



## EPC PROPOSAL FORM



Originating Academic Unit: Theatre (Communication & Theatre)

Date Proposal Submitted: October 16, 2017

**INSTRUCTIONS:** Upon completing the form, submit a hard copy with all appropriate signatures to the Office of the Provost. In addition, email a copy to EPC via the Faculty Governance Coordinator, Carol Bautista ([facgov@plu.edu](mailto:facgov@plu.edu)).

**DEADLINES:** Proposals are due Nov. 1 for fall/J-Term of the next academic year, Apr. 1 for the next spring/summer.

For specifics on the processing of each type of proposal, see '2. Flowchart of Usual Procedure for Curriculum Revision' and '5. Checklist for Developing Proposals' in the EPC Manual, found in the [Faculty Handbook](#) (Section III, Part VI).

**[ ] TYPE 1: NON-SUBSTANTIVE CHANGES** *[complete shaded sections and provide signatures]*

Check boxes in this section. Then either complete Proposal summary and Catalog/Curriculum Changes sections on the next page and provide chair/dean signatures on final page, or attach a memo with chair/dean signatures.

- ☐ Change course number
- ☐ Change course title
- ☐ Change catalog description (no change in substance of course)
- ☐ Delete course with no GenEd element and not required by any major/minor/concentration
- ☐ Prerequisite change within the academic unit only
- ☐ Catalog correction (editorial)

**[ X ] TYPE 2: SUBSTANTIVE CHANGES** *[complete all sections, including signatures]*

Submit completed form, including signatures. Be sure to check all boxes that apply.

Note: All substantive changes to pre-existing courses require a change of course number.

- |  |  |
|--|--|
| <input type="checkbox"/> Modify existing course                                  | <input type="checkbox"/> Change a course's credit hours                      |
| <input checked="" type="checkbox"/> Add permanent GenEd course <sup>**</sup>     | <input type="checkbox"/> Add GenEd Element to existing course <sup>**</sup>  |
| <input checked="" type="checkbox"/> Add permanent non-GenEd course <sup>++</sup> | <input type="checkbox"/> Delete GenEd course                                 |
| <input type="checkbox"/> Change in major requirement <sup>**</sup>               | <input type="checkbox"/> Change in minor requirement <sup>**</sup>           |
| <input type="checkbox"/> Revise curriculum <sup>**</sup>                         | <input type="checkbox"/> Change in concentration requirement <sup>**</sup>   |
| <input type="checkbox"/> Other: _____  | <input type="checkbox"/> Prerequisite change involving another unit's course |

**[ X ] TYPE 3: CHANGES REQUIRING FACULTY ASSEMBLY APPROVAL** *[complete all sections, including signatures]*

Note: Some of these proposals require the approval of the Board of Regents in addition to the Faculty Assembly. Proposals for a new degree require attachment of the [Institutional Impact Evaluation Form](#).

- |   |  |  |   |
|---|--|--|---|
| <input type="checkbox"/> New Degree <sup>**</sup> | <input type="checkbox"/> New Major <sup>**</sup> | <input type="checkbox"/> New Minor <sup>**</sup> | <input checked="" type="checkbox"/> New Concentration <sup>**</sup> |
| <input type="checkbox"/> Eliminate Degree         | <input type="checkbox"/> Eliminate Major         | <input type="checkbox"/> Eliminate Minor         | <input type="checkbox"/> Eliminate Concentration                    |
| <input type="checkbox"/> Other change             |  |  |   |

<sup>\*\*</sup> These changes/proposals require completion of the [EPC Curriculum Change Template](#).

<sup>++</sup> A course syllabus must be submitted with new course proposals.



## **PROPOSAL**

### **Provide a summary of the proposal.**

Theatre would like to offer a concentration in Musical Theatre. This new BFA concentration would include primarily pre-existing courses in Theatre, Dance and Music.

## **STATEMENT OF RATIONALE**

### **Provide a statement of rationale or other clarifications. Include information on student learning and outcomes and any General Education Program rationale.**

For the past decade, Theatre programs have encountered what is called “The *Glee* effect”: the rise of interest in musical theatre training inspired by the television program, *Glee*. There is a strong desire by high school students for degree-bearing musical theatre programs, particularly BFA programs. A vast majority of students participate in musical theatre productions throughout their high school careers, and the resurgence of the Broadway musical, thanks to recent massive hits like *Hamilton* and *Wicked*, inspires new generations to pursue a career and training in musical theatre.

In 2017, at the Washington State High School Thespian Festival, PLU Associate Professor Tom Smith auditioned over 100 graduating high school seniors and called back 40 for interviews to discuss the merits of PLU’s Theatre program. Of the 40, 38 denied the interview solely on the basis that they were specifically seeking a degree-bearing musical theatre program. Currently, there is only one BFA Musical Theatre program in the state—at Central Washington University—and its musical theatre degree is almost triple the size of its other theatre degree programs. PLU Theatre has incredible music, theatre and dance programs and creating a concentration in Musical Theatre would require very few additional resources; a vast majority of the proposed concentration would be comprised of courses we already offer.

Our existing concentrations in our BFA degrees serve as markers of disciplinary knowledge that are significant for students pursuing graduate education or a career in theatre. However, they are grossly incomplete for students seeking careers in musical theatre. We are proposing adding four new courses to better prepare students for the musical theatre profession while using under-enrolled, pre-existing courses for the vast majority of the concentration. Although Theatre is not accredited, we used NAST (National Association of Schools of Theatre—the accrediting organization for Theatre programs) guidelines to build our proposed Musical Theatre program to ensure we meet national standards.

Our goal of adding this concentration is to enroll an extremely large population of students who are seeking such a degree and must leave the state to find it. We have taken as working assumptions: 1) We need to build a curriculum requiring a minimal amount of credits above current course offerings; 2) Required courses must be offered no less than once every other year; and 3) We need to provide a strong program that rivals or exceeds that of our chief competitors while building upon PLU’s reputation for accomplished music, theatre and dance programming.

In our new concentration, we have created standard categories of student learning outcomes aligned with those in our pre-existing concentrations. Courses in the core are designed to introduce students to the discipline and professional field, to introduce approaches to live performance and theatrical design, to introduce approaches to dramatic history and literature, and to introduce musical theatre practice and knowledge related to that specific discipline. In all of our concentrations, there are strong emphases on collaboration as a foundational skill, on strong written, oral and performative communication, and on creative expression and analysis.



## **CATALOG/CURRICULUM CHANGES**

**Current Catalog Language:**

See attached.

**Proposed Catalog Language: (note changes in Bold)**

See attached.

For courses:

Repeatable for credit:	<input type="checkbox"/>	Yes, _____ times	<input type="checkbox"/>	No
Grade Type:	<input type="checkbox"/>	Standard Letter	<input type="checkbox"/>	Pass/Fail
Anticipated Enrollment:				
Course Syllabus Attached**:	<input type="checkbox"/>	Yes	<input type="checkbox"/>	No

\*\*Required for new courses

**Does the proposal include the addition to a course of one or more General Education Program elements (GenEd)?**

☒ **Yes** (Check the appropriate boxes below)

If more than one course is proposed, make sure the proposal makes clear which GenEd elements, if any, are proposed for each course.

