undergraduate students training for careers in theatre production - and as Director of Graduate Studies. He was Technical Designer for National Medal of Arts recipient Ralph Lemon's Bessie Award-winning *Scaffold Room*. A member of the Editorial Board for *Southern Theatre Magazine*, Randy is the Editor of the "Outside the Box" series in that publication. He is an active member of the United States Institute of Technical Theatre and the Southeastern Theatre Conference. MFA, The University of Alabama; Bachelor of Electrical Engineering, Auburn University.

Andy Fitch is Associate Professor of Theatre Design (*Scenic Design, History of Stage Design, Period Décor, Scenic Art, Props Design, Drawing*). He has designed scenery for about 75 Equity theatre productions, and over a hundred university productions. His design credits include: the Warehouse Theatre (Greenville, SC), Red Mountain Theatre (Birmingham), The Arts Center of Coastal Carolina, The Hippodrome (Florida), and The Alabama Shakespeare Festival. Andy served as Art Director for the acclaimed feature film *Service to Man*, produced at UA. He is the founding designer for Kitchen Dog Theatre in Dallas and a member of United Scenic Artists. M.F.A., Southern Methodist University, where he studied with noted stage designer William Eckart.

Qianping Guo is Associate Professor of Dance (*Ballet*). A native of China, he has danced with two of the top ballet companies in Asia and America: Liaoning Ballet of China and Pacific Northwest Ballet in Seattle. Ping has performed principal and solo roles in *Swan Lake*, *Sleeping Beauty*, *Don Quixote*, *Giselle*, *Le Corsaire*, and George Balanchine's *Jewels*, *Rubies*, *Stars and Stripes*, and *A Midsummer Night's Dream*. He is active in developing academic exchanges between China and United States. Chinese students he has mentored have gone on to win gold and silver medals at international ballet competitions. MFA in Theatre Arts & Dance, University of Arizona; Certified Teacher, American Ballet Theater National Training Curriculum; Certificate of Qualification to teach Vaganova method, Vaganova Ballet Academy, St. Petersburg.

Emily Herring is Assistant Professor of Voice (*Musical Theatre Voice, The Singing Voice*). She has appeared in the national tours of *Ragtime* (Mother), *Kiss Me, Kate* (Kate), and *The Sound of Music* (Mother Abbess). For the latter role she was nominated "Best Actress" by the National Broadway Theatre Awards. Regional theatre credits include: Paper Mill Playhouse, California Musical Theatre, Brooklyn's Gallery Players, Arrow Rock Lyceum Theatre, Totem Pole Playhouse, Allenberry Playhouse, Alabama Shakespeare Festival, Red Mountain Theatre Company, and the Virginia Samford Theatre. Emily is a member of Actors' Equity Association, the Musical Theatre Educators' Alliance, and the National Association of Teachers of Singing. M.M. in Vocal Performance, University of Tennessee; B.M. in Vocal Performance, University of Southern Mississippi.

Allison Hetzel is Associate Professor of Acting and Voice (*Acting, Period Styles, Teaching Acting, Careers, Dialects, Voice and Speech*). An actor and vocal coach, she presented her monodrama *Considering Georgia O'Keeffe* at the Edinburgh Fringe Festival during two seasons, and is currently working on a new piece, *Step Mama Drama*. Allison has performed in London, Chicago, New York, Greece, Romania, Switzerland, and Scotland. She is a member of the Voice and Speech Trainers Association (VASTA). MFA, Virginia Commonwealth University; BA, Viterbo College; certified as Associate Teacher of Fitzmaurice Voicework and Master Teacher of Archetypes for Actors.

Lawrence Jackson is Assistant Professor of Dance (*Jazz, Modern, Ballet, Composition, Dance History*). He is a professional dancer/choreographer whose credits include over 75 original works on the national/international concert stage and PBS

television programs. Lawrence performed as a principal dancer with the Cleo Parker Robinson Dance Ensemble. He is a member of the American College Dance Association, Alabama Dance Festival, International Association of Blacks in Dance, and the National Council of Black Studies. MFA in Dance, Florida State University; BFA in Dance, University of Southern Mississippi.

