

14-33a.

LSC Use Only Proposal No:	UWUCC Use Only Proposal No: 13-214a
LSC Action-Date:	UWUCC Action-Date: App-8/26/14 Senate Action Date: App-9/9/14

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person(s) Brian Jones	Email Address brjones@iup.edu
Proposing Department/Unit Theater and Dance	Phone 724-357-2969

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

Current course prefix, number and full title: _____

Proposed course prefix, number and full title, if changing: _____

2. Liberal Studies Course Designations, as appropriate
This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills Knowledge Area Global and Multicultural Awareness Writing Across the Curriculum (W Course)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)

Global Citizenship Information Literacy Oral Communication
 Quantitative Reasoning Scientific Literacy Technological Literacy

3. Other Designations, as appropriate

Honors College Course Other: (e.g. Women's Studies, Pan African)

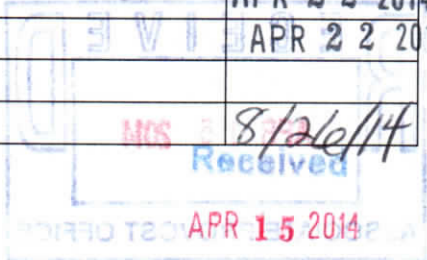
4. Program Proposals

Catalog Description Change Program Revision Program Title Change New Track
 New Degree Program New Minor Program Liberal Studies Requirement Changes Other

Current program name: replaces Interdisciplinary Fine Arts--Musical Theater Track, which would then be put on moratorium.

Proposed program name, if changing: BA, Musical Theater

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	4/14/14
Department Chairperson(s)	<i>[Signature]</i>	4/14/14
College Curriculum Committee Chair	<i>[Signature]</i>	4/14/14
College Dean	<i>[Signature]</i>	4/15/14
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		APR 22 2014
Provost (as needed)	<i>[Signature]</i>	APR 22 2014
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>[Signature]</i>	8/26/14



Subject: Re: B.A. Musical Theater program proposal
From: Timothy Moerland <moerland@iup.edu>
Date: 4/21/2014 8:52 PM
To: Brian R Jones <brjones@iup.edu>, Michael J Hood <mhood@iup.edu>
CC: John Kilmarx <john.kilmarx@iup.edu>, "Mocek, Lynnann"
<Lynnann.Mocek@iup.edu>

Thanks to you both. I will sign first thing in the morning.

TM

Timothy S. Moerland, Ph.D.
Provost & Vice President for Academic Affairs
Indiana University of Pennsylvania
Sutton Hall, Room 205
1011 South Drive
Indiana, PA 15705
tel: (724)357-2219
fax: (724)357-2498

On 4/21/14, 8:51 PM, Brian R Jones wrote:

Dr. Moerland,

I believe that there is a slightly different format for the PASSHE proposal, and I'm prepared to revise the UWUCC version to suit it. I also have contacted Elizabeth Poge in Dr. Kilmarx's office for guidance on the 5 year budget projection, which is necessary if this is approved by Senate and sent forward to PASSHE for approval.

Brian

Brian Jones, Chair
Department of Theater and Dance
Indiana University of Pennsylvania
401 S. 11th Street, Indiana, PA 15705
724-357-2965, www.iup.edu/theater

On Mon, 21 Apr 2014 20:06:31 -0400
"Michael J Hood" <mhood@iup.edu> wrote:

> Tim, you should have received a revised version from Brian that
> makes this very clear and that has also gone to and been accepted by
> Gail Sechrist. I would prefer that the revised version be the one we
> send in. In any case, I assure you that you are not being expected
> to find an accompanist as part of this proposal.

>

> Feel free to call if this is in any way confusing. 724 464 9964

>

> M.

>
> Sent from my iPhone
>
>> On Apr 21, 2014, at 5:40 PM, "Timothy Moerland" <moerland@iup.edu>
>> wrote:
>>
>> Michael,
>>
>> I have on my desk for signature the proposal for a B.A. in Musical
>> Theater. I'm ready to sign, provided that you agree with my proviso
>> to a resource issue that is ambiguous in the proposal itself.
>>
>> Specifically, the proposal states that a piano accompanist may be
>> necessary in order to offer courses that serve the degree program.
>> The proviso is that my signature on the proposal does not constitute
>> an obligation on the part of Academic Affairs to provide additional,
>> centrally held resources to secure the services of an accompanist.
>>
>> Please let me know by email, as soon as possible, if you agree. If
>> so, the proposal is on its way.
>>
>> Tim
>>
>> --
>> Timothy S. Moerland, Ph.D.
>> Provost & Vice President for Academic Affairs
>> Indiana University of Pennsylvania
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>>

BACHELOR OF ARTS IN MUSICAL THEATER (B.A.)Part II. Description of Curriculum Change**CATALOG DESCRIPTION**

The B.A. in Musical Theater degree offers students knowledge of and training in all aspects of musical theater within a liberal arts framework. Students entering the program will be advised to explore many dimensions of theater, music and dance and develop as singing actors with well developed additional skills and knowledge. Successful graduates will be able to compete for employment opportunities in the entertainment industry where musical talent is utilized. They will be capable of applying their learning to a wide variety of career options including but not limited to performance. For students intent on a professional career in performance, additional learning through free electives (and even a minor area of study) is advised in acting, voice training, music proficiency, and dance.

The program combines strengths of the voice program of the Music Department with the performance programs of the Theater and Dance Department. An audition for both departments is required for entry into this challenging program.

Musical theater students will perform in main stage musicals of all genres, cabaret offerings, and studio performances.

Students who complete this degree will have competency to...

1. Create works of individual artistic expression in musical theatre.
2. Demonstrate a strong work ethic within a professional framework of collaboration.
3. Research and analyze a libretto and score of a musical to synthesize a creative role.
4. Demonstrate an aesthetic sensibility through constructive criticism of a musical.
5. Demonstrate knowledge of musical theater in a cultural and historical context.
6. Employ the skills, knowledge and traditions of musical theater to gain and keep employment in the performing arts, or in other fields that value qualities of the discipline.

Curriculum overview

The curriculum provides courses to serve student needs in all three areas of musical theater performance: acting, singing, and dancing

Through classroom and studio instruction, students learn theory and techniques of acting, voice and movement for the stage, audition techniques, theory, private vocal study, musical theatre history and literature, stagecraft, and dance. Students also gain experiential learning by performing roles onstage and backstage for multiple works of theater and musical theater each year.

CURRICULUM**Bachelor of Arts--Musical Theater (120 credit hours)**

Liberal Studies: As outlined in Liberal Studies section with the following specifications: Fine Arts: MUHI 101 or DANC 102 Mathematics: 3 cr Liberal Studies Electives: 9 cr, no courses with THTR prefix.			49-50
Major (I):			42
Foundation Studies Courses			12
THTR 111	Foundations of Theater	3cr	
THTR 211	History and Literature: Classical	3cr	
OR			
THTR 212	History and Literature: Renaissance		
THTR 371	Musical Theater History	3cr	
MUSC 115	Music Theory I (2)	3cr	
Core Skills Courses			21
THTR 116	Fundamentals of Theatrical Design	3cr	
Or THTR 120 Stagecraft			
Or THTR 122 Costume Workshop			
Or THTR 122 Basic Stage Lighting			
THTR 240	Acting I (1)	3cr	
THTR 373	Musical Theater Scene Study	3cr	
MUSC 111	Music Theory Skills I (2)	2cr	
APMU 105	Private Voice I	1cr	
APMU 155	Private Voice II	1cr	
APMU 205	Private Voice III	1cr	
APMU 255	Private Voice IV	1cr	
DANC 260	Beginning Jazz	3cr	
or			
DANC 485	Studio Jazz (3)		
DANC 280	Beginning Ballet	3cr	
or			
DANC 485	Studio Ballet (3)		
Experiential Learning (5)			5
MUSC 126	Musical Theater Workshop (4)	0-3cr	
MUSC 128	Opera/Musical in Production Practicum (4)	0-3cr	
THTR 486	Practicum in Production (4)	.5-3cr	
THTR 483	Internship	1-3cr	
Electives			3
THTR 340	Acting II	3cr	
THTR 350	Directing	3cr	
THTR 372	Musical Theater Auditioning	3cr	
THTR 471	Musical Theater Performance	3cr	
MUSC 153	Class Piano I	1cr	

