

14-33d.

LSC Use Only Proposal No: _____ UWUCC Use Only Proposal No: 13-214d
 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) Robert Gretta	Email Address rgretta@iup.edu
Proposing Department/Unit Theater and Dance	Phone 7-4037

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: **THTR 373 Musical Theater Scene Study**

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

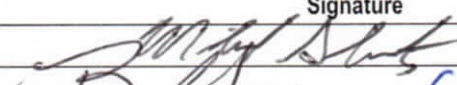
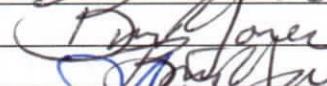
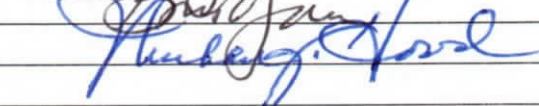
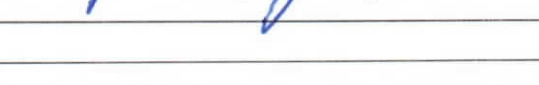

Honors College Course
 Other: (e.g. Women's Studies, Pan African)

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: _____

Proposed program name, if changing: _____

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

Received

JUL 28 2014

Received

APR 18 2014

Received

APR 15 2014

Syllabus of Record

I. Catalog Description

THTR 373 Musical Theater Scene Study	3 class hours
	0 lab hours
Prerequisites: THTR 240 or permission of instructor.	3 credits
	(3c-0l-3cr)

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 insights and strategies for a professional career in theater will be presented.

II. Course Outcomes:

Upon successful completion of this course, students will be able to:

1. Examine the premise that the actor is one who has the necessary skills and sensory awareness to live truthfully in imaginary circumstances.
2. Explore a process and develop a method of working which will provide a foundation for approaching any theatrical material.
3. Develop the individual's creative impulses and uniqueness allowing natural expression through text, music, and lyrics.
4. Create a reality for one's self on stage through relaxation, concentration, imagination, and to realize an environment by using personal life experiences within the framework of the role.
5. Demonstrate the ability to perform in a relaxed manner in front of others on a consistent basis.
6. Develop a strong theatrical work ethic that will serve in a professional career.

III. Course Outline:

Each week of instruction typically includes guided scene study format, evaluation, direction, and encouragement of student's performance of chosen material, and professor/student discussion. Given the inter-related nature of the course content, many activities will incorporate several features of the course objectives simultaneously. The instructor will identify specific areas of focus in each session, and encourage reflective awareness in addition to the vocal and physical experience of performing.

- A. Instruction in the proper skills and methods needed to accurately choose appropriate material and roles in the musical theatre canon. (10 hours)
- B. Individual exploration of character choices within the music and lyrics (6 hours)

- C. Development of collaborative skills and generous working methods. (6 hours)
- D. Instruction towards full awareness and recognition of individual vocal issues and idiosyncrasies with an eye towards maximizing vocal potential. (6 hours)
- E. Exploration of the range of styles in musical theatre. (6 hours)
- F. Exercises to increase characterization, ease of physicality, naturalism, and expressiveness. (8 hours)
- G. Final Exam/Showing – During Final Exam Week (2 hours)

IV. Evaluation Methods

Evaluation will be made using assessment tools, developed by the instructor, with commonly understood acting principles. The final grade will be determined as follows:

35% Attendance, Preparation, Attitude, Participation: As this is a studio course, regular attendance is essential. The bulk of the work and development in the course occurs during the class time in addition to the outside work. Therefore, the class participation grade comprises the highest percentage of the semester average.

20% Collaboration process and Partner work, Written work including character, scene, play, lyric, and music analyses, and weekly reflective emails, Observation of participation in classroom exercises and presentations. The components evaluated will be: maintaining concentration and actively engaging in character work, blocking, musical instruction, and discussions; collaborative effort and process; sustaining a professional demeanor; being responsive to instruction and feedback.

25% Assigned Scene work presented in class with Character analysis/song worksheets (2 scenes/songs)

20% Final exam/showing demonstrating application of physical and written skills and techniques to scenes from the musical theatre canon in several styles

V. Grading Scale

Grading Scale: A: 100-90% B: 80-89% C: 70-79% D: 60-69% F: <60%

VI. Course Attendance Policy:

Given the experiential, physical nature of the material, student learning is enhanced by regular attendance and participation in class discussions. Definition of allowable absence is three class hours.

VII. Required Textbooks

Deer, Joe and Rocco Dal Vera. Acting in Musical Theatre: A Comprehensive Course. New York: Routledge, 2008.

VIII. Special Resource Requirements

- Designated accompanist

IX. Bibliography

Alper, Stephen M. Next! Auditioning for the Musical Theatre. Portsmouth, NH: Heinemann, 1995.

Balk, H. Wesley. The Complete Singer-Actor. 2nd ed. Minneapolis: University of Minnesota Press, 1985.

Bergan, Ronald. Glamorous Musicals. London: Octopus Books Ltd., 1984.

Bering, Rudiger. Musicals: An Illustrated Historical Overview. New York: Barron's, 1998.

Bloom, Ken. American Song: The Complete Musical Theatre Companion. 2nd ed. 2 Vols. New York: Schirmer Books, 1996.

Bordman, Gerald. American Musical Comedy: From Adonis to Dreamgirls. New York: Oxford University Press, 1982.

Brunetti, David. Acting Songs. South Carolina: Book Surge, LLC. 2006

Druxman, Michael B. The Musical: From Broadway to Hollywood. Cranbury, N.J.: A. S. Barnes and Co., 1980.

Ganzl, Kurt. The Encyclopedia of Musical Theatre. 2 vols. New York: Schirmer, 1994.