Annie G. Levy is Assistant Professor of Directing and Stage Management and head of the MFA Directing Program (*Directing, Stage Management*). Her New York directing credits include City Center, Dixon Place, HERE, The New Ohio Theatre, Theatre at the Tank, the Irondale Center, and Access Theatre. International credits include *Teatro Due* in Rome, the Apollo Theatre in Syros, and The Assembly Rooms in Edinburgh. Annie is a member of the Lincoln Center Theatre Directors Lab, a founding member of the international directors' collective World Wide Lab, and an associate member of SDC. MFA, Sarah Lawrence College; MA in Cognitive Studies in Education, Teachers College, Columbia University; BA, Columbia University.

Dr. William A. Martin is Associate Professor of Musical Theatre Voice (*Musical Theatre Voice, The Singing Voice*). Active as a professional singer, actor, and musical director, his varied performance credits include the National/North American tour of Disney's *Beauty and the Beast*, several summers with Lees-McRae Summer Theatre, and internationally at the Escola de Musica da Universidade Federal da Bahia in Brazil. He is a member of the Musical Theatre Educators' Alliance, the Southeastern Theatre Conference, the National Association of Teachers of Singing, the American Guild of Musical Artists, and Pi Kappa Lambda. D.M.A. in Voice, The University of Alabama; M.M. in Voice, Peabody Conservatory; B.M. in Voice, Millsaps College.

Donna Meester is Professor of Costume Design and Director of the Costume Design and Production program (*Costume Design, Principles of Design, Professional Presentation, Fabric Modification, Drawing, Rendering for Theatre*). She served five years as the Costume Commissioner for the United States Institute of Theatre Technology (USITT). She was Chair and Vice Chair of Design for Region IV of the Kennedy Center American College Festival. Donna was honored to receive the Kennedy Center Golden Medallion, the highest award given to educators from this organization, and one of only eight awarded annually. MFA in Stage Design, Southern Methodist University; BS in Apparel Technology, Purdue University.

Seth Panitch is Professor of Acting and head of the Acting program (*Advanced Acting, Acting Shakespeare, Acting for the Camera, Comedy*). He is a professional director, playwright, actor, and filmmaker with credits Off Broadway, in regional theatre and Shakespeare Festivals across the country, at major national and international film festivals, and in Havana, Cuba, where he became the first US director to be invited to direct a Cuban company since the Cuban revolution. Seth is a member of the Stage Directors and Choreographers Society and the Dramatists Guild of America. MFA in Classical Performance, University of Washington Professional Actors Training Program.

Todd Roberts is Costume Production Specialist for the Department. With design credits that top 100 shows, his wardrobe credits include national tours for Troika Entertainment, Richard Frankel Productions, and Fly Music U.K.; Macy's Thanksgiving Day Parade; and Radio City Music Hall. He was Headdress and Footwear Supervision for *Cirque Du Soleil* ("Allegria," Beau Rivage Casino). Todd created fantasy angels and armor for Fee Hendrick Productions, and automated costume designs for Mardi Gras in Mobile, Alabama and New Orleans. A BroadwayWorld.com Regional Theatre Award winner for Best Costume Design, his tv and film wardrobe supervision credits include NBC, CBS, New Line Cinema, Trans World Entertainment, and New Century/Vista Productions.

Rebecca Salzer is Assistant Professor of Dance (*Modern, Dance History, Choreography, Dance for the Camera*). A dancemaker whose work transcends disciplinary labels, her recent work for the stage has been seen at Links Hall in Chicago, Highways Performance Space and Gallery in Los Angeles, and The La Jolla Playhouse. Her award-winning films and videos have been programmed in national and international film festivals and on PBS-affiliate TV stations nationwide. Rebecca is a Jacob K. Javits Fellow. M.F.A. in Dance Theatre, University of California, San Diego; B.A. in Humanities, Yale University.