DANC 270 Beginning Ballroom and Tap	3cr	
DANC 385 Studio Ballroom and Tap	3cr	
Capstone:		1
THTR 480 Theater Seminar	1cr	
Free Electives:		28-29
Total Degree Requirements		120

- (1) Proficiency in acting studio fundamentals is prerequisite. Students who do not demonstrate proficiency at audition will be required to take THTR 140 Fundamentals of Performance.
- (2) Proficiency in music theory is prerequisite. Students who do not demonstrate proficiency at audition will be required to take MUSC 110 Fundamentals of Theory.
- (3) Level of dance studio competence will determine placement by faculty.
- (4) Repeated for credit.
- (5) Completion of 8 different production experiences required. 4 must have MUSC prefix. 4 must have THTR prefix.
- (6) Students must achieve a "C" or better in all major courses.

RATIONALE/JUSTIFICATION:**1. Appropriateness to Mission****Description, scope, and purpose of the program**

It must first be understood that this proposal seeks to replace a current (and very similar) interdisciplinary track in musical theater combining courses in theater, music and dance, with a more appropriately named musical theater degree. The need for change was initiated by our accrediting agency, the National Association of Schools of Theater (NAST). The NAST Commission on Accreditation stated, "The degree title Interdisciplinary Fine Arts is not normally used to designate programs in music theatre. Use of this title for the content presented is particularly confusing to students, the public, other academic institutions, and the music theatre profession."

The Department of Theater and Dance at IUP seeks to replace its Interdisciplinary Fine Arts Degree (INFA)—Musical Theater Track, with a BA in Musical Theater, discontinuing the Musical Theater Track of the INFA that has been offered since 2007. The new Bachelor of Arts in Musical Theater will provide comprehensive learning through study and practice of musical theater. It provides a complementary synthesis between two very strong programs at IUP that have achieved regional and national recognition for student outcomes: Voice in the Music Department and the performance programs in the Theater and Dance Department.

The BA in Musical Theater will prepare students for entry-level work, or post-baccalaureate training toward a career in theater, musical theater, and other related occupations in the entertainment industry. This highly focused and demanding degree is enhanced by appropriate courses in the liberal arts. These are of particular importance to the theatre artist, who's creative endeavors comment on the human condition. The effectiveness of that commentary is dependent upon a sincere commitment to excellence in liberal arts.

Graduates of the program will also find themselves well suited to related careers that require collaborative skills and creative imagination, coupled with a personal discipline required of any theater company member. This new degree will attract students who are willing to commit to structured, intensive, studio-based training in a liberal arts environment and who are searching for a degree that prepares them in multiple ways—running their own their theater companies, training at some of the top MFA programs in the country, writing plays, directing, stage managing, working as production technicians as well as actors, singers, and dancers. Many graduates will also find themselves well suited in creative industries outside the performing arts, such as advertising, law, counseling, event management and planning.

The proposed program will develop the currently offered curriculum of theater, music and dance courses in a more integrated way, to concentrate and synthesize learning outcomes by adding four new courses specific to the genre of musical theater: History, Scene Study, Auditioning, and Performance. These have been successfully piloted as Special Topics courses over the past four years within the current resources of the department. It will be a unique academic program that blends key elements of a traditional musical theatre curriculum with

the department's forward-thinking commitment to preparing students to create their own work.

Through classroom and studio instruction, students learn theory and techniques of acting, vocal music, and dance, developing knowledge of technical production, history and literature. Students also learn experientially by performing roles onstage and backstage for at least two works of theater, musical theater, and opera each year. The four-year program will attract between 20 and 30 students (qualified by audition) with a target annual cohort of 8. As exists with the current INFA—Musical Theater track that this program will replace, one faculty member directs the program, in combination with 10 existing faculty in Music, Theater and Dance, supporting the curriculum with courses already offered to students of musical theater, theater, dance and music.

Alignment with State System mission and Strategic Directions

This program will support two of PASSHE's strategic directions: 1) Transforming students and the learning environment, and 3) Transforming university-community relations. A goal of the first strategic direction is to ensure quality and currency in academic programs and services. Musical theater is a growth area of the performing arts in general, perhaps because it needs to combine music, theater and dance in ever more inventive ways. Goals of PASSHE's third strategic direction are to enhance "community and regional engagement . . . and fostering local and regional . . . community development." Especially in the shadow of the economic downturn of 2007, universities have become the cultural engines of their communities. Such a program will further enhance IUP's commitment to quality of life of citizens in our community.

Appropriateness to university mission and strategic plan

The Bachelor of Arts in Musical Theater aligns well with the university's mission of engaging "students as learners and leaders in an intellectually challenging, culturally enriched, and contemporarily diverse environment." The American musical theater canon is filled with many intellectually accessible stories often based on familiar political, historical, or sociological themes, as well as the intersection race/ethnicity, class, gender and age issues. These stories always strive to inspire, challenge, and enrich people, especially students, to "become productive national and world citizens."

IUP's current Academic Strategic Plan calls for programs that are distinctive and vibrant (goal 1), and of quality to attract and retain faculty, staff and students (goal 2). This program, despite its inappropriate title as an Interdisciplinary Fine Arts Degree, has now attracted approximately 18 majors, and more importantly nearly half of our prospective students in 2012-13 sought an audition for this program. The plan also calls improving capacity for quality scholarship and research (goal 3). By capitalizing on the synergy between two of PASSHE's strongest performing arts programs, Theater and Dance, and Music at IUP, this program provides greater capacity for creative achievement in the arts between students and faculty. And the program clearly enhances the university and surrounding community as set forth in goal 5 by virtue of its public performances.

IUP’s current Strategic Plan for the University and Academic Division are expiring, and a new vision and strategic direction is underway. The degree program is consistent with the draft vision and values statement, especially in delivering the kind of interactive student/faculty creative engagement that the institution finds central.

Appropriateness to college and department strategic plan

The degree is highly appropriate to the College’s and Department’s strategic plans. The department plan speaks specifically to capacity to serve young artists at the outset of their formation, and the flexibility inherent in such a Musical Theater degree when it states,

“The department delivers work that serves the greater good in a way that is connected to the whole world. Such work builds skills that are transferrable and transformative. In order to be effective, the department builds continuity in its programs. Such continuity demands archiving of our creative process and its resultant products. It also demands advocating faculty and student’s attributes of creativity, communication and collaboration developed at a level that is special and rare in the general population. These curricular programs, delivered by outstanding professionally qualified faculty and staff, are training and educating the theater and dance makers of the future. All programs feature cross-disciplinary collaboration. In addition to degrees in Theater, Musical Theater and Dance Arts, the department is growing innovative undergraduate and graduate programs in original, devised and applied theater and dance. At this intersection of art and life, our programs are distinctive in their ability to embrace and flexibly build on a wide range of beginning aptitudes. The often fragile developing artist, and each future arts patron, is welcome to discover their potential provided they have the creative, intellectual and self-aware precursors for success.”

2. Need

Sustainable Needs Analysis to include market data that is tied primarily to Commonwealth Needs (include regional and state data).

According to research by Americans For The Arts, Creative Industries in Pennsylvania amount to 26,123 arts-related businesses that employ 127,426 people. The creative industries account for 3.7 percent of the total number of businesses located in Pennsylvania, and 2 percent of people they employ.