☐ **No**

- |   |  |
|---|--|
| <input type="checkbox"/> Alternative Perspectives <b>A</b>                            | <input type="checkbox"/> Physical Activity <b>PE</b>                                       |
| <input checked="" type="checkbox"/> Art, Music, Theatre <b>AR</b>                     | <input type="checkbox"/> Philosophy <b>PH</b>  |
| <input type="checkbox"/> Cross Cultural Perspective <b>C</b>                          | <input type="checkbox"/> Religion: Christian Traditions <b>RC</b>                          |
| <input type="checkbox"/> International Honors (100-level) <b>H1</b>                   | <input type="checkbox"/> Religion: Global Religious Traditions <b>RG</b>                   |
| <input type="checkbox"/> International Honors (200-level) <b>H2</b>                   | <input type="checkbox"/> Science and Scientific Method <b>SM</b>                           |
| <input type="checkbox"/> International Honors (300-level) <b>H3</b>                   | <input type="checkbox"/> Investigating Human Behavior, Culture, and Institutions <b>SO</b> |
| <input type="checkbox"/> Literature <b>LT</b>   | <input type="checkbox"/> Senior Seminar/Project <b>SR</b>                                  |
| <input type="checkbox"/> Inquiry Seminar (FYEP) <b>F</b>                              | <input type="checkbox"/> Writing Seminar (FYEP) <b>FW</b>                                  |
| <input type="checkbox"/> Mathematical Reasoning <b>MR</b>                             |  |
| <input type="checkbox"/> Natural Sciences, Mathematics, or Computer Science <b>NS</b> |  |

**NOTE:** Submissions will be forwarded to the General Education Council for its review and recommendation. Diversity courses have specific learning objectives that must be included in the syllabus.

## **STAFFING & BUDGETARY IMPLICATIONS**

**Has this proposal been formally approved by at least 2/3 of the full-time teaching faculty in your academic unit?**

☒ **Yes**

☐ **No** (Indicate why the proposal is being forwarded to EPC)

Does this proposal impact any other academic unit?

☒ Yes (List below and indicate if 2/3 of the full-time faculty in that area support the proposal)

Music; Dance

☐ No

Does this proposal require the commitment of new or substantially different support services (e.g., Library acquisitions, Information and Technology Services, Wang Center)?

☐ Yes (Explain and indicate if support services have been consulted)

☒ No

Explain how the proposed change(s) will be staffed. Revised 2-Year Course Cycle must be attached.

See attached.

Are special budgetary arrangements and funding required? If "no", explain how the proposed changes will be integrated without added personnel or budgetary requirements.

☒ Yes (Explain what types of support will be used to meet the budgetary requirements of the proposed change(s). Include the source(s) of funding, percentage of costs covered, and time frame covered.)

4-6 credits of contingent faculty salary annually would need to be paid for three additional courses. Theatre would cover these costs from our restricted Nordholm Fund account if necessary for one or two years until monies could be added to our pooled account.

☐ No

NOTE: Budgetary considerations will be reviewed/approved by Dean and Provost.

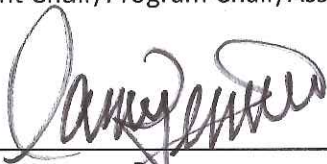
#### REQUIRED SIGNATURES



Department Chair/Program Chair/Associate Dean

10.24.17

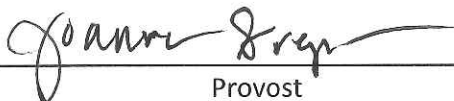
(Date)



Dean

10/23/17

(Date)



Provost

11/21/2017

(Date)

☐ Forwarded with Endorsement

☒ Forwarded with Reservations

• Require program review after Fall 2019 to ensure enrollment targets are met before committing to additional funding.



## 2-YEAR THEATRE COURSE PLAN

Fall 2018		Jterm 2019		Spring 2019	
Course Number	Title	Course Number	Title	Course Number	Title
THEA 160 (4)	Intro			THEA 200 (0)	Reh. and Perf.
THEA 200 (0)	Reh. and Perf.			THEA 260 (4)	Stagecraft
THEA 225 (1)	Practicum			THEA 290 (2)	Stage Mgmt.
THEA 250 (4)	Acting I			THEA 300 (2)	Improvisation
THEA 255 (4)	Production			THEA 346 (2)	Audition
THEA 299 (2)	Profession			THEA 347 (2)	Vocal Audition
THEA 330 (4)	Script Analysis			THEA 355 (4)	Lighting Des.
THEA 362 (4)	Musical Theatre History			THEA 380 (4)	Directing I
THEA 285 or 453 (4)	Costume Crafts or Design			THEA 385 (4)	Musical Thea: Golden
THEA 455 (4)	Scenic Des.			THEA 425 (1)	Practicum
THEA 499 (2)	Capstone			THEA 450 or 480 (4)	Acting III or Directing II
				THEA 485 (2)	Theatre Management
= 33 Credits		=0 Credits		= 31 credits	
		=64 FTE AY '18-'19			

Fall 2019		Jterm 2020		Spring 2020	
Course Number	Title	Course Number	Title	Course Number	Title
THEA 160 (4)	Intro	THEA 160 (4)	Intro	THEA 200 (0)	Reh. and Perf.
THEA 200 (0)	Reh. and Perf.			THEA 215 (4)	Voice and Movement
THEA 225 (1)	Practicum			THEA 275 (4)	Scenic Painting
THEA 250 (4)	Acting I			THEA 350 (4)	Acting II
THEA 255 (4)	Production			THEA 380 (4)	Directing I
THEA 279 (2)	Hand-drafting			THEA 386 (4)	Musical Thea: Modern
THEA 280 (2)	Comp. drafting			THEA 390 (4)	Visual History
THEA 299 (2)	Profession			THEA 425 (1)	Practicum
THEA 345 (4)	Playwriting				
THEA 351 (4)	Stage Makeup				
THEA 360 (4)	History				
THEA 499 (2)	Capstone				
= 33 Credits		=4 Credits		= 27 credits	
		=64 FTE AY '19-'20			

## Theatre Catalog Revision EPC 2017

### Theatre (THEA) - Undergraduate Courses

#### THEA 160: Introduction to Theatre - AR

A survey of the general nature of dramatic presentation, including elements of dramatic structure, types of drama, and the contributions of the actor, director, designer, technician, and audience. (4)

#### THEA 190: FYEP190: Inquiry Seminar

A four-credit seminar to introduce students to the methods and topics of study within a particular academic discipline or field. Students practice the academic skills that are at the center of the General Education Program. (4)

#### THEA 200: Theatre Rehearsal and Performance

Students perform, design, or work backstage on a specific production. (0)

#### THEA 215: Voice and Movement - AR

Exploration of the actor's voice and body as vital tools for dramatic expression. (4)

#### THEA 225: Theatre Practicum

Students apply classroom theory to practical application through performing, designing, and/or working backstage or in production shops in faculty-directed productions. (1)

#### THEA 250: Acting I - Fundamentals AR

An introductory course to acting in which students perform scenes and monologues and learn about scene selection, memorization, imagination, character, and presentation. (4)

#### THEA 255: Theatrical Production - AR

Basic theory and procedure of all backstage elements in the theatre: costumes, scenery, props, lights, and makeup. (4)

#### THEA 260: Stagecraft - AR

A combination of lecture and hands-on experience in the execution of scenic designs for the stage including safety procedures, construction techniques and materials, theatrical rigging, welding, and organizational planning of theatrical production. Prerequisite: THEA 255. (4)

#### THEA 271: China Through Film - AR, C



An exploration of the history and recent directions of Chinese cinema, the relationship between film and other Chinese media, film and the Chinese government, and the particular appeal of Chinese film on the international market. No prior study of Chinese required. Cross-listed with CHIN 271. (4)

#### THEA 275: Scenic Painting

Color theory and techniques used for painting scenery in theatrical applications. (4)

#### THEA 279: Hand Drafting

Hand drafting techniques to create light plots or scenic draftings for theatrical applications. (2)

#### THEA 280: Computer-Aided Drafting

The use of computers and software to create light plots or scenic draftings for theatrical applications. (2)

#### THEA 285: Costume Crafts and Construction

Costume production techniques, including sewing, use of equipment, knowledge of available materials, dyeing, and 3-D. (4)