Kelley Schoger is Assistant Professor of Acting and Stage Movement (*Alexander Technique, Beginning-Advanced Movement, Acting, Intro to Theatre*). She worked professionally in New York City for ten years as an actor and puppeteer (MCC Theater, La Mama E.T.C., Theatre for the New City, Mabou Mines). She recently worked with the physical theatre company, Complicite, in London. Kelley is a member of the American Society for the Alexander Technique, Southeastern Theatre Conference, and Association of Theatre Movement Educators. MFA in Theatre/Movement Pedagogy, Virginia Commonwealth University; BA in Theatre, Virginia Tech; nationally certified teacher of Alexander Technique through AmSAT.

Rita Snyder is Associate Professor of Dance (*Ballet, Anatomy, Social Dance*). She has danced professionally with ballet and modern dance companies, including American Festival Ballet, Classical Ballet Theatre, Berkshire Ballet, Tandy Beal and Co., and Clay Taliaferro and Dancers. She taught ballet, modern, and flamenco at the University of Utah, Baltimore School for the Arts, Goucher College, Towson State University, and the American Ballet Theatre Summer Intensive. She served as ballet coach for Kennedy Center performances of *The Next Ice Age*. MFA in ballet pedagogy and choreography, BFA in modern dance performance, University of Utah.

William Teague is Department Chair and Professor of Theatre (*Lighting, Audio, Computer-Assisted Design*). He has worked extensively in outdoor drama, television, film, and special event production, as well as legitimate theatre and dance. He received the University of Alabama National Alumni Association's "Outstanding Commitment to Teaching Award", and was named "Design and Technology Educator of the Year" by the United States Institute of Technical Theatre (USITT). MFA, Florida State University.

John Virciglio is Instructor of Dance (*Jazz, Hip-Hop*). A multi-media choreographer, director, and producer, his performance piece *Frequency* brought together the University of Alabama Departments of Theatre and Dance, Art, Telecommunications and Film, and the School of Engineering. For *The Realm*, a stereoscopic 3D production that created a virtual environment for live performers, he forged a collaboration between the Department, the School of Engineering, Sharkbite Productions, and Silvatar Media. Recently John worked with choreographer and Michael Jackson protégé Eddie Garcia to produce the multi-media work *Twisted Branches*, which premiered in Los Angeles. BS in Business Administration, The University of Alabama; Certificate in Film Production, New York Film Academy, Los Angeles.

Dominic Yeager is Assistant Professor of Arts Management and heads the Arts Management program (*Financial Management in the Arts, Arts Policy and Advocacy, Marketing the Arts, Fundraising and Development, Theatre Management, Venue and Event Management, Business and Legal Issues in the Arts, Problems in Theatre Management, Leadership in the Arts, Strategic Planning and Board Relations*). The Business and Operations Manager for the Department, Dominic chairs the Arts Administration interest group of the Southeastern Theatre Conference, serves on the Membership Committee of the International Association of Venue Managers, and is a member of the United States Institute of Theatre Technology (USITT) and the Arts Administration Association of Educators (AAAE). MFA, Southern Utah University.

a) Please provide faculty counts for the proposed program:

Status	Faculty Type	
	Primary	Support
Current- Full Time	22	
Current-Part Time	0	
Additional-Full Time (to be hired)	0	
Additional-Part Time (to be hired)	0	

b) Briefly describe the qualifications of new faculty to be hired.

N/A Current new hires were in process prior to submission of program proposal.

2. Equipment. Will any special equipment be needed specifically for this program?

☐ Yes ☒ No

If "Yes", please list:

N/A

The cost of the new equipment should be included in the table following (Section K.).

3. Facilities. Will any new facilities be required specifically for the program?

☐ Yes ☒ No

If "Yes", please list. Only new facilities need be listed. Their cost should be included in the table following (Section K.).

4. Library. Are there sufficient library resources to support the program?

☒ Yes ☐ No

Please provide a brief description of the current status of the library collections supporting the proposed program.

UA's Gorgas Library maintains extensive collections of books, recordings, videos, and data bases relating to all aspects of theatre. Materials relating to musical theatre are housed in the Music Library. Materials relating to acting, design and technical theatre are grouped together in a section of the general collection. All book resources can be browsed.

The Library continuously updates collections and responds to faculty requests for new acquisitions. The Performing Arts Librarian schedules classes on using the collection for groups of students, at the request of instructors.

The Music Library's website offers convenient guides to materials in various aspects of the performing arts.