According to the Center PA Center for Workforce Information and Analysis, in March 2014 there were the following Jobs Available:

Category	Jobs available
Arts/Entertainment/Media Workers	3361
Directors, Stage, Motion Picture, Television and Radio	79
Actors	302

These numbers, of course, don't reveal the true scale of opportunity. In *Backstage Magazine*, on this one day (March 14, 2014) there are casting calls for 3901 actors in the US.

http://www.backstage.com/casting/?min_age=1&max_age=120&role_type=&union_status=&location=&geo=&radius=50&q=&sort_by=newest&page=1&habla_wcsend_input=

Location	Acting Jobs
Philadelphia	783
New Jersey	948
Baltimore, MD	402
Cleveland, OH	353
Buffalo, NY	357

This is only for companies of scale advertising in *Backstage*. There are many, many other smaller professional companies offering casual employment for early career actors.

Profession, labor, and employment trends

The purpose of this BA in Musical Theater is a focus on theater studies with an area of emphasis in musical theater in a liberal arts framework. This purpose is consistent with the national standards set forth for the degree by our accrediting agency (the National Association of Schools of Theater). Though this BA degree in Musical Theater is not a pre-professional degree, per se, there are employment opportunities for independent artists, and for artist/educators in the national workforce. Some of this will be in performance and directing careers in Musical Theater, but employment trends suggest a good outlook for graduates with the creative tools supplied by the degree.

"Art and culture is a significant part of the U.S. economy. Not just its contributions of ideas and creativity to the innovation economy, but also as an important part of the labor force and our country's GDP," said NEA Senior Deputy Chairman Joan Shigekawa. "The Arts and Cultural Production Satellite Account is an unprecedented resource for detailed, reliable data on the economic value associated with arts and cultural activity." - See more at:

<http://arts.gov/news/2013/us-bureau-economic-analysis-and-national-endowment-arts-release-preliminary-report-impact#sthash.zgnjrgni.dpuf>

The Value of Selected Arts and Cultural Goods and Services, 2011

Selected commodity	Gross output (in millions) ¹
All arts and cultural commodities	\$915,865
Advertising (creative content) ²	\$199,609
Arts education ³	\$103,960
Cable production and distribution	\$100,232
Motion picture and video goods and services	\$83,233
Independent artists and performing arts	\$48,930
Book, newspaper, and periodical publishing	\$41,477
Radio and television broadcasting	\$39,677
Design and selected architectural services ⁴	\$27,578

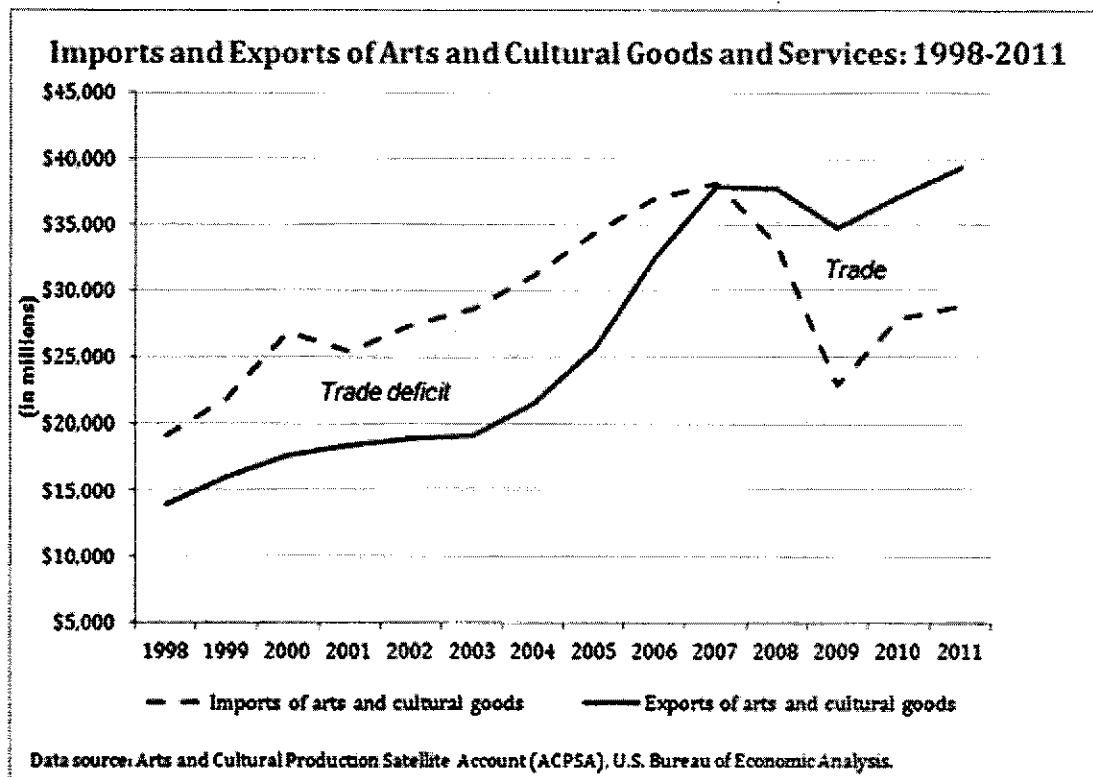
¹ Valued in producer's prices.

² Excludes public relations work, distribution of ads (e.g., fliers), sign painting, and media buyers.

³ Includes fine art schools and academic performing arts and fine arts departments.

⁴ In addition to landscape architectural services, the ACPSA includes architectural services related to cultural structures.

Data source: Arts and Cultural Production Satellite Account (ACPSA), U.S. Bureau of Economic Analysis.



Like IUPs current Interdisciplinary Fine Arts Degree upon which it is based has, this degree program can provide opportunity for students wishing to go on to graduate school, and into performing arts related career starts.

According to the U.S. Bureau of Labor Statistics, actors in general, including stage actors, are expected to see a 4% increase in employment from 2010-2020, which is slower than the

national average for all occupations. For stage actors, the Bureau notes that professionals with a bachelor's degree will typically have an advantage over their competition. Median annual figure for actors' salary is not available through the Bureau of Labor Statistics, though it is reported that actors earned a median hourly wage of \$20.26 per hour as of May 2012.

Musicians and singers in general, including those in performance art companies, orchestras or operas, are expected to see a 10% increase in employment from 2010-2020 according to the Bureau of Labor Statistics, which is about as fast as average for all occupations. As of May 2012, these professionals earned a median annual wage of \$23.50 per hour, according to the Bureau of Labor Statistics. Musical theater training may also prepare individuals to become drama professors or vocal coaches.

Furthermore, creative industries in gaming, marketing, and producing social media are experiencing a shortage of people with the creative wherewithal to work collaboratively with massive yet incomplete information, and with embodied awareness of critical measures of time, space, rhythm and narrative structure. As reported in *McKinsey Quarterly* in November of 2012, Interaction work is the fastest-growing category of employment in developed countries, where it already accounts for a large proportion of jobs. In the United States, for example, interaction work accounted for nearly all net new job creation over the past decade and now characterizes more than 40 percent of all jobs.

As reported in the research of Richard Florida in February of this year, high-paying, knowledge-based creative class jobs in science and technology, business and management, the professions, arts, media, and entertainment have increased from just 15 percent of jobs to more than a third.

The United Nations Conference on Trade and Development *Creative Economy Report of 2010* stated, "In 2008, despite the 12 percent decline in global trade, world trade of creative goods and services continued its expansion, reaching \$592 billion and reflecting an annual growth rate of 14 per cent during the period 2002 – 2008. This reconfirms that the creative industries have been one of the most dynamic sectors of the world economy throughout this decade."

Regional Market Demand – Please provide indicators of regional market demand for program competencies.

One indicator that there is demand for the competencies of this program is that recent graduates of our Interdisciplinary Fine Arts Degree upon which this degree is based have been hired in the arts and entertainment industry, or selected for highly regarded graduate programs. Joe York is at NYU's Tisch School of the Arts in their highly competitive Musical Theater Writing MFA program, Rachel Pierce went to work immediately in New York at Impossible Casting, Insider Studios, and on the Late Show with David Letterman, Erica Pealstrom is a featured singer/dancer for Carnival Cruise Lines, and Samantha Fabiani has joined the Cape Fear Regional Theater cast.