#### THEA 287: Special Topics in Theatre

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

#### THEA 288: Special Topics in Theatre

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

#### THEA 289: Special Topics in Theatre

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

#### THEA 290: Stage Management

The study and practice of stage management with an emphasis on the functions of the stage manager in the theatrical production process. (2)

#### THEA 299: The Profession of Theatre

An introduction of the various elements necessary to prepare for a life in the theatre, including portfolio and audition materials, agents and unions, graduate schools and the profession. (2)

#### THEA 300: Improvisation

Long and/or short form improvisation techniques in addition to a variety of exercises exploring terminology, character work and elements of comedy. (2)

#### THEA 330: Script Analysis

Discussion of the major literary and dramatic elements of plays and the analysis of selected drama from a variety of historical periods. (4)

#### THEA 345: Playwriting

Techniques for writing one-act plays and analysis of dramatic structure and elements. (4)

#### THEA 346: The Audition

Techniques for choosing and preparing effective monologues, cold and prepared readings, head shots and resumes, and interview skills. (2)

#### **THEA 347: The Vocal Audition**

**Techniques for choosing and preparing effective audition songs, cuttings, and interview skills related to musical theatre. (2)**

#### THEA 350: Acting II - Scene Study

An intermediate course in which students gain practical experience through performance of monologues and Prerequisite: THEA 250 or consent of instructor. (4)

#### THEA 351: Stage Makeup

Basic techniques in theatrical makeup application including corrective, aging, three-dimensional and special effects. (4)

#### THEA 355: Lighting Design - AR

An examination of the controllable properties of light and their application to the functions of theatrical lighting. Students will express ideas through research, critical analysis, presentation, and practical lab exercises. (4)

#### THEA 360: Theatre History - AR



A survey of the history of theatre and an examination of theatre as an institution that reflects historical moments and participates in the forming of social values and ideas. (4)

### **THEA 362: Musical Theatre History - AR**

**A survey of the history of musical theatre and an examination of musical theatre as an institution that reflects historical moments and participates in the forming of social values and ideas. (4)**

### **THEA 380: Directing I**

The process of analyzing and making choices about scripts, casting, revealing the focus of scenes, and constructing the mood, rhythm, pace and main idea of productions.  
Prerequisite: THEA 250. (4)

### **THEA 385: Musical Theatre Performance: Golden Age**

**An exploration of singing musical theatre from America's Golden Age in a studio setting. (4)**

### **THEA 386: Musical Theatre Performance: Modern**

**An exploration of singing musical theatre from America's modern era in a studio setting. (4)**

### **THEA 387: Topics in Theatre**

This course will be offered as needed, and it will allow the faculty and guest artists to explore areas of expertise and interest that are not normally taught as part of the curriculum.  
Concentrated study of a major theatrical period, movement, author, theme, genre, performance style, culture, or technology (2 to 4)

### **THEA 388: Special Topics in Theatre**

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

### **THEA 389: Special Topics in Theatre**

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

### **THEA 390: Visual History: Period Costume and Décor**

A survey of the architecture, interiors, clothing, culture, and aesthetic of the western world through exposure to art, historical documents, and popular perspectives. (4)

#### THEA 425: Theatre Practicum

Students apply advanced classroom theory to advanced practical application through performing, designing, working backstage and/or in production shops in faculty-directed productions. (1)

#### THEA 450: Acting III - Styles

Analyzing and performing differing styles of acting representing various time periods and genres. Prerequisites: THEA 250 and THEA 350, or consent of instructor. (4)

#### THEA 453: Costume Design - AR

Development of artistic and technical abilities in the field of costume design incorporating history, patterns, and renderings. (4)

#### THEA 455: Scenic Design - AR

Explores the process used by scenic designers to create a physical environment for the stage through analyzing a theatrical text, formulating and expressing an approach through research, and executing ideas through models and simple drafting. (4)

#### THEA 480: Directing II

Builds on techniques learned in Directing I to develop stage productions. This includes interpreting text, analyzing premise, developing visual concepts, translating words and concepts into actions, and the process of communication between actors and designers. Prerequisite: THEA 380. (4)

#### THEA 485: Theatre Management

The study of issues related to managing a theatre company and producing plays. (2)

#### THEA 491: Independent Studies

Investigations or research in area of special interest not covered by regular courses; open to qualified junior or senior students. Requires pre-registration approved by a departmental sponsor. (1 to 4)

#### THEA 495: Internship in Theatre

Internship or cooperative education experiences in the theatre. (1 to 4)

#### THEA 499: Capstone - SR



Preparation of portfolios and project work that reflects both academic and practical knowledge gained through the study of theatre. (2)

## LIST OF THEA COURSES BASED ON THE 2017-2018 CATALOG

Department	Number	Course Title	Hours	Proposed changes to Number, Title or Credits	Notes on any other proposed changes
THEA	160	Intro to Theatre, AR	4		
THEA	190	FYEP190: Inquiry Seminar	4		
THEA	200	Theatre Rehearsal and Performance	0		
THEA	215	Voice and Movement, AR	4		
THEA	225	Theatre Practicum	1		
THEA	250	Acting I: Fundamentals, AR	4		
THEA	255	Theatrical Production, AR	4		
THEA	260	Stagecraft, AR	4		
THEA	271	China Through Film, AR, C	4		
THEA	275	Scenic Painting	4		
THEA	279	Hand Drafting	2		
THEA	280	Computer-Aided Drafting	2		
THEA	285	Costume Crafts and Construction	4		
THEA	287	Special Topics in Theatre	1 to 4		
THEA	288	Special Topics in Theatre	1 to 4		
THEA	289	Special Topics in Theatre	1 to 4		
THEA	290	Stage Management	2		
THEA	299	The Profession of Theatre	2		
THEA	300	Improvisation	2		
THEA	330	Script Analysis	4		
THEA	345	Playwriting	4		
THEA	346	The Audition	2		
THEA	347	The Vocal Audition	2		Non-repeatable; Stnd. Grade; Ant. Enroll=20/sem; Syllabus attached
THEA	350	Acting II: Scene Study	4		
THEA	351	Stage Makeup	4		
THEA	355	Lighting Design, AR	4		



THEA	360	Theatre History, AR	4		
THEA	362	Musical Theatre History, AR	4		Non-repeatable; Strnd. Grade; Ant. Enroll=15/sem; Syllabus attached
THEA	380	Directing I	4		
THEA	385	Musical Theatre Performance: Golden Age	4		Non-repeatable; Strnd. Grade; Ant. Enroll=20/sem; Syllabus attached
THEA	385	Musical Theatre Performance: Modern	4		Non-repeatable; Strnd. Grade; Ant. Enroll=20/sem; Syllabus attached
THEA	387	Topics in Theatre	2 to 4		
THEA	388	Special Topics in Theatre	1 to 4		
THEA	389	Special Topics in Theatre	1 to 4		
THEA	390	Visual History: Period Costume and Decor	4		
THEA	425	Theatre Practicum	1		
THEA	450	Acting III - Styles	4		
THEA	453	Costume Design, AR	4		
THEA	455	Scenic Design, AR	4		
THEA	480	Directing II	4		
THEA	485	Theatre Management	2		
THEA	491	Independent Studies	1 to 4		
THEA	495	Internship in Theatre	1 to 4		
THEA	499	Capstone, SR	2		