If "No", please briefly describe how any deficiencies will be remedied; include the cost in the table following (Section K.).

5. Assistantships/Fellowships. Will you offer any assistantships specifically for this program?

☐ Yes ☒ No

If "Yes", how many assistantships will be offered? Be sure to include the amount in the table following.

N/A

Number of assistantships offered

Be sure to include the cost of assistantships in the table following (Section K.).

6. Program Budget. The proposal projected that a total of \$ in estimated new funds will be required to support the proposed program.

A projected total of \$ will be available to support the new program.

* The program currently is funded and no additional funds will be required.

NEW ACADEMIC DEGREE PROGRAM PROPOSAL SUMMARY

INSTITUTION The University of AlabamaPROGRAM BFA in Theatre

ESTIMATED NEW FUNDS REQUIRED TO SUPPORT PROPOSED PROGRAM

	Year 1	Year 2	Year 3	Year 4	Year 5	TOTAL
FACULTY	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
LIBRARY	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
FACILITIES	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
EQUIPMENT	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
STAFF	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
ASSISTANTSHIPS	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
OTHER	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
TOTAL	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>

SOURCES OF FUNDS AVAILABLE FOR PROGRAM SUPPORT

	Year 1	Year 2	Year3	Year 4	Year 5	TOTAL
INTERNAL REALLOCATIONS	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
EXTRAMURAL	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
TUITION	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
TOTAL	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>

ENROLLMENT PROJECTIONS AND DEGREE COMPLETION PROJECTIONS

Note: "New Enrollment Headcount" is defined as unduplicated counts across years.

	Year 1	Year 2	Year 3	Year 4	Year 5	<u>5-YEAR AVERAGE</u>
FULL TIME HEADCOUNT	<u>32</u>	<u>38</u>	<u>46</u>	<u>54</u>	<u>59</u>	<u>45.8</u>
PART TIME HEADCOUNT	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
TOTAL HEADCOUNT	<u>32</u>	<u>38</u>	<u>46</u>	<u>54</u>	<u>59</u>	<u>45.8</u>
NEW ENROLLMT.	<u>32</u>	<u>18</u>	<u>18</u>	<u>18</u>	<u>18</u>	<u>23</u>
Compl.Projections	<u>0</u>	<u>9</u>	<u>9</u>	<u>11</u>	<u>16</u>	<u>AVERAGE 11</u>

Appendix A. Letters of Support

p. 27

Jack Viertel

Senior Vice President, Jujamcyn Theaters

Artistic Director, NY City Center *Encores!*

Author of *The Secret Life of the American Musical*, 2016, Farrar Straus & Giroux

p. 28

Margot Astrachan

Producer

Tony, Drama Desk, Outer Critics Circle Awards for

A Gentleman's Guide to Love and Murder

Tony Awards for *Nice Work If You Can Get It*

p. 30

Jonathan Flom

President, Musical Theatre Educators Alliance

p.31

Tim Orr

Producing Artistic Director

Colorado Shakespeare Festival

p. 32

Tina Marie Casamento

Producer, "Chasing Rainbows"

Casting Director, NETworks Theatrical Productions

Owner and Director, Broadway Demo

p. 33

Renee Glicker

Owner/Agent

About Artists Agency

p. 34

Keith Cromwell

Executive Producer

Red Mountain Theatre Company

p. 35

Carolyn Howarth

Director

January 8, 2017

To Whom It May Concern:

I am writing in support of the University of Alabama's plan to expand its Arts Program by creating a Bachelor of Fine Arts degree in Theatre. I am often asked to write in support of such programs, but in this case I feel especially passionate about the subject because I have spent time at the University observing and conducting Master Classes with their students, who are promising and eager and knowledgeable to a remarkable degree. In addition, I've been impressed by both the faculty's dedication, and the administration's commitment to make the Arts, and especially the theatrical arts, a centerpiece of what the University can offer. Their great financial and real estate commitment – which is to the creation of a substantial and expansive new on-campus performing arts center – is especially impressive.