We also note that our current students are hired by arts and entertainment venues during their academic breaks. Graduate programs in the region advertise openings for students in training

programs where Musical Theater is a component. A few offer degrees specific to musical theater. More generally, news articles about work in the 21st century have often described need for people who can analyze and create in collaboration with others, from imperfect and conflicting information, on a deadline--all competencies of this program.

National /International Market Demand (if applicable)

Since its inception in 2007, all of our graduates from the Interdisciplinary program found work in fields related to their major, or are in nationally prestigious graduate programs for further training. The Arts and Entertainment industry is one of the largest American enterprises, and is a leading US export. Furthermore, creative industries in gaming, marketing, and producing social media are experiencing a shortage of people with the creative wherewithal to work collaboratively with massive yet incomplete information, and with embodied awareness of critical measures of time, space, rhythm and narrative structure.

Demand for the program among current and prospective students– Please provide indicators of sustainable student demand.

This program is a development from IUP’s current Interdisciplinary Fine Arts degree with a Musical Theater Track. With approximately 20 students currently enrolled, and growing numbers of students auditioning for it over the past 5 years, the demand for such a program is clear. Of the 60-70 students applying to IUP Theater programs each of the last four years, over half have indicated an interest in the INFA-Musical Theater program.

ENROLLMENTS in INFA-Musical Theater Track, IUP (new students, no transfers)

Degree	2009	2010	2011	2012	2013	2014
INFA-MUTH	4	5	6	2	7	8
BA, Theater	10	17	12	16	11	16

Pre-professional training programs regionally and nationally accept a small fraction for BFA programs. Our BA program offers a unique alternative to students who are not ideal for conservatory training directly out of high school—which we believe is MOST of them.

Regional, pre-professional training programs like Carnegie Mellon University, which has “1200 applicants per year, 28 are accepted. (18 acting, 10 musical theater.)”(<http://www.ace-your-audition.com/acting-colleges.html>), and Point Park University, which has “approximately 1,000 students for performance majors and accepts 40 for musical theatre and 35 for acting.” (<http://www.pointpark.edu/Academics/Schools/COPA/FAQ/FAQTheatre#accepted>). The Department of Theater and Dance would like IUP and the BA in Musical Theater to be a secure haven with a demanding educational option for those acting and musical theater students who do not advance or can’t afford to continue in the above mentioned, and other pre-professional universities in the region and nationally.

Figures from the *Dramatics Magazine College Directory* published by the Educational Theatre Association suggest there is demand for the additional capacity that IUP can offer. Among schools offering the BA and BFA in Musical Theater, many are far higher priced. Therefore, in addition to serving a demand, IUP can help students entering a creative career do so without being saddled with high debt.

School	Degree	Annual cost w/ housing and fees	Acceptance rate
IUP	Proposed BA Musical Theater	\$20,000	50-75% accepted to Theater, 25-50% accepted to INFA-MUTH Track
Point Park	BFA Musical Theater, or BA Theater	\$47,000	11-25%
Carnegie Mellon	BFA Musical Theater, or BA Theater	\$47,000	1-11%
Penn State	BFA Musical Theater, or BA Theater	\$29,000	11-25%
Univ. at Buffalo	BFA Musical Theater, or BA Theater	\$32,000 out of state	25-50%
Univ. of the Arts	BFA Musical Theater, or BA Theater	\$50,000	26-50%

Uniqueness of the program

The difference between a Bachelor of Arts (BA) and a Bachelor of Fine Arts (BFA) in the broadest terms is usually in the required coursework. The BA generally requires 40-45 semester hours of training in a performing arts concentration, such as theater or musical theater, while the BFA requires 70-80 semester hours. In a nutshell, that means the student in a BFA program will not have time for much else. That makes the BA particularly appealing to students who have wide interests and talents and/or who might want to double major. A double major in business, for example, could be ideal to prepare for a career in the business of show business. Students who also aspire to teach in the arts often choose the BA for its breadth of knowledge and its appeal to graduate programs.

This degree program offers a unique alternative to students who are not ideal for conservatory-type Bachelor of Fine Arts (BFA) training program directly out of high school. This program would be the only BA in Musical Theater degree program in this region in a school accredited by the National Association for the Schools of Theater (NAST).

School	Degree Offered	NAST Accredited?
Marywood University (Scranton)	BA Musical Theater	NO

	BA Musical Theater Proposal	IUP Dept. of Theater and Dance
Seton Hill University (Greensburg)	BA Musical Theater	NO
Wiles University (Wilkes-Barre)	BA Musical Theater	NO
West Chester University	BA Theater-Musical Theater Concentration	YES
Temple University (Philadelphia)	BA Theater-Musical Theater Concentration	YES
Penn State University	BFA Musical Theater	YES
Clarion University	BFA Musical Theater	NO

Enrollment projections (Full-time Headcount and Part-time Headcount) and student clientele to be served. Include your university's current retention rate for University, College, or Department when determining enrollment in years out.

Currently in the related INFA--Musical Theater Track program that will be discontinued, 18 students will make internal transfer to new degree program.

Expected matriculation 2015: 7, expected graduation 4, melt 1, program total 20

Expected matriculation 2016: 8, expected graduation 5, melt 1, program total 22

Expected matriculation 2017: 10, expected graduation 6, melt 2, program total 25

Expected matriculation 2018: 10, expected graduation 8, melt 2 program total 25

Student clientele: High school graduates with demonstrated talent in acting, singing and dancing, and a desire to pursue the arts as their major field of study in a liberal arts program preparing them for abundant and varied creative enterprises.

PASSHE has no program to program articulation agreement in Musical Theater. However, students who have completed the Theater or Music requirements in an articulated agreement will be well prepared to enter the program as Juniors. An organized, motivated student should be able to graduate in 2 years after completing an AA in an articulated Music or Theater program.

Capacity Analysis if program offered at another PASSHE University

There are two similar but not equivalent degrees offered at Clarion and West Chester. Given a reduction of offerings at other regional institutions, IUP stands ready to serve Western Pennsylvania and the region. Our curriculum is specifically designed as a unique degree, different from Clarion's and West Chester's.

Clarion University offers a BFA in Musical Theater which is not in direct competition with this proposed program. Theirs is a pre-professional BFA degree, and ours is a liberal-arts framework

BA degree program. Ours has existed as a BA Track within an Interdisciplinary Fine Arts degree since 2007.

West Chester University offers a Concentration within their BA in Theater, again not in direct competition with this proposed program, but closer than Clarion's in comparison. Theirs is built on a common core curriculum for all theater majors, with a few additional courses in a concentration, and a total number of credits that far exceeds the BOG mandate of 42 credits for BA degrees.

In correspondence with the chairs of the Clarion program and West Chester programs, we three agree that due to the nature of learning performing arts competencies, face-to-face instruction is required. Clarion will be able to offer their THE 334 Musical Theater History course online during the summer for any of our students who missed taking it when it came up in the teaching rotation—an opportunity that can improve timely graduations. Some collaboration on summer programs may be a possibility, but otherwise pedagogy needs to be geographically rooted at the school in which it is offered. When corresponding with prospective students, we can as a matter of course alert them to the existence of a BFA in Theater at Clarion, though it is most likely that they would already know so.

3. Academic Integrity

Program/Department goals, as outlined in the most recent Academic Program Review—be specific.

6 DEPARTMENT GOALS FOR THE NEXT FIVE YEARS 2013-2018.

1. Exposing students to ever higher levels of professional experience.
2. Developing and enacting a graduate program in Collaborative, Devised and Applied Theater.
3. Creating a plan to support continuity and growth in the department
4. Achieving national and international presence and profile of the program.
5. Cementing our position in the university as a hub for creative collaboration.
6. Obtaining up to date facilities befitting a nationally distinctive program.