## Bachelor of Arts (B.A.) Degree

### Major in Theatre

*44 semester hours, plus a minor*

- THEA 160: Introduction to Theatre (4) or THEA 190: FYEP 190: Inquiry Seminar (4)
  - THEA 225: Theatre Practicum (2)
  - THEA 250: Acting I – Fundamentals (4)
  - THEA 255: Theatrical Production (4)
  - THEA 290: Stage Management (2)
  - THEA 299: The Profession of Theatre (2)
  - THEA 330: Script Analysis (4) or THEA 345: Playwriting (4)
  - THEA 360: Theatre History (4)
  - THEA 285 Costume Crafts and Construction (4) or THEA 351: Stage Makeup (4) or THEA 355: Lighting Design (4) or THEA 380: Directing I (4) or THEA 390: Visual History-Period Costume and Décor (4) or THEA 453: Costume Design (4) or THEA 455: Scenic Design (4)
  - THEA 425: Theatre Practicum (2)
  - THEA 485: Theatre Management (2)
  - THEA 499: Capstone (2)
  - Electives: 8 semester hours selected in consultation with advisor
  - Minor Required: recognized university minor
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## Bachelor of Fine Arts (B.F.A.) Degree

### Major in Theatre

*80 semester hours*

#### Concentrations

##### Acting/Directing

*60 semester hours, plus a minor*

- THEA 160: Introduction to Theatre (4) or THEA 190: FYEP 190: Inquiry Seminar (4)
- 4 semester hours from: DANC 170: Introduction to Dance (4) or DANC 222: Jazz Dance I (1) or DANC 251: Ballet I (2) or DANC 252: Modern Dance I or DANC 254: Tap Dance I or DANC 255: Hip Hop Dance I (1)
- THEA 215: Voice and Movement (4)
- THEA 225: Theatre Practicum (2)
- THEA 250: Acting I – Fundamentals (4)
- THEA 255: Theatrical Production (4)
- THEA 290: Stage Management (2)
- THEA 299: The Profession of Theatre (2)



- THEA 300: Improvisation (2)
  - THEA 330: Script Analysis (4) or THEA 345: Playwriting (4)
  - THEA 346: The Audition (2)
  - THEA 350: Acting II – Scene Study (4)
  - THEA 360: Theatre History (4)
  - THEA 285 Costume Crafts and Construction (4) or THEA 351: Stage Makeup (4) or THEA 355: Lighting Design (4) or THEA 390: Visual History-Period Costume and Décor (4) or THEA 453: Costume Design (4) or THEA 455: Scenic Design (4)
  - THEA 380: Directing I (4)
  - THEA 425: Theatre Practicum (2)
  - THEA 450: Acting III – Styles (4) or THEA 480: Directing II (4)
  - THEA 485: Theatre Management (2)
  - THEA 499: Capstone (2)
  - Elective: 20 semester hours selected in consultation with advisor
- 

**Design/Technical**  
*80 semester hours*

- ARTD 101 Drawing I (4) or ARTD 102 Design/Color Theory (4) or ARTD 202 3-D Design (4)
  - THEA 160: Introduction to Theatre (4) or THEA 190: FYEP 190: Inquiry Seminar (4)
  - THEA 225: Theatre Practicum (2)
  - THEA 250: Acting I – Fundamentals (4)
  - THEA 255: Theatrical Production (4)
  - THEA 260: Stagecraft (4) or THEA 275: Scenic Painting (4) or THEA 285 Costume Crafts and Construction (4)
  - THEA 279: Hand Drafting (2)
  - THEA 280: Computer-Aided Drafting (2)
  - THEA 290: Stage Management (2)
  - THEA 299: The Profession of Theatre (2)
  - THEA 330: Script Analysis (4) or THEA 345: Playwriting (4)
  - 16 semester hours from: THEA 251: Stage Makeup (4) or THEA 355: Lighting Design (4) or THEA 388: Special Topics in Theatre (2) or THEA 389: Special Topics in Theatre (2) or THEA 390: Visual History-Period Costume and Décor (4) or THEA 453: Costume Design (4) or THEA 455: Scenic Design (4)
  - THEA 360: Theatre History (4)
  - THEA 425: Theatre Practicum (2)
  - THEA 485: Theatre Management (2)
  - THEA 499: Capstone (2)
  - Electives: 20 semester hours selected in consultation with advisor
- 

**Musical Theatre**  
*80 semester hours*

- DANC 222: Jazz Dance I (1)
- DANC 251: Ballet I (2)
- DANC 252: Contemporary I (2)
- DANC 254: Tap Dance I (1)
- DANC 255: Hip Hop I (1)
- DANC 322: Jazz II (1)
- MUSI 111: Music Fundamentals I (2)
- MUSI 113: Music Fundamentals II (2)
- 2 credits from MUSI 115: Introduction to Keyboarding (1), MUSI 121: Keyboarding I (1), or MUSI 122: Keyboarding II (1)
- MUSI 124: Theory I (3)
- MUSI 125: Ear Training I (1)
- MUSI 126: Ear Training II (1)
- 6 Credits of MUS 204: Private Instruction Voice (1-4)
- 3 credits from: MUSI 360: Choir of the West (1); MUSI 361: University Chorale (1); MUSI 362: University Men's Chorus (1); MUSI 363: University Singers (1); MUSI 365: Chapel Choir (1); MUSI 366: Opera (1); MUSI 368: University Choral Union (1); or additional credits in MUSI 204: Private Instruction Voice (1-4)
- THEA 160: Introduction to Theatre (4) or THEA 190: FYEP 190: Inquiry Seminar (4)
- THEA 215: Voice and Movement (4)
- THEA 225: Theatre Practicum (2)
- THEA 250: Acting I – Fundamentals (4)
- THEA 255: Theatrical Production (4)
- THEA 299: The Profession of Theatre (2)
- THEA 330: Script Analysis (4) or THEA 345: Playwriting (4)
- THEA 346: The Audition (2)
- THEA 347: The Vocal Audition (2)
- THEA 350: Acting II – Scene Study (4)
- THEA 362: Musical Theatre History (4) or THEA 360: Theatre History or THEA 365: Theatre History II (4)
- THEA 385: Musical Theatre Performance: Golden Age (4)
- THEA 386: Musical Theatre Performance: Modern (4)
- THEA 425: Theatre Practicum (2)
- THEA 499: Capstone (2)
- Electives: 4 semester hours selected in consultation with advisor (4)

## Minors

### Theatre

20 semester hours, including THEA 160 or THEA 190, 250, 255, 330 or 345, plus 4 semester hours in upper-division THEA courses.

## THEA 347 – The Vocal Audition

Pre-requisite: None  
Meeting Days/Times: TR 1:45-3:30, 2/8-3/24  
Professor: Tom Smith  
Office: PHLC 217  
Office Hours: TR 8:30-9:45 and by appointment  
Phone/E-mail: 253-535-7323/smithtt@plu.edu

TEXTS: None, but there are online lectures to watch  
CLASS WEBSITE: <http://sakai.plu.edu>

### Objectives:

The Vocal Audition explores techniques for choosing and preparing effective audition songs, cuttings, and interview skills related to musical theatre.

### Grading:

Grading consists of the following:

- Preparedness. Five times throughout the semester you will be assessed on the work you have done in class. Absenteeism and tardies will impact these scores as will being fully prepared for first showings.
- Final Showings. Four times throughout the semester you will present final presentation of songs from your book.
- Final. Your final will be split over two course sections and will require headshots, resumes and songs.

### Points:

Preparedness: 60 points (4@15 points)  
Final showings: 60 points (3@20 points)  
Quizzes: 40 points (2@15points, 1@10 points)  
Final, part 1: 20 points  
Final, part 2: 20 points  
TOTAL POINTS: 200

174-179	B+
154-159	C+
134-139	D+

186-200+	A
166-173	B
146-153	C
126-143	D
0-119	F

180-185	A-
160-165	B-
140-145	C-
120-125	D-

### Drops, Withdraws and Important Registration Dates:

Students who wish to withdraw from the class may do so before the school's last date posted on the registrar's website ([www.plu.edu/registrar/academic-dates-deadlines](http://www.plu.edu/registrar/academic-dates-deadlines)). You are responsible for obtaining any appropriate signatures or permissions.