As someone who has worked in the professional theater in New York for more than three decades, I was, frankly, surprised and delighted to see the commitment and appetite that the University has expressed. We in the somewhat isolated New York bubble of the performing arts are separated from places like the U of A by preconceived ideas about large, Southern schools and what their interests might be. So it has been both refreshing and eye opening to see this particular institution's commitment to the value of theater as a path to wisdom, a career path, and a vibrant philosophical and pedagogical tool. Nothing would please me more than to see the school achieve its goal of expanding its theater program to include a Bachelor of Fine Arts degree in Theatre.

Sincerely,

Jack Viertel

Senior Vice President, Jujamcyn Theaters

Artistic Director, NY City Center *Encores!*

Author of *The Secret Life of the American Musical*, 2016, Farrar Straus & Giroux

MARGOT ASTRACHAN PRODUCTIONS

- 400 East 56 STREET New York, NY 10022 212-755-5192 Fax: 212-755-5193
e-mail: mastrachan@margotastrachan.com

February 2, 2017

To Whom It May Concern:

I am writing to thank and commend the excellent Theatre program at The University of Alabama.

My colleagues and I had a most wonderful experience doing a joint full production with the University last February of a Broadway bound musical entitled "The Countess of Storyville". Under an URTA contract, we brought down our New York and Los Angeles based Actors Equity principals, our Tony nominated New York Director, our Tony nominated Choreographer, our Drama Desk Award winning Composer and lyricist, and our New York Musical Director.

We did a full production, working with the University's Equity Stage Manager (a union requirement), Raphael Crystal, director of musical theatre, Seth Panitch, head of the acting program, the Department's costume and set designers, Projection designer, video personnel and William Teague, chairman of the department.

We cast feature roles and ensemble from the students and faculty. They got to work alongside a Broadway team on an Equity work schedule and they did beautifully.

As a member of the National Alliance for Musical Theatre (NAMT), I am a firm believer in the strength of regional university productions like this in the development of new work. The joy of discovering the excellence of the university programs and the excellence of the student body is a wonderful gift for us. But more than that we are showing the professional community that there is excellence in the university theatre programs and a wonderful place to develop new work.

Needless to say, if and when this piece moves to Broadway, The University will be credited for its role in the development. And as it is prestigious to be a part of new work, this should lend professional prestige to the excellent programs of the University of Alabama.

It also means that people will know that Alabama is a place to develop new work.

I am happy to give testimony to this wonderful program!

With Best Regards ,

Margot Astrachan
Producer

Tony, Drama Desk, Outer Critics Circle Awards for *A Gentleman's Guide to Love and Murder*

Tony Award for *Nice Work If You Can Get It*

Boards of The New York Musical Festival (NYMF), The League of Professional Theatre Women, The Episcopal Actors Guild, The Kaufman Music Center Theater Wing. Member of The Association of Performing Arts Presenters, The National Alliance For Musical Theatre, The Broadway League, The Dramatists Guild, the Advisory Board of TRU, British American Business, Inc. and BAFTA (The British Academy of Film and Television Arts). Chairman of the Advisory Board and a past Chairman of the Board of the American Friends of the London Philharmonic Orchestra.



MUSICAL THEATRE EDUCATORS' ALLIANCE

Re: BFA Theatre Program, The University of Alabama

3 January 2017

To Whom It May Concern:

I am writing this letter of support on behalf of my colleagues at The University of Alabama as they pursue the launch of a new BFA degree in theatre. I have been a long-time "fan" of the theatre department since becoming acquainted with Professors Raphael Crystal and Stacy Alley at the Musical Theatre Educators Alliance Conference many years back.

Since meeting them, I have seen them work, I have worked professionally with some of the Alabama students, and I have visited campus to deliver a master class. In my time as head of musical theatre at Shenandoah Conservatory we also formed a partnership with The University of Alabama to hold joint auditions for new students.

All of this is to say that I know the program well and have a great deal of respect for the qualified faculty. It is absolutely the time for Alabama to step forward and launch this BFA degree. I believe it will help to further legitimize the school as one of the nation's top training grounds and it will help attract the highest level of student. The pre-professional level that a BFA offers, as opposed to a BA, will really make a difference in Alabama's ability to be both competitive in recruitment and also increasingly successful in having working alumni.