Identify Student Learning Outcomes for the Program

Derived from our department mission statement, we believe that during their academic growth, and particularly upon graduation, all students should be able to:

1. Demonstrate a strong work ethic within a professional framework of collaboration
2. Analyze a play or dance performance from a directors, actor's, choreographer's, playwright's or designer's point of view

3. Demonstrate an aesthetic sensibility by responding constructively (either orally or in writing) to the creation of a production
4. Create works of individual artistic expression or craftsmanship in at least one area of production (e.g. performing, writing, or stage lighting)
5. Demonstrate an appreciation and understanding of theater and/or dance as cultural and historical phenomena
6. Consider their experience in the department as conducive to creative discovery
7. Employ the skills, knowledge and traditions of theater and dance to gain and keep employment in the performing arts, or in other fields that value qualities of our discipline.

Specifically to this proposed program, students who earn the B.A. in Musical Theater will be expected to

1. demonstrate fundamental singing, acting, and dancing skills necessary for Musical Theater professionals including focus, language, memorization, physical poise, and choice of audition material,
2. demonstrate the values and attitudes required by professional actors, which may include punctuality, meeting deadlines, professional presentation,
3. demonstrate critical evaluation of a work of art by placing it in historical context and evaluating the aesthetic components,
4. demonstrate the ability to synthesize their coursework by appropriately applying the concepts and skills learned in different courses toward a unified product, and
5. demonstrate knowledge of the fundamental concepts of Musical Theater including monologues, singing, and dancing.

Curriculum Overview, Degree Requirements, and Academic Map

The curriculum overview for musical theater provides courses to serve student needs in all three areas of musical theater performance: acting, singing, and dancing

Musical theater students acquire knowledge in all areas of musical theater performance: acting, voice and movement for the stage, audition techniques, theory, private vocal study, musical theatre history and literature, stagecraft, and dance.

Musical theater students will perform in main stage musicals of all genres, cabaret offerings, and studio performances.

A minor area of study may be required to further the offerings in the areas of musical theater acting, voice training, and other dance styles.

BA in Musical Theater Degree

Major and major-related courses (42 credits)

Foundation Courses	12 credits
Core Skills (with controlled electives)	21 credits
Experiential Learning (Practicum, Internship)	5 credits
Major Electives	3 credits
Capstone Requirement	<u>1 credits</u>
Total	42 credits

General education courses (43-44 credits)

Learning Skills (English and Math)	9 credits
Humanities distribution	9 credits
Fine Arts	3 credits
Science distribution	7-8 credits
Social sciences distribution	9 credits
Wellness	3 credits
Liberal Studies Electives	9 credits

Competency Requirements (may be satisfied from other required courses)

Global and Multicultural Awareness (3 credits)

Writing Intensive (6 credits—one must be in major)

Total	49-50 credits
Free Electives	28-29 credits
Total	120 credits

Bachelor of Arts in Musical Theater - Sample Academic Map**A Suggested Sequence of Required Courses****Freshman Year**

<u>Fall</u>		<u>Spring</u>	
_____	3 THTR 111 Foundation of Theater	_____	3 THTR 116 Fund. of Theatrical Design
_____	1 APMU 105 Private Voice I	_____	1 APMU 155 Private Voice II
_____	1 MUSC 126 Music Theater	_____	1 MUSC 128 Opera/MUTH Practicum
_____	1 THTR 486 Practicum	_____	3 ENGL 101 Composition I
_____	3 HPED 143 LS Health and Wellness	_____	3 LS Fine Arts
_____	3 HIST 197 LS Humanities	_____	3 RLST 101 LS Humanities
_____	3 THTR 240 Acting I	_____	3 Free Elective
Total	15	Total	17

Sophomore Year

<u>Fall</u>		<u>Spring</u>	
_____	2 MUSC 111 Music Theory Skills I	_____	3 THTR 373 Musical Theater History
_____	3 MUSC 115 Music Theory	_____	3 LS Social Science
_____	3 THTR 211 History/Literature: Classical	_____	3 DANC 260 Beginning Jazz
_____	3 THTR 240 Acting I	_____	1 MUSC 128 Opera/MUTH Practicum
_____	1 MUSC 126 Music Theater	_____	3 LS Math
_____	3 ENGL 202 Composition II	_____	1 APMU 255 Private Voice IV
_____	1 APMU 205 Private Voice III		
Total	16	Total	14

Junior Year

<u>Fall</u>		<u>Spring</u>	
_____	3 LS Elective	_____	3 THTR 372 Musical Theater Scene Study
_____	1 MUSC 126 Music Theater	_____	1 THTR 486 Practicum
_____	3 LS Social Science (WI)	_____	3 LS Social Science (Multicultural)
_____	4 LS Natural Science w/lab	_____	3 LS Natural Science, no lab
_____	3 LS Humanities: English Literature	_____	3 Free Elective
_____	3 DANC 385 Studio Ballet		
Total	17	Total	13

Senior Year

<u>Fall</u>		<u>Spring</u>	
_____	3 THTR 347 Playwriting (W)	_____	3 Free Elective
_____	3 THTR 471 Musical Theater Performance	_____	3 Free elective (Internship?)
_____	1 THTR 486 Practicum	_____	3 Free Elective (Internship?)
_____	3 LS Elective	_____	3 Free Elective (Internship?)
_____	1 Theater Seminar		
_____	3 Free Elective	Total	12
_____	3 Free Elective		
Total	17		

NOTE: This progression demonstrates how each course in your academic plan serves a purpose—and, in this sample, it is focused on a performance concentration in Musical Theater. This is an example of a possible course progression. This is not a prescribed progression from semester to semester.

Course offerings (indicate which courses are new)

THTR 111	Foundations of Theater (3)
THTR 116	Fundamentals of Theatrical Design (3)
THTR 120	Stagecraft (3)
THTR 122	Costume Workshop (3)
THTR 221	Basic Stage Lighting (3)
THTR 211	History and Literature: Classical (3)
THTR 212	History and Literature: Renaissance (3)
THTR 240	Acting I (3)
THTR 371	<i>Musical Theater History (3)*</i>
THTR 372	<i>Musical Theater Auditioning (3)*</i>
THTR 373	<i>Musical Theater Scene Study(3)*</i>
THTR 471	<i>Musical Theater Performance (3)*</i>
THTR 480	Theater Seminar (1)
THTR 486	Practicum in Production (1-3)
DANC 260	Beginning Jazz Dance (3)
DANC 280	Beginning Ballet (3)
DANC 485	Dance Studio (3)
APMU 105, 155, 205, 255	Private Voice (1)
MUSC 111	Theory Skills I (2)
MUSC 115	Theory I (3)
MUSC 126	Music Theater (1)
MUSC 128	Opera/Musical in Production Ensemble (0-1)
MUSC 153	Class Piano (1)

*** indicates NEW COURSE**

Description of Course Offerings

Describe how each course supports the program goals and student learning outcomes.

THTR 111 Foundations of Theater (3)

A primary course for those engaged in theater and any other performance related area so as to define the nature of theater art, develop one's own individual system of analysis, and finally acquire an understanding of process, dramatic structure, composition, genre, theatrical styles, and a theory of performance.

THTR 116 Fundamentals of Theatrical Design (3)

Introduces the fundamentals of scene, costume, lighting, and sound design for theater and dance. Focuses on creative processes used by designers to make choices. Topics include script analysis, director and designer communication, and the integration of the design elements into a unified production.

THTR 120 Stagecraft (3)

An exploration of the material, methods, and procedures utilized in creating a scenic environment. Through instruction and practical applications, students learn the basis of scenic construction and develop competency with the basic materials and equipment used in a theatrical scenery shop.

THTR 122 Costume Workshop (3)

Instruction and practical experience in the process of building costumes for the stage. Activities include fitting, cutting, sewing, dyeing, and painting. Also gives instruction in the maintenance of wardrobe, costume stock, materials, and properties.