### Incomplete Grades:

Incompletes may be given only if a student is unable to complete the course due to circumstances beyond their control that develop after the last day to withdraw from the course. Examples of appropriate circumstances include documented illness and documented death or crisis in the student's immediate family. Job related circumstances are generally not appropriate grounds for assigning an Incomplete. In no case is an Incomplete to be used to avoid the assigning of grades for marginal or failing work.



### Late Work Policy/Make-up Work:

Late work will not be accepted. Computer glitches are not acceptable excuses: back-up your work often and in many places if necessary. If you know you will be missing a class and a project is due, you are responsible for completing the project beforehand.

### Duplicate Work:

If you are repeating this course, you may resubmit previously graded assignments. Please talk with your instructor within the first two weeks of class if you are choosing to do this.

### Classroom Etiquette/Phones:

It is expected you will show respect to your instructor and peers at all time. You should be ready to begin class on time. Packing up your belongings prior to the end of class is disruptive to others around you and the instructor. Classroom discussions should be civilized and respectful to everyone and relevant to the topic we are discussing. No texting, checking social media or phone calls are permitted during class. Turn cell phone rings to silent. If your phone becomes a disruption to the instructor or your classmates, you may be asked to leave class. Inappropriate behavior in class does not improve after I have discussed the issue with you, that is egregious, or that is blatantly in violation of the Code of Student Conduct may be referred to PLU's Student Conduct System.

### Academic Misconduct/Plagiarism:

PLU's expectation is that students will not cheat or plagiarize, and that they will not condone these behaviors or assist others who plagiarize. Academic misconduct not only jeopardizes the career of the individual student involved, but also attacks the mission of this institution. Students are inherently responsible to do their own work. Cheating includes, but is not limited to: • Submitting material that is not yours as part of your course performance, such as copying from another student's exam, allowing another student to copy from your exam; or • Using information or devices not allowed by the faculty, such as a copy of an examination before it is given; or • Fabricating information; or • Violating procedures prescribed to protect the integrity of an assignment, test, or other evaluation; or • Collaborating with others on assignments or tests without the instructor's consent; or • Cooperating with or helping another student to cheat; and other forms of dishonest behavior, such as having another person take an exam for you, altering exam answers and requesting the exam be re-graded; or, communicating with anyone other than a proctor or instructor during an exam. Plagiarism includes, but is not limited to: • Directly quoting the words of others without using quotation marks or indented format to identify them; or • Using altered wording, materials or ideas of others without properly identifying their source; or • Representing an idea or strategy that is significant in one's own work as one's own when it comes from someone else. If you are unsure about something that you want to do or the proper use of materials, then ask your instructor for clarification.

### Students with Disabilities:

Students with medically recognized and documented disabilities and who are in need of special accommodation have an obligation to notify the University of their needs. Students in need of accommodation should contact the Office of Disability Support Services (x7206). If you need course adaptations or accommodations because of a disability, if you have emergency medical information, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible.

### Inclement Weather

If you have any concerns about snow accumulations or icy roads that would make travel to campus unsafe, call the University's hotline after 6 a.m. (535-7100) or access the PLU website ([www.plu.edu](http://www.plu.edu)) to see if school has been cancelled.

### Access to Computers and Internet:

This class makes extensive use of computers and the Internet through Sakai. Many of your assignments and class handouts are available only through Sakai. Please make sure you have reliable access, and an active PLU email address. I will send out official class notifications solely to your PLU email address.

### Physical Contact:

It will sometimes be necessary for physical contact between instructor and student, or between students. Such contact will always be made with utmost care and respect. If physical contact is a conflicting issue for you, please notify the instructor within the first week of the semester.

### Grade Posting:

Your grades for the class, including your final grade, will be available to review at any time on Sakai.

### Extra Credit:

There is no extra credit for this course.

## **SCHEDULE (subject to change)**

### **FEBRUARY**

- |    |   |   |
|----|---|---|
| 9  | Syllabus and course structure; Audition types, formats, headshots, resumes, clothes and intros                            |   |
| 14 | Contemporary song first showing   | <b><i>Video 1: Headshots and resumes, part 1 and part 2</i></b> |
| 16 | Contemporary song first showing   | <b><i>Quiz 1; Video 2: Golden Age</i></b>                       |
| 21 | Contemporary monologue final showing; Golden age song monologue first showing   |   |
| 23 | Golden age song monologue first showing   | <b><i>Video 3: Musical Theatre auditioning, parts 1-5</i></b>   |
| 28 | Golden age song monologue final showing with theatre headshot and resume draft; filming auditions<br><b><i>Quiz 2</i></b> |   |

### **MARCH**

- |    |   |   |
|----|---|---|
| 2  | Interview skills  | <b><i>Video 4: Preparing your book</i></b>                  |
| 7  | Character song first showing  | <b><i>Video 5: Callbacks: cold and prepared singing</i></b> |
| 9  | Character song first showing  | <b><i>Video 6: The Course Final</i></b>                     |
| 14 | Character song final showing; discuss and prepare final                                 | <b><i>Quiz 3</i></b>  |
| 16 | Working with your accompanist   |   |
| 21 | Final, part 1: two contrasting 16-bar selections (one new piece), headshots and resumes |   |
| 23 | Final, part 2: full song and interview  |   |



## **THEA 362 – Musical Theatre History**

Pre-requisite: None  
Meeting Days/Times: TR 1:45-3:30, 2/8-3/24  
Professor: Jeff Clapp  
Office: PHLC 221  
Office Hours: TR 8:30-9:45 and by appointment

TEXTS: None, but there are online lectures to watch

### **Course Description**

This class is a survey of the development of musical theatre as a performing art form in America. In addition, by looking at musical theatre from multiple perspectives – historical, cultural, political, social, 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. The focus will be primarily on the stage, but the influence and interplay between Broadway and Hollywood will also be discussed.

### **Learning Objectives**

Upon completion of this course the student will:

1. Understand the evolution of musical theatre, including knowledge of significant persons, eras, styles, and influences.
2. Understand musical theatre in general and specific shows in their larger cultural context as both an expression and reflection of the time and place in which they were and are created.
3. Develop a greater appreciation for the relationships between the component elements of musical theatre – drama, music, dance and design.
4. View, communicate about and participate in theatre events with greater fluency and understanding.

### **Required Texts**

*The Cambridge Companion to the Musical*, Edited by William A. Everett and Paul R. Laird, 2<sup>nd</sup> edition.

### **Assessment Methods and Course Requirements**

- Class attendance and participation – including lectures, discussions, activities, video viewings
- Written assignments – online video responses, song analysis project
- Tests and quizzes – regular quizzes on readings and video; mid-term; final exam

### **On Class Attendance**

- Each student is allowed two absences per semester without penalty. Beyond that, each additional absence will lower the student's final attendance grade by one letter grade increment [i.e. A to A-]. Arriving more than 5 minutes late and/or leaving class early without prior permission from the instructor will count as an absence.
- In-class videos are essential support to the lectures. Sleeping through videos, or otherwise occupying yourself (i.e. on your computer or mobile device) is unacceptable. Information from them, including identifying clips, will be part of quizzes and/or exams.

### **Participation:**



- Please come prepared to each lecture having completed the assigned reading and ready to discuss. Questions and observations are always welcome.
- Students will need to take notes on materials covered in lectures and discussions, which will supplement and expand upon readings and videos
- Please make sure that all cell phones, etc. are turned off at the beginning of class. No chatting or texting of any kind is permitted.