Ganzl, Kurt and Andrew Lamb. Ganzl's Book of the Musical Theatre. New York: Schirmer, 1989.

Green, Stanley. Broadway Musicals Show by Show. 2nd ed. Milwaukee: Hal Leonard Books, 1987.

Grote, David. Staging the Musical. Englewood Cliffs, N.J.: Prentice Hall, 1986.

Grundmeier, Shirley A. "Pop Opera: The Synthesis of Musical Theatre and Opera," M.A. thesis, Mankato State University, 1990.

Hirsch, Foster. Harold Prince and the American Musical Theatre. Cambridge Univ. Press, 1989.

Hummel, David. The Collector's Guide to the American Musical Theatre. Metuchen, NJ: Scarecrow, 1984.

Ibson, Carol. Harold Prince: From Pajama Game to Phantom of the Opera. Ann Arbor, MI: UMI - Research Press, 1989.

Kasha, Al and Joel Hirschhorn. Notes on Broadway: Intimate Conversations with Broadway's Greatest Songwriters. New York: Simon & Schuster, Inc., 1987.

- Kayes, Gillyanne. Singing and the Actor. New York: Routledge, 2000.
- Kislan, Richard. The Musical: A Look at the American Musical Theatre. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1983.
- Kosarin, Oscar. The Singing Actor. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1983.
- Lemer, Alan Jay. The Musical Theatre: A Celebration. New York: McGraw-Hill, 1986.
- Lucha-Bums, Carol. Musical Notes: A Practical Guide to Staffing and Staging Standards of the American Musical Theatre. Westport, CT: Greenwood, 1986.
- Mallet Burgess, Thomas de and Skilbeck, Nicholas. The Singing and Acting Handbook: Games and Exercises for the Performer. New York: Routledge, 2000.
- Mast, Gerald. Can't Help Singin': American Musicals on Stage and Screen. Woodstock, NY: Overlook Press, 1987.
- Mates, Julian. America's Musical Stage. Westport, CT: Greenwood Press, 1985.
- Novak, Elaine Adams. Performing in Musicals. New York: Schimmer Books, 1988.
- Oliver, Donald. How to Audition for the Musical Theatre. New York: Drama Book Pub., 1985.
- Ostrew, Stuart. Thank You Very Much: The Little Guide to Auditioning for the Musical Theatre. Hanover, NH: Smith and Kraus, 2002.
- Richards, Stanley, ed. Great Rock Musicals. New York: Stein and Day, 1979.
- Shurtleff, Michael. Audition: Everything an Actor Needs to Know to Get the Part. New York: Walker and Company, 1978.
- Silver, Fred. Auditioning for the Musical Theatre. New York: Newmarket Press, 1985.
- Suskin, Steven. Show Tunes: 1905-1985. New York: Dodd, Mead & Co., 1986.
- Swain, Joseph P. The Broadway Musical: A Critical and Musical Survey. New York: Oxford University Press, 1990.
- Weales, Gerald. American Drama Since World War II. New York: Harcourt, Brace & World, 1962.
- Young, Arabella Hong. Singing Professionally. Portsmouth, NH: Heinemann, 1995.
- Zadan, Craig. Sondheim & Co. 2nd ed., updt. New York: Harper & Row, 1989.
- ALSO:
- Show Music The Musical Theatre Magazine. East Haddam, CT: Goodspeed Opera House Foundation.
- The Sondheim Review. Chicago: By the editor, Dept. TW9412, PO Box 11213.

Course Analysis Questionnaire

THTR 373 Musical Theater Scene Study

Section A: Details of the Course

- A1 This course is designed for majors in the BA in Musical Theater program. This course offering is being created as part of a strategic review of the Department's Curriculum. There are currently no other courses in the department curriculum designed for majors to gain a comprehensive knowledge of musical theater.
- A2 This course does not require changes in existing courses.
- A3 This course has been offered as a special topics course two times:
Spring 2009: 15 students, Fall 2014: 10 students
- A4 This course is not intended to be dual level.
- A5 This course is not to be taken for variable credit.
- A6 Similar courses are offered at the following institutions, among others:
Syracuse University, Musical Theater Scene Study
Temple University, Musical Theater Scene Study
Michigan University, Performance IV, VI
CAP21, Musical Scene Study
- A7 This course is designed to meet the competencies described in the National Association of Schools of Theatre (NAST) Handbook 2014 for students in a BA Musical Theater Degree.

Section B: Interdisciplinary Implications

- B1 This course will be taught by one instructor.
- B2 The content of this course does not overlap with any other at the University.
- B3 This course will not be cross-listed with other courses.

Section C: Implementation

- C1 No new faculty member is required to teach this course. The course offering is being created as part of a strategic review of the Department's curriculum. This review has taken account of current Department complement and been structured accordingly. This course will be counted as one preparation and three hours of equated workload.
- C2 Other resources:
- a. Current space allocations are adequate to offer this course
 - b. Current availability of a tuned piano is sufficient
 - c. A dedicated staff pianist is needed
 - d. Library holdings are adequate.
 - e. No travel is anticipated.
- C3 No grant funds were necessary to provide the resources for this course.

- C4 This course will be offered every fourth semester.
- C5 One section will be offered at a time.
- C6 Up to 16 students can be accommodated in this class in which students do partnered scene work, as well as play, scene, character, music, and lyric analyses
- C7 NAST does recommend enrollment limits on "studio" courses. The standard is that, "When individual faculty attention to individual student work is required during class, class size shall be such that students can receive regular critiques of meaningful duration during the regular class period." NAST Guidelines recommend, "Classes in creative work generally should not exceed 16 students."
- C8 This course is not a distance education course.

Section D: Miscellaneous

No additional information is necessary.