THTR 211 History and Literature: Classical (3)

A lecture course that surveys Western theater from its origins through the ancient Greeks to medieval times. Students examine styles and genres of the period through the work of playwrights, actors, and theorists. Includes the study of cultural, social, political, and economic contexts of Western theater in this period; contextual comparisons to Eastern theater of the same era; as well as the changes in performance practice, the architecture of performance space, theater technology, and audience composition.

THTR 212 History and Literature: Renaissance (3)

Surveys Western theater from the Renaissance to the Industrial Revolution. Examines styles and genres of the period through the work of playwrights, directors, actors, designers, and theorists. Includes the study of cultural, social, political, and economic contexts of Western theater in this period, as well as the changes in performance practice, the architecture of performance space, theater technology, and audience composition.

THTR 240 Acting I (3) . Prerequisite: THTR 140

The study of the primary elements of the Stanislavski system of character development. Includes text analysis and the development of physical action through a character's subtext, as well as motivational and improvisational techniques

*** THTR 371 Musical Theater History (3)**

This course is a survey of the development of musical theater as a performing art form in America. In addition, by looking at musical theatre from multiple perspectives – historical, cultural, political, social, and aesthetic – the class will explore the ways in which musicals both reflect and embody values, tastes and trends in the cultures and eras from which they spring. Focus is on the beginnings of Musical Theater from the early 1940's to the present with emphasis on the cultural development and impact of the art form.

***THTR 372 Musical Theater Auditioning (3)**

Pre-requisites: THTR 240, and permission of instructor.

This course is designed to introduce the study of audition techniques for the musical theater with staging principles, music and dialogue, and characterizations addressed. It will enhance and improve audition and performance skills as well as the ability to find and choose appropriate audition material.

*** THTR 373 Musical Theater Scene Study (3)**

Prerequisites: THTR 240

An intensive text and score analysis in relation to the process of characterization for the actor, singer, dancer in musical theater focused through musical scene work into song performance. In addition, basic individual audition materials and techniques for a professional career in theater will be presented and learned. Course fee of \$30 for an accompanist.

***THTR 471 Musical Theater Performance (3)**

Pre-requisites: THTR 240, , and permission of instructor.

This course is designed for more advanced acting and musical theatre students interested in developing musical theatre skills in a rehearsal/production format. Using a contemporary American musical theater play chosen by the instructor, students will be taught to apply acting, singing, and movement techniques to bring characters to life on stage. Production will focus more on the text, the music, and the fullness of the characterizations as opposed to the technical elements of the presentation. Class will culminate in a performance(s) of the semester long rehearsal process.

THTR 480 Theater Seminar (1) Prerequisites: THTR 111, 486, senior standing
Capstone course for majors. Students complete work on their senior thesis project and examine career options. Students develop résumés, portfolios, and other materials particular to their education as a theater or dance artist and their aspirations for a career or postgraduate studies in a creative field. Results in an individualized "career development plan." Offered fall semester only.

THTR 486 Practicum in Production (1-4) Prerequisite: THTR major, minor, or permission

An opportunity with academic credit to make significant contributions to campus productions augmenting theater course work in the areas of directing, acting, stage management, technical direction, design (sound, set, lights, costumes, makeup), properties, scenic construction and scenic art painting, costume technology, dance, and running crews. Repeatable course required of all THTR majors for a minimum of six semesters, one of which must be a final project for senior majors.

THTR 489 Design/Technology/Management Studio (3)

Open to all students desiring instruction in a variety of technical theater areas not presently covered in other courses. Topics to include stage management, set props, media makeup, technical drawing/mixed media, costume technology, and scene painting. May be repeated with each different topic area.

DANC 260 Beginning Jazz Dance (3)

Beginning jazz technique, dynamics, and selected styles that reflect an era or culture characteristic of jazz movement and music from the 1920s through the present. An introduction to the beginning elements of the choreographic process. Performance of creative work required.

DANC 280 Beginning Ballet (3)

A sequential development of beginning barre and center techniques that progress to link movement phrasing into dance sequences and choreography. The historical periods of development and the status of the art today are examined in a cultural context, which includes gender and minority influences. Performance of creative work is required.

DANC 485 Dance Studio (3) Prerequisite: DANC 250, 260, 270, or 280 (beginning technique class taken must be the specific dance genre of the Dance Studio class offered); or by instructor permission; Furthers the development of the dancer at the intermediate level of a specified genre of dance. Development in dance requires the integration of both technique and artistic development. The specific genres vary from semester to semester, including modern, ballet, tap, and jazz as alternating semester options. May be repeated with a different focus each time.

APMU 105, 155, 205, 255 Applied Music Voice I-IV (1-4)

Private instrumental, vocal, or composition instruction for music majors in their primary area of concentration for up to eight semesters (four in composition). Includes technical studies, musical repertoire, and performance experiences at the professional level. Weekly half-hour lessons are given for students enrolled in the BS and BA degree programs. Weekly one-hour lessons.

MUSC 111 Theory Skills I (3)

Prerequisite: MUSC major or instructor permission Develops aural skills through dictation and interpretation of written music by sight-singing. Taken in conjunction with Theory I.

MUSC 115 Theory I (3) . Prerequisite: MUSC major or instructor permission; MUSC 110 or score of 80 percent on theory placement test given at the time of audition The study of the harmonic, melodic, and formal devices of the common practice period, from simple diatonic chords through seventh chords.

MUSC 126 Music Theater (1) Prerequisite: MUSC major or instructor permission (Also known as Musical Theater Workshop) The study and performance of a wide variety of musical theater venues from opera to Broadway

MUSC 128 Opera/Musical in Production Ensemble (1) Prerequisites: Successful audition and instructor permission; An opportunity with academic credit to make significant contributions to campus opera and musical theater productions, augmenting music course work in the areas of musical training and performance experience for the singer-actor and the

pit orchestra musician. Course work consists of rehearsal and performance of a full-length mainstage opera or musical, culminating in four to eight public performances. Singers in the production ensemble learn performance techniques, characterization skill, and physical coordination and freedom of movement on stage. Instrumentalists in the pit orchestra learn performance and ensemble techniques, including challenging reading skills and the ability to interpret a wide variety of musical styles. This is a repeatable course that meets Music Department ensemble requirements.

MUSC 153 Class Piano I (1) Prerequisite: MUSC major or instructor permission

For music majors with no significant background in piano who need to develop functional keyboard skills. Emphasizes scales, chord progressions, and sight-reading. Harmonizing melodies and playing simple accompaniments are included in this skill-oriented course. Introduces the student to a method of learning musical parts by reading and playing the literature.

Learning experiences and instructional methods

Students will learn in classroom, studio, performance and online settings as required for the varied and integrated learning objectives of this program.

Learning experiences include a combination of classroom instruction and experiential learning in fully staged musical theater productions. Instructional methods will include delivery of foundational knowledge of the discipline and its traditions through lecture, discussion and asynchronous use of a Course Management System such as D2L. Instructional methods will predominantly include face-to-face performance studio training in theater, dance and music. This training can only happen in real time and at a single geographic location.

Across the curriculum from semester-to-semester, students will learn through:

- 1.) written work including character analyses, music and lyric analyses, composite understanding of the history and literature of the musical theater genre, and ongoing development of a "wish list" of roles in the musical theater canon.
- 2.) specific observations of, and participation in, classroom exercises and presentations with the student learning outcomes of maintaining concentration and; actively engaging in character work, blocking, musical instruction, and discussions; sustaining a professional demeanor; being responsive to instruction and feedback,
- 3.) The culmination of each semester's work in a well-organized, appropriate repertory book.
- 4.) Demonstrating application of physical and written skills and techniques to songs or scenes from the musical theater canon in several styles.

Program structure/administration

The administrative home of this interdisciplinary and collaborative program is the Department of Theater and Dance. The Department of Theater and Dance collaborates with the Department of Music within a College of Fine Arts. There is a faculty "Director of Musical Theater" in the Department of Theater and Dance. That person's counterpart in the Department of Music is a faculty "Director of Music Theater." The head of the musical theater dance curriculum is a faculty member in the Department of Theater and Dance. This triumvirate of theater, music and dance professionals, reflective of the discipline, administer the program under the leadership of the Director of Musical Theater.