I do sincerely hope that the Alabama Council on Higher Education will approve the proposal from The University of Alabama to implement a BFA program.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Jonathan Flom', with a stylized, sweeping flourish at the end.

Jonathan Flom

President, Musical Theatre Educators Alliance | www.mteducators.org
actorcoach@hotmail.com



**SHAKES
PEARE
FESTIVAL**

January 6, 2017

A PROFESSIONAL THEATRE COMPANY
IN ASSOCIATION WITH



University of Colorado
Boulder

To Whom It May Concern:

I am happy to offer my support in regard to the University of Alabama Department of Theatre and Dance's application to add a BFA degree to their already highly effective theatre training program. I have worked with (and employed) their students and a member of their acting faculty over a six-year period, and I have developed the highest regard for their program.

My first experience with UA's acting students occurred in my previous position with Colorado Shakespeare Festival as the Associate Producing Director. In 2011, UA Professor Seth Panitch created a brilliant partnership between CSF and the University of Alabama, allowing UA students to work as acting interns with CSF, which has been an unmatched success for both organizations. Although this began as a connection with the MFA Acting Program, I have, in my present position as Producing Artistic Director, broadened this to include UA's upper level undergraduate actors as well. The UA students arrive in Boulder with a level of dedication—and expectations of themselves—that I consider to be irreplaceable to our success. Their skill, training, and work ethic consistently exceed expectations. Every summer an Alabama student proves to be a hero that saves the day and I attribute this extraordinary behavior to their training at the University of Alabama. Some of these students have been so excellent, I have hired them back in later seasons as full members of the acting company. Recently, I visited UA to view their production of *HAMLET* while auditioning the students for our 2017 season. This exceptional production, and the quality of the students at the auditions, further cemented my high respect for the program.

In all aspects, this is a department that is already preparing their students for the profession. The development of a BFA would, in my estimation, give the faculty greater tools to enhance the fine work they are already doing, and provide their students a further advantage with the additional training and focus it provides.

Yours very truly,

Tim Orr
Producing Artistic Director
Colorado Shakespeare Festival
timothy.orr@colorado.edu

To Whom It May Concern:

I am writing on behalf of the University of Alabama Department of Theatre to encourage you to fully consider the BFA program in Theatre Arts that is being proposed. As a theatre professional with over 30 years in the trenches as an actress, casting associate, director and producer, I am in support of this goal.

The graduates and professors at University Of Alabama Tuscaloosa have demonstrated a level of excellence that makes them competitive and equipped to succeed. Offering a BFA will allow the students and faculty to create and participate in a program that is more desirable and competitive. The students could be more fully prepared to enter the competitive landscape of the commercial theatre, and the faculty could expand their teaching and offerings to cover a more focused range of courses.

Having an awareness and relationship with the faculty and the students at University of Alabama for more than 9 years, I have been impressed with the number of students that have gone on to book highly sought-after and prestigious jobs in our industry. A BFA program would only expand the opportunities that University Of Alabama could offer their students, as well as attract a wider range of serious minded BFA candidates.

If I can offer any additional insights on this matter, please do not hesitate to contact me via email or phone.

Sincerely,



Tina Marie Casamento

Producer, "Chasing Rainbows"

Casting Director, NETworks Theatrical Productions

Owner and Director, Broadway Demo

TinaMarieCasamento@gmail.com

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Feb. 1, 2017

To Whom It May Concern,

I would like to write a few words about the importance of having a BFA program at The University of Alabama at Tuscaloosa. I am a talent agent in New York City. My company has enjoyed coming to the showcases that Raphe Crystal and his associates put together to scout new talent for my roster. We had seen Nick Rashad Burroughs in the 2014 showcase. We met with him soon afterwards and within a few months he was rehearsing for the Broadway show "Kinky Boots". He is now touring with a new Broadway show "Something Rotten". We also work with other alumni.

The quality of the talent at the University of Alabama is very high. I believe the talent that is honing their skills would be much better prepared if they were able to earn a BFA where they would have a more in depth focus on the various skills needed to compete in the industry (New York, Chicago, and Los Angeles, the three hotbeds of talent pools in our Country).