### **Outside of Class Video Viewing:**

- In any historical survey course, it is incredibly valuable to make use of primary texts whenever possible. For this class, this means not just reading about various important musical theatre works, but also viewing a select number of these works.
- Students are required to view 8 musical films over the course of the semester. The required musicals and viewing dates will be provided in class.
- Copies of all required videos are available in the library. Students are welcome to view their own copies. Students are encouraged to arrange communal viewings.

### **Written Assignments:**

- **Online Video Responses [2 required]** – This is an opportunity for you to reflect on and respond in more depth to two of the musicals you will be watching outside of class. What did you enjoy or not enjoy? What elements (music, lyrics, book, choreography, story) did you notice most? Did they work together well for you, or not so well? Minimum 250 words. Maximum 550 words.
- **Song Analysis Project** – This is an opportunity to get to know in more detail one piece of the musical theatre literature. The assignment is to pick one song, from a musical of your choice. Collect and write up the following information for the song:
  - the complete lyrics
  - the song title
  - the title of the show in which the song occurs
  - date of the original production
  - names of the composer and lyricist
  - synopsis of the plot of the show as a whole
  - within the plot, context in which this song is sung and who sings it

Your job is then to analyze the song looking at structure as well as content – what is the function of the song in terms of developing character and/or advancing the plot? What is the ‘journey’ of the song? How do both the structure and language choices of the lyrics contribute to the song’s effectiveness at fulfilling these goals? How do the melody and orchestration contribute? The analysis should be between 3-5 pages, not including the song lyrics themselves.

**Format Requirements:** The paper must be typed, double-spaced, with margins no wider than 1 inch on each side and using 12 point Times or Times New Roman font. It must include a separate cover page with the student’s name, the name of the song and the show it comes from, the course name, and due date.

**Content and Structure:** Further guidelines for the content of the paper will be discussed in class.

### **Writing:**

- In my evaluation of your writing, spelling and grammar count. Please proofread your work in addition to using your computer's spelling and grammar check.

- PLU's expectation is that students will not cheat or plagiarize, and that they will not condone these behaviors or assist others who plagiarize. Academic misconduct not only jeopardizes the career of the individual student involved, but also attacks the mission of this institution. Students are inherently responsible to do their own work. Cheating includes, but is not limited to: • Submitting material that is not yours as part of your course performance, such as copying from another student's exam, allowing another student to copy from your exam; or • Using information or devices not allowed by the faculty, such as a copy of an examination before it is given; or • Fabricating information; or • Violating procedures prescribed to protect the integrity of an assignment, test, or other evaluation; or • Collaborating with others on assignments or tests without the instructor's consent; or • Cooperating with or helping another student to cheat; and other forms of dishonest behavior, such as having another person take an exam for you, altering exam answers and requesting the exam be re-graded; or, communicating with anyone other than a proctor or instructor during an exam. Plagiarism includes, but is not limited to: • Directly quoting the words of others without using quotation marks or indented format to identify them; or • Using altered wording, materials or ideas of others without properly identifying their source; or • Representing an idea or strategy that is significant in one's own work as one's own when it comes from someone else. If you are unsure about something that you want to do or the proper use of materials, then ask your instructor for clarification.

#### **On Exams and Quizzes:**

- There will be weekly quizzes on the readings and the videos viewed outside of class. These will include multiple choice, matching, true/false, short answer, and/or video or music identifications.
- There will be two scheduled exams; a mid term on Wednesday, March 2<sup>nd</sup> and a final exam on Monday, May 9<sup>th</sup>. The exams will include objective questions, as above, as well as short answer and/or essay questions. The mid-term will cover material from the first half of the semester; the final exam will cover the second half, with the exception of a few essay questions that will ask the student to synthesize ideas and information from the entire course.
- Time will be made in class for review sessions before both the mid-term and final exams.
- If a student misses a quiz or exam, the grade will be an automatic F unless prior arrangements have been made with the instructor. Such arrangements will only be allowed under extreme circumstances and with verification of circumstances.

#### **SUMMARY - IMPORTANT DATES:**

Online Video Responses: Fridays  
Mid-Term Exam: Wednesday, March 2  
Song Analysis selection Due: Monday, March 7  
Song Analysis Outline Due: Wednesday, March 30  
Song Analysis Paper Due: Wednesday, April 20  
Final Exam: Monday, May 9

#### **Grading:**

Evaluation and grading will break down as follows:

- Attendance and Participation 20%
- Written Assignments 20%
- Video Responses 15%
- Song Analysis Project 15%
- Quizzes and Exams (including Final) 30%



# **THEA 385 – Musical Theatre Performance: Golden Age**

Meeting Days/Times: TR 1:45-3:30

Professor: TBD

Office: PHLC 217

Office Hours: TR 8:30-9:45 and by appointment

Phone/E-mail: 253-535-7323/smithtt@plu.edu

TEXTS: None

CLASS WEBSITE: <http://sakai.plu.edu>

## **About the Course**

Musical Theatre Performance: Golden Age is an exploration of musical theatre from American's Golden Age in a studio workshop setting. Students will study the work of the actor/singer/dancer and use their gained knowledge to develop as performers. There will be a heavy concentration on vocal methods and music, including vocal production, vocal technique, music reading and sight-singing. Students will prepare and present as soloists as well as members of small groups and larger ensembles. Since this is a workshop course, students will prepare material for class presentation and critique. There will also be a focus on the audition process as well as musical theatre history and repertoire. Finally, the class will participate in a culminating showcase performance at the end of the semester.

## **Prerequisites**

There are no prerequisites for this course. However, it is expected that students enrolled in Musical Theatre Performance are familiar with the musical theatre genre. This class is designed for the theatre student who is interested in developing their singing abilities and strengthening their knowledge of musical theatre as an art. Additionally, this class would be appropriate for music students who are interested in expanding their repertoire to include pieces from musical theatre while incorporating elements of acting into their work. Other students are welcome and will be successful if they have prior singing experience. Finally, this class is a 300-level course and the work load and expectations will reflect this upper-division description.

## **Course Objectives**

- to strengthen vocal ability and music reading skills
- to enlarge the performer's musical theatre repertoire
- to reinforce the connection between text/musical analysis and performance
- to develop techniques for auditioning and performing
- to provide the performer with techniques to aid in their own learning
- to assess strengths and weaknesses in performance and propose solutions for improvement
- to further the performer's understanding of musical theatre history and tradition
- to provide a foundation for further study and development

## **Attendance & Participation**

It is crucial that you attend and participate fully in each class. It is expected that students will come prepared for class and workshop sessions. Your attendance at workshops sessions, even if you are not presenting, is especially important since you will be expected to analyze and critique other students in a constructive and positive way. Students are expected to be fully engaged during class, participate in discussions, provide feedback and ask questions. You will be asked to contribute to the class blog in a thoughtful and meaningful way. Your participation will affect your grade for this course.

## **Grading**



Your final grade will be comprised of the following:

- Studio Participation: 15%
- Assignments and Written Work: 30%
- Workshops/Mock Auditions: 35%
- Showcase Performance: 5%
- Final Exam: 10%
- Personal Improvement: 5%

#### Final Exam:

Your final exam will be comprised of two components: a final solo performance of a complete piece of your choice and a final written response. More information about the final exam will be provided later.

#### Drops, Withdraws and Important Registration Dates:

Students who wish to withdraw from the class may do so before the school's last date posted on the registrar's website ([www.plu.edu/registrar/academic-dates-deadlines](http://www.plu.edu/registrar/academic-dates-deadlines)). You are responsible for obtaining any appropriate signatures or permissions.

#### Incomplete Grades:

Incompletes may be given only if a student is unable to complete the course due to circumstances beyond their control that develop after the last day to withdraw from the course. Examples of appropriate circumstances include documented illness and documented death or crisis in the student's immediate family. Job related circumstances are generally not appropriate grounds for assigning an Incomplete. In no case is an Incomplete to be used to avoid the assigning of grades for marginal or failing work.