Program Entrance Requirements and Progression into the Major (if applicable ie Education)

The program meets the standards of our accrediting agency, the National Association of Schools of Theater, which states,

"At some point prior to confirmation of degree candidacy, member institutions must require auditions or other evaluations consistent with the purposes of the degree, as part of the admission decision. Member institutions are urged to require such auditions and evaluations prior to matriculation." (*Handbook 2013-14*)

This degree program combines the resources of IUP's Department of Theater and Dance with the Department of Music. Students must be 1.) accepted to IUP prior to auditioning, 2.) Must be accepted into both the Music and Theater/Dance departments after a unified audition of two memorized musical theater songs (in their entirety) of contrasting style with no repeats, a short (one to two minutes), age-appropriate monologue, and are required to learn and repeat a dance combination. On the audition day, all applicants must complete the Music Department theory test, sight-reading, and pitch matching.

Once accepted into the BA in Musical Theater degree, a student is assigned a primary advisor in the Department of Theater and Dance and a secondary advisor in the Department of Music. This will ensure that each Musical Theater major can meet all degree requirements within a regular four-year course of study at IUP.

Faculty qualifications

Briefly describe the expertise of the faculty members who will be teaching in the program (Use the format below for each faculty member associated with the new program.)

Name: Rob Gretta

Years at University: 4 (2006-10) and 1 (2013 -14)

Degree(s) Earned: M.F.A., Directing (Florida State University), B.A., Theatre (IUP)

Current Teaching Responsibilities (list course numbers and titles):

THTR 101 Introduction to Theater
THTR 140 Foundations of Performance
THTR 240 Acting I
THTR 340 Acting II
THTR 350 Directing I
THTR 481 Special Topics (Musical Theater Scene Study, Performance)
THTR 484 Directing Studio
THTR 486 Practicum in Production

New Teaching Responsibilities for Proposed Program (list course numbers and titles):

THTR 371 Musical Theater Auditioning (replacing Special Topics course above)
THTR 372 Musical Theater Scene Study (replacing Special Topics course above)
THTR 471 Musical Theater Performance (replacing Special Topics course above)
(included in current teaching responsibilities)

Scholarship Related to the Proposed Program:

Active professional actor/director, member of Actor's Equity Association, and the Society of Stage Directors and Choreographers.

Director of over 20 Musical Theater productions at regional and academic theaters

Associate Artistic Director of Post Playhouse, Fort Robinson, NE

Additional Responsibilities Related to the Proposed Program:

Program Director.

Directing a main stage production each year.

Recruitment of new students

Advisement and Retention of new students

Name: Joan Van Dyke

Years at University: 15

Degree(s) Earned: M.F.A., Dance, Arizona State University, M.S. Ballet, Indiana University, Bloomington, B.A., Ballet, Teaching Certification, Virginia Intermont

Current Teaching Responsibilities (list course numbers and titles):

DANC 260 Beginning Ballet

DANC 485 Intermediate Ballet

DANC 280 Beginning Jazz

DANC 270 Beginning Ballroom/Tap

DANC 485 Intermediate Ballroom/Tap

DANC 102 Introduction to Dance

DANC 150 Fundamentals of Dance

DANC 355 Dance Production

HPED 215 Teaching Dance and Rhythmic Activity

THTR 486 Practicum in Production

Teaching Responsibilities for Proposed Program (list course numbers and titles):

all within current teaching responsibilities

Scholarship Related to the Proposed Program:

Choreographer and Artistic Director for Mahonning Ballet Company

Choreographer for classic theater productions by UnSeemed Shakespeare Co., Pittsburgh, PA

Additional Responsibilities Related to the Proposed Program:

Continued choreography of musical theater productions once each year (as has been done within the productions in the INFA—Musical Theater Track

Recruitment of new students

Advisement and Retention of new students

Name: Tania Coombs

Years at University: 1

Degree(s) Earned: MM Opera and Musical Theater, Southern Illinois University—Carbondale;
DMA, University of Illinois—Champaign-Urbana (vocal performance and literature) (ABD).

Current Teaching Responsibilities (list course numbers and titles):

APMU 105 Applied Music I (Voice Studio)

APMU 155 Applied Music II (Voice Studio)

APMU 205 Applied Music III (Voice Studio)

APMU 255 Applied Music IV (Voice Studio)

APMU 305 Applied Music V (Voice Studio)

APMU 355 Applied Music VI (Voice Studio)

APMU 405 Applied Music VII (Voice Studio)

APMU 455 Applied Music VIII (Voice Studio)

MUSC 126 Music Theater

MUSC 128 Opera/Musical Theater Production Practicum

Teaching Responsibilities for Proposed Program (list course numbers and titles):

all within current teaching responsibilities.

Scholarship Related to the Proposed Program:

Musical Theater public performances at Steigman Event, Champaign-Urbana (2013)

Assistant Director, *The Merry Widow*, Opera Theater of Pittsburgh (2013).

Additional Responsibilities Related to the Proposed Program:

Co-producer of Musical Theater Productions

Music Director of Musical Theater Productions

Name: Michael Schwartz

Years at University: 3

Degree(s) Earned: PhD (University of Pittsburgh)

Current Teaching Responsibilities (list course numbers and titles):

THTR 101 Introduction to Theater

THTR 211 History/Literature: Classic

THTR 212 History/Literature: Renaissance

THTR 213 History/Literature: Modern

THTR 311 Dramaturgy

THTR 347 Playwriting

THTR 487 Acting Studio

Teaching Responsibilities for Proposed Program (list course numbers and titles):

THTR 373 Musical Theater History

Scholarship Related to the Proposed Program:

Broadway and Corporate Capitalism: The Rise of the Professional-Managerial Class, 1900-1920
(Palgrave Studies in Theatre and Performance History)

Class Divisions on the Broadway Stage: The Staging and Taming of the I.W.W. (Palgrave Studies
in Theatre and Performance History)

Additional Responsibilities Related to the Proposed Program:

none

Name: Rick Kemp

Years at University: 8

Degree(s) Earned: MFA, (University of Pittsburgh, Acting Pedagogy); PhD, (University of Pittsburgh)

Current Teaching Responsibilities (list course numbers and titles):

THTR 131 Stage Movement

THTR 140 Foundations of Performance

THTR 240 Acting I

THTR 340 Acting II

THTR 342 Acting Shakespeare

THTR 387 Acting Studio

THTR 350 Directing

THTR 484 Directing Studio

THTR 486 Practicum In Production

Teaching Responsibilities for Proposed Program (list course numbers and titles):

None—all contained in current assignments

Scholarship Related to the Proposed Program:

Author of Book: *Embodied Acting: What Neuroscience Tells us About Performance* (Routledge 2012)

Additional Responsibilities Related to the Proposed Program:

None—all contained in current assignments

Name: John Levey

Years at University: 1

Degree(s) Earned: MM University of Michigan (Composition); Ph.D., University of Michigan, Regents Fellow (Composition and Music Theory)

Current Teaching Responsibilities (list course numbers and titles):

MUSC 111, Theory I

MUSC 115, Theory Skills I

MUSC 112, Theory II

MUSC 116, Theory Skills II

MUSC 211, Theory III

MUSC 215, Theory Skills III

MUSC 212, Theory IV

MUSC 216, Theory Skills IV

MUSC 511 Composition

MUSC 516 Analytical Techniques

Teaching Responsibilities for Proposed Program (list course numbers and titles):

all within current teaching responsibilities.

Scholarship Related to the Proposed Program:

Performances of Dr. Leveys compositions have taken place at the Music 07 Festival in Cincinnati, Harvard University, Boston College, and the Chelsea Art Museum in New York.