Also students looking to major in theater would be more attracted to go to the University of Alabama at Tuscaloosa if a BFA program was offered.

My company is About Artists Agency and we have been operating since December 1998. We have clients on Broadway, Off-Broadway, in National Tours, and Regional Theaters across the Country. We also have many clients in Television series and in film. Our agency loves developing new talent so we always try to go to the school showcases in the spring. I had visited the University of Alabama as a guest lecturer in 2015 and was very impressed with the students and how passionate and dedicated the faculty was.

I hope you take my statements into consideration and support the theater program at the University in offering the BFA in the near future. It will inevitably produce more talented young people to go into the entertainment industry.

Yours Truly,

Renee Glicker

Owner/Agent

About Artists Agency

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* deceased



RED MOUNTAIN
THEATRE COMPANY

January 17, 2017

Re: Recommendation for Fine Arts Degree

To whom it may concern,

When I first came to Birmingham from NYC 14 years ago, I was concerned that finding quality artistic talent for the Red Mountain Theatre Company (RMTc) stage would be impossible. But the richness of the talent pool in the Birmingham area immediately surprised me, especially the young artist (both on and off stage) being nurtured by fine universities like The University of Alabama (U of A).

As a nonprofit organization, RMTc simply cannot afford to fly an entire cast in from out of town. It's not fiscally responsible. Beyond that, supporting local artists is at the heart of our mission. We want to continue to grow Alabama's reputation as a state of artistic significance. RMTc maintains strong connections with industry on a variety of levels: Broadway producers, composers, actors, directors, and choreographers, while also seeking to develop the next generation of these artists. I have been proud over the years to partner with many universities, U of A among them, to provide opportunities for their students to secure work, enhance their education, and make connections for the future. Over the past 14 years, many U of A students have auditioned – and been cast – in our shows as well as been hired in various design and technical support capacities. Year over year, I've watched the talent of the students the University attracts and trains grow and grow. The metamorphosis is simply astounding!

I heartily support the entire Theatre department in taking the next step to create a Bachelors of Fine Arts degree in Theatre at the University of Alabama. This BFA offering would provide an even deeper experience for students, but also for our community.

Thank you for your consideration. I look forward to watching – and supporting – the incredible talent you will continue to develop.

Sincerely,

Keith Cromwell
Executive Director
kcromwell@redmountaintheatre.org
205-324-2424

8 January, 2017

To Whom It My Concern,

My name is Carolyn Howarth, and I am a professional director and the former Artistic Director of the Foothill Theatre Company in Northern California. I have had the distinct pleasure of directing actors from the University of Alabama's Department of Theatre and Dance at both the Colorado Shakespeare Festival and at the university itself last spring in a production of *Boeing Boeing*. Due to these experiences, as well as previous experience with faculty from the UA program, I can certainly state that this is a program that is absolutely ready to add the professional component of a BFA degree.

My first work with UA was in directing a member of their acting faculty, Professor Seth Panitch, in a professional production at the Colorado Shakespeare Festival, and he was an absolute delight in rehearsal and onstage. I have also worked with him as a fellow director during the 2014 season at CSF, and was again impressed with his ability to switch hats so effortlessly between academic and professional theatre- a trait most advantageous to the students of his program. I have also worked with Professor Allison Hetzel as one of our Vocal Coaches at CSF, and found her a significant addition to the company that season.

Since then, my primary experiences have been with UA student actors and designers at CSF and at the University of Alabama (as guest artist last spring). The students that work at CSF are always highly prepared through their training, and fit extraordinarily well in the company. I have felt fortunate to have had them in numerous productions, and intend to continue casting them in the future due to these wholly positive experiences. During my residency at UA last year, I worked with student actors as well as designers, and was likewise impressed with the completeness of their training, their dedication to a professional process, and their resolve to work towards a fully polished and successful product.

This is a department filled with faculty and students already working at a professional level, both at the university and in regional theatre as well. In my estimation, the addition of a BFA will only fuel the department, and its students to even greater success. If you would like to discuss the BFA application with me further, I'm at your service. Feel free to e-mail me at supernovacarolyn@yahoo.com, or call 530/277-1840.

Yours Sincerely,

Carolyn Howarth
Director
SDC