#### Late Work Policy/Make-up Work:

Late work will not be accepted. Computer glitches are not acceptable excuses: back-up your work often and in many places if necessary. If you know you will be missing a class and a project is due, you are responsible for completing the project beforehand.

#### Duplicate Work:

If you are repeating this course, you may resubmit previously graded assignments. Please talk with your instructor within the first two weeks of class if you are choosing to do this.

#### Classroom Etiquette/Phones:

It is expected you will show respect to your instructor and peers at all time. You should be ready to begin class on time. Packing up your belongings prior to the end of class is disruptive to others around you and the instructor. Classroom discussions should be civilized and respectful to everyone and relevant to the topic we are discussing. No texting, checking social media or phone calls are permitted during class. Turn cell phone rings to silent. If your phone becomes a disruption to the instructor or your classmates, you may be asked to leave class. Inappropriate behavior in class does not improve after I have discussed the issue with you, that is egregious, or that is blatantly in violation of the Code of Student Conduct may be referred to PLU's Student Conduct System.

#### Academic Misconduct/Plagiarism:

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performance, such as copying from another student's exam, allowing another student to copy from your exam; or • Using information or devices not allowed by the faculty, such as a copy of an examination before it is given; or • Fabricating information; or • Violating procedures prescribed to protect the integrity of an assignment, test, or other evaluation; or • Collaborating with others on assignments or tests without the instructor's consent; or • Cooperating with or helping another student to cheat; and other forms of dishonest behavior, such as having another person take an exam for you, altering exam answers and requesting the exam be re-graded; or, communicating with anyone other than a proctor or instructor during an exam. Plagiarism includes, but is not limited to: • Directly quoting the words of others without using quotation marks or indented format to identify them; or • Using altered wording, materials or ideas of others without properly identifying their source; or • Representing an idea or strategy that is significant in one's own work as one's own when it comes from someone else. If you are unsure about something that you want to do or the proper use of materials, then ask your instructor for clarification.

#### Students with Disabilities:

Students with medically recognized and documented disabilities and who are in need of special accommodation have an obligation to notify the University of their needs. Students in need of accommodation should contact the Office of Disability Support Services (x7206). If you need course adaptations or accommodations because of a disability, if you have emergency medical information, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible.

#### Inclement Weather

If you have any concerns about snow accumulations or icy roads that would make travel to campus unsafe, call the University's hotline after 6 a.m. (535-7100) or access the PLU website ([www.plu.edu](http://www.plu.edu)) to see if school has been cancelled.

#### Access to Computers and Internet:

This class makes extensive use of computers and the Internet through Sakai. Many of your assignments and class handouts are available only through Sakai. Please make sure you have reliable access, and an active PLU email address. I will send out official class notifications solely to your PLU email address.

#### Physical Contact:

It will sometimes be necessary for physical contact between instructor and student, or between students. Such contact will always be made with utmost care and respect. If physical contact is a conflicting issue for you, please notify the instructor within the first week of the semester.

#### Grade Posting:

Your grades for the class, including your final grade, will be available to review at any time on Sakai.

#### Extra Credit:

There is no extra credit for this course.

#### **SCHEDULE (subject to change)**

Feb. 4 Week #1 – Overview, Vocal Basics, Choosing Repertoire, Music Theory Basics

Feb. 11 Week #2 – Learning Your Piece: Phase 1, Theory Review, Self/Character Analysis, Song Ideas

Feb. 18 Week #3 – Learning Your Piece: Phase 2 & 3, Preparing for Auditions

Feb. 25 Week #4 – Workshop #1, Group Number Work

March 11 Week #5 – Workshop #2, History: the 1930s-60s

March 18 Week #6 – Movement Work, Group Number Work, Listening Journal

March 25 Week #7 – Mock Audition #1, Individual Show Report

April 1 Week #8 – Workshop Session #3, Group Number Work

April 8 Week #9 – Workshop Session #4, Listening Journal

April 15 Week #10 – Spring Break

April 22 Week #11 – Mock Audition #2, Group Number Work

April 29 Week #12 – Workshop Session #5, Group Number Work Individual Show Report #2

May 6 Week #13 – Workshop Session #6, Group Number Work

May 13 Week #14 – Workshop Session #7, Group Number Work Listening Journal

April 20 FINAL EXAM



## **THEA 386 – Musical Theatre Performance: Modern**

Meeting Days/Times: TR 1:45-3:30

Professor: TBD

Office: PHLC 217

Office Hours: TR 8:30-9:45 and by appointment

Phone/E-mail: 253-535-7323/smithtt@plu.edu

TEXTS: None

CLASS WEBSITE: <http://sakai.plu.edu>

### **About the Course**

Musical Theatre Performance: Modern is an exploration of musical theatre from 1970 to present in a studio workshop setting. Students will study the work of the actor/singer/dancer and use their gained knowledge to develop as performers. There will be a heavy concentration on vocal methods and music, including vocal production, vocal technique, music reading and sight-singing. Students will prepare and present as soloists as well as members of small groups and larger ensembles. Since this is a workshop course, students will prepare material for class presentation and critique. There will also be a focus on the audition process as well as musical theatre history and repertoire. Finally, the class will participate in a culminating showcase performance at the end of the semester.

### **Prerequisites**

There are no prerequisites for this course. However, it is expected that students enrolled in Musical Theatre Performance are familiar with the musical theatre genre. This class is designed for the theatre student who is interested in developing their singing abilities and strengthening their knowledge of musical theatre as an art. Additionally, this class would be appropriate for music students who are interested in expanding their repertoire to include pieces from musical theatre while incorporating elements of acting into their work. Other students are welcome and will be successful if they have prior singing experience. Finally, this class is a 300-level course and the work load and expectations will reflect this upper-division description.

### **Course Objectives**

- to strengthen vocal ability and music reading skills
- to enlarge the performer's musical theatre repertoire
- to reinforce the connection between text/musical analysis and performance
- to develop techniques for auditioning and performing
- to provide the performer with techniques to aid in their own learning
- to assess strengths and weaknesses in performance and propose solutions for improvement
- to further the performer's understanding of musical theatre history and tradition
- to provide a foundation for further study and development

### **Attendance & Participation**

It is crucial that you attend and participate fully in each class. It is expected that students will come prepared for class and workshop sessions. Your attendance at workshops sessions, even if you are not presenting, is especially important since you will be expected to analyze and critique other students in a constructive and positive way. Students are expected to be fully engaged during class, participate in discussions, provide feedback and ask questions. You will be asked to contribute to the class blog in a thoughtful and meaningful way. Your participation will affect your grade for this course.

### **Grading**

Your final grade will be comprised of the following:

- Studio Participation: 15%
- Assignments and Written Work: 30%
- Workshops/Mock Auditions: 35%
- Showcase Performance: 5%
- Final Exam: 10%
- Personal Improvement: 5%

#### Final Exam:

Your final exam will be comprised of two components: a final solo performance of a complete piece of your choice and a final written response. More information about the final exam will be provided later.

#### Drops, Withdraws and Important Registration Dates:

Students who wish to withdraw from the class may do so before the school's last date posted on the registrar's website ([www.plu.edu/registrar/academic-dates-deadlines](http://www.plu.edu/registrar/academic-dates-deadlines)). You are responsible for obtaining any appropriate signatures or permissions.

#### Incomplete Grades:

Incompletes may be given only if a student is unable to complete the course due to circumstances beyond their control that develop after the last day to withdraw from the course. Examples of appropriate circumstances include documented illness and documented death or crisis in the student's immediate family. Job related circumstances are generally not appropriate grounds for assigning an Incomplete. In no case is an Incomplete to be used to avoid the assigning of grades for marginal or failing work.