Additional Responsibilities Related to the Proposed Program:

none

Student support/advisement

IUP and the Department of Theater and Dance are dedicated to providing students with the support they need to achieve success while at IUP. Understanding that many of our students are balancing school with work, family, and active social lives, this means providing support that allows success both in and out of the classroom. An important part of this support is advising. All undergraduate students are assigned a faculty advisor. We work with students throughout their undergraduate experience, providing guidance specific to course registration, graduation planning, career preparation, and the professional expertise specific to the student's area of study.

A mentorship program is also used to provide each incoming student with a student mentor who is a successfully advancing Musical Theater major.

4. Cooperation and Coordination with Others**Exploration of possibility of Collaboration with another PASSHE University (identify why it was or was not appropriate)**

In correspondence with the chairs of the Clarion program and West Chester programs, we three agree that due to the nature of learning performing arts competencies, face-to-face instruction is required. Clarion will be able to offer their THE 334 Musical Theater History course online during the summer for any of our students who missed taking it when it came up in the teaching rotation—an opportunity that can improve timely graduations. Some collaboration on summer programs may be a possible, but otherwise pedagogy needs to be geographically rooted at the school in which it is offered.

Students who have completed similar courses in other PASSHE schools will be allowed to transfer those courses to IUP, of course. PASSHE has no program to program articulation agreement in Musical Theater. However, students who have completed the Theater or Music requirements in an articulated agreement will be well prepared to enter the program as Juniors. An organized, motivated student should be able to graduate in 2 years after completing an AA in an articulated Music or Theater program.

Clarion University has a BFA program with six students in it, which is historically low. Their Musical Theater History course THE 344 is offered online during the summer, and if it has sufficient uptake it is taught. Students in our program needing to complete this requirement may take the Clarion course. This may be helpful because our course will be in rotation once every two years. (Per discussion with Clarion chairperson Bob Levy.)

West Chester University has a Concentration in Musical Theater within their BA in Theater. They currently have 42 students in their concentration. A collaborative study abroad program or summer intensive has been discussed. (Per discussion with West Chester chairperson Harvey Rovine).

Coordination with other departments/units on campus

The program provides a complementary synthesis between two very strong programs at IUP, the Voice program of the Music Department, and the performance programs of the Theater and Dance Department have achieved regional and national recognition for student outcomes.

Coordination with outside agencies, corporations, etc.

Through his Assistant Artistic Direction of Post Playhouse, a summer musical theater in Nebraska, Professor Robert Gretta can offer coordinated internships for students of the program.

5. Assessment Plan and Accreditation

Describe the assessment plan and process for the program (please include the program goals and objectives).

Derived from our department mission statement, we believe that during their academic growth, and particularly upon graduation, all students should be able to:

1. Demonstrate a strong work ethic within a professional framework of collaboration
2. Analyze a play or dance performance from a directors, actor's, choreographer's, playwright's or designer's point of view
3. Demonstrate an aesthetic sensibility by responding constructively (either orally or in writing) to the creation of a production
4. Create works of individual artistic expression or craftsmanship in at least one area of production (e.g. performing, writing, or stage lighting)
5. Demonstrate an appreciation and understanding of theater and/or dance as cultural and historical phenomena
6. Consider their experience in the department as conducive to creative discovery
7. Employ the skills, knowledge and traditions of theater and dance to gain and keep employment in the performing arts, or in other fields that value qualities of our discipline.

Describe the assessment plan and process to collect and evaluate student-learning outcomes data and the use of the data to improve the program (the feedback loop).

The department holds an annual assessment meeting in April or May near the conclusion of every academic year to discuss data from occasions of assessment throughout.

By far our greatest opportunities for assessment are the public performances through Theater-by-the-Grove. These performances are evaluated in a rubric aligned with our student learning outcomes. Also, as part of their capstone course THTR 480, students must complete a Senior Thesis project that requires a statement of intent, journaling, their public performance, and a self-reflective paper.

Other primary occasions for assessment of student learning are:

- Student performance in courses—discussed and shared among faculty.
- Auditions and interviews for the major, and Graduation exit interviews and surveys.
- Direct faculty advisement of students prior to registration each semester
- Participation in festivals such as the American College Theater Festival, and the Southeastern Theater Conference
- Summer work experience and internships
- Post-mortem discussions of plays and dance performances soon after they have finished their performance run.

In addition, curricula in the arts tend to be circular, and ours is not an exception. That is to say, knowledge, principles, and sometimes even lessons addressed in one course are often re-visited in another course with a different, sometimes advanced, set of expectations. By sharing knowledge of student accomplishment in their courses, faculty continually assess student learning.


Plan for achieving specialized accreditation (if University chooses to pursue)

The program will be submitted for plan approval to the National Association of Schools of Theater, our accrediting agency. Our program is due for review in 2017, and we will submit for final approval in conjunction with that process.

6. Resource Sufficiency**What current or future facilities, equipment, faculty, staff, and financial resources are required for the program?**

The current facilities, equipment, faculty, staff and financial resources have been serving the Interdisciplinary Fine Arts—Musical Theater Track program well since its inception in 2007.

No additional resources are necessary to serve the program save one. The BA in Musical Theater degree needs a dedicated accompanist(s) for three of the musical theater course offerings: Auditioning, Performance, and Scene Study. The courses in the degree cannot be designed and executed successfully without piano accompaniment. A dedicated piano accompanist is needed. This may be provided through ESF, a Fee paid from a Foundation account controlled by the department, a graduate assistant, or some other College of Fine Arts resource yet to be determined. (note this sentence was accidentally left out of versions printed prior to 4/21/2014.)


For each new course, identify which existing course and/or course sections will be eliminated OR identify faculty positions required to teach the course(s).

No courses or sections need be eliminated. All courses have been offered since the inception of the Interdisciplinary Fine Arts Track in Musical Theater using available resources. The new courses listed above (Musical Theater Scene Study, Musical Theater Performance, Musical Theater History, and Musical Theater Auditioning) have been introduced to the curriculum as

Special Topics. These courses have been filled on each occasion they have been offered, and two have been offered twice, one has been offered three times.

If projected enrollment requires additional non-major (e.g. general education) course sections, please indicate what and how many sections will be increased.

None. Not applicable

Identify source of funding for start up costs until breakeven is reached.

No need for start-up costs. Replaces existing Interdisciplinary Fine Arts Program (which will be discontinued) taught as combination of existing theater, music and dance courses for this and other major programs.

7. Contributions to Performance Indicators

This program should contribute directly to some of IUP's Performance Indicators

Student Persistence --Musical Theater is a highly sought degree, in which matriculating students become part of a learning community that is deeply invested in authentic scholarship of communal artistic creation. This may explain why students in the INFA- Musical Theater Track upon which this degree is built persist at a rate above the University average.

Degrees Conferred—Offering a Musical Theater degree in place of the poorly named Interdisciplinary Fine Arts Degree with a Musical Theater Track should increase the number of students choosing an IUP theater degree over competitors. Prospective students and their families report not understanding that we have a degree in musical theater, or are suspicious of it in relationship to other schools that have a well named degree program.

8. Five Year Budget Projection

YET TO BE COMPLETED—AWAITING INSTITUTIONAL DATA AND PROPER FORMAT ASSISTANCE.

PART III. Course Proposals

1. Documentation sent to SSHE regarding SSHE Requirements for New Programs.
 - a. See attached Letter of Intent approved by PASSHE on Feb 25, 2014.

2. New Course Proposals (Note: These courses have been in the current teaching rotation for the past 4 years as Special Topics courses)

THTR 371 Musical Theater History, 3 credits

THTR 372 Musical Theater Auditioning, 3 credits

THTR 373 Musical Theater Scene Study, 3 credits

3. Intended Implementation Date: Fall 2014

Part IV. Letters of Support and Acknowledgement

1. Affected Departments:
 - a. Music Department, Letter from Chair Stephanie Caulder
 - b. Liberal Studies, Letter from Director David Pistole
2. Provost's Acknowledgement of Chancellor's Office Review (see attached email and PASSHE Letter of Approval of our Letter of Intent).