#### Late Work Policy/Make-up Work:

Late work will not be accepted. Computer glitches are not acceptable excuses: back-up your work often and in many places if necessary. If you know you will be missing a class and a project is due, you are responsible for completing the project beforehand.

#### Duplicate Work:

If you are repeating this course, you may resubmit previously graded assignments. Please talk with your instructor within the first two weeks of class if you are choosing to do this.

#### Classroom Etiquette/Phones:

It is expected you will show respect to your instructor and peers at all time. You should be ready to begin class on time. Packing up your belongings prior to the end of class is disruptive to others around you and the instructor. Classroom discussions should be civilized and respectful to everyone and relevant to the topic we are discussing. No texting, checking social media or phone calls are permitted during class. Turn cell phone rings to silent. If your phone becomes a disruption to the instructor or your classmates, you may be asked to leave class. Inappropriate behavior in class does not improve after I have discussed the issue with you, that is egregious, or that is blatantly in violation of the Code of Student Conduct may be referred to PLU's Student Conduct System.

#### Academic Misconduct/Plagiarism:

PLU's expectation is that students will not cheat or plagiarize, and that they will not condone these behaviors or assist others who plagiarize. Academic misconduct not only jeopardizes the career of the individual student involved, but also attacks the mission of this institution. Students are inherently responsible to do their own work. Cheating includes, but is not limited to: • Submitting material that is not yours as part of your course



performance, such as copying from another student's exam, allowing another student to copy from your exam; or • Using information or devices not allowed by the faculty, such as a copy of an examination before it is given; or • Fabricating information; or • Violating procedures prescribed to protect the integrity of an assignment, test, or other evaluation; or • Collaborating with others on assignments or tests without the instructor's consent; or • Cooperating with or helping another student to cheat; and other forms of dishonest behavior, such as having another person take an exam for you, altering exam answers and requesting the exam be re-graded; or, communicating with anyone other than a proctor or instructor during an exam. Plagiarism includes, but is not limited to: • Directly quoting the words of others without using quotation marks or indented format to identify them; or • Using altered wording, materials or ideas of others without properly identifying their source; or • Representing an idea or strategy that is significant in one's own work as one's own when it comes from someone else. If you are unsure about something that you want to do or the proper use of materials, then ask your instructor for clarification.

#### Students with Disabilities:

Students with medically recognized and documented disabilities and who are in need of special accommodation have an obligation to notify the University of their needs. Students in need of accommodation should contact the Office of Disability Support Services (x7206). If you need course adaptations or accommodations because of a disability, if you have emergency medical information, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible.

#### Inclement Weather

If you have any concerns about snow accumulations or icy roads that would make travel to campus unsafe, call the University's hotline after 6 a.m. (535-7100) or access the PLU website ([www.plu.edu](http://www.plu.edu)) to see if school has been cancelled.

#### Access to Computers and Internet:

This class makes extensive use of computers and the Internet through Sakai. Many of your assignments and class handouts are available only through Sakai. Please make sure you have reliable access, and an active PLU email address. I will send out official class notifications solely to your PLU email address.

#### Physical Contact:

It will sometimes be necessary for physical contact between instructor and student, or between students. Such contact will always be made with utmost care and respect. If physical contact is a conflicting issue for you, please notify the instructor within the first week of the semester.

#### Grade Posting:

Your grades for the class, including your final grade, will be available to review at any time on Sakai.

#### Extra Credit:

There is no extra credit for this course.

#### **SCHEDULE (subject to change)**

Feb. 4 Week #1 – Overview, Vocal Basics, Choosing Repertoire, Music Theory Basics

Feb. 11 Week #2 – Learning Your Piece: Phase 1, Theory Review, Self/Character Analysis, Song Ideas

Feb. 18 Week #3 – Learning Your Piece: Phase 2 & 3, Preparing for Auditions

Feb. 25 Week #4 – Workshop #1, Group Number Work

March 11 Week #5 – Workshop #2, History: 1970s-present

March 18 Week #6 – Movement Work, Group Number Work, Listening Journal



March 25 Week #7 – Mock Audition #1, Individual Show Report

April 1 Week #8 – Workshop Session #3, Group Number Work

April 8 Week #9 – Workshop Session #4, Listening Journal

April 15 Week #10 – Spring Break

April 22 Week #11 – Mock Audition #2, Group Number Work

April 29 Week #12 – Workshop Session #5, Group Number Work Individual Show Report #2

May 6 Week #13 – Workshop Session #6, Group Number Work

May 13 Week #14 – Workshop Session #7, Group Number Work Listening Journal

April 20 FINAL EXAM

PACIFIC LUTHERAN UNIVERSITY  
Educational Policies Committee

**Institutional Impact Evaluation**

**[Note: This completed form must be included with any Type 3 EPC proposal for a new degree. The committee may also require a streamlined version of this form for a new major, minor, or concentration.]**

**A. Proposal's Enrollment Impacts**

1. What number of new students is the proposed program likely to attract over the first 3 (or 5) years of its existence? What substantiation exists for this projection?

**Theatre anticipates 20-25 Musical Theatre concentration students per year for the first 3 years.**

2. What retention of first (and second and third) year students is estimated for the proposed program? What substantiation exists?

**We anticipate retaining 80-85% after year one, based on Theatre's current retention rates.**

3. What percent of the students in this program will be attracted from existing programs? What substantiation exists?

**We anticipate 25% of current Theatre majors will transition from our Acting & Directing concentration and 5% of current Music majors with a Vocal Performance concentration will transition. We have no way to substantiate these percentages outside of conversations with students.**

4. Does the proposed program replace, in whole or part, any current programs or is it to be fully a new program?

**A new concentration in a pre-existing major. It does not replace another concentration.**

5. What mix is the proposed program likely to attract of four-year students vs. two-year transfer students vs. graduate students? What substantiation exists?

**We do not anticipate attracting any graduate students. We assume we will see a small (5-8%) amount of two-year transfer students based on our current transfer rates. We assume we will see the largest percentage (90-95%) will be new four-year students.**

**B. Proposal's Staffing Impacts**

1. What new faculty/staff hiring dedicated to the proposed program is called for and when must the hiring be done?

**We would need to hire a .25 contingent faculty in Spring 2019 to teach 2 courses (6 credits total) and a .16 FTE contingent faculty in Spring 2020 to teach the third new course (4 credits total). Additionally, we would need an additional .16 FTE annually to cover musical direction of two productions that would be co-curricular components of the program**

2. What portion of new staffing is part-time or full-time? Temporary or permanent (tenure track)?

**Yearly, contingent, part-time. .42 FTE in year 1; .25 FTE in year 2.**

3. Is added administrative staffing called for? When?

**No.**

4. What added FTEs are called for in other departments to staff added classes for the proposed program's requirements?

**None. Classes in other departments are already offered. In Music, there would be additional students looked for Studio Voice coursework and should our numbers get too large, additional private voice instructors might need to be retained as contingent faculty to meet increased student need.**

**C. Proposal's Financial Impacts**

1. What immediate staffing expenses are required (see Section II)?

**In year 1, \$12,940 for .42 FTE salary; In year 2, \$7,764 for .25 contingent FTE salary**

2. What substantiation exists for the assumed salary/fringe levels?

**Theatre will use funds from our restricted Nordholm account for up to two years until monies could be added to our pooled account.**

3. What added equipment expenses are called for? When must purchases be made? What annual maintenance/repair costs are estimated?

**We would need our piano tuned annually at a cost of \$400.**

4. What added facilities are called for (distinguish between new construction and remodeling)?

**None.**

5. What added computer usage is the proposed program likely to generate? Any substantiation?

**None. Contingent faculty could use the Theatre office computer in our workroom.**

6. What added library resources are called for to attain an acceptable level of program support? When must library resources be added?

**None. However, we would request more musical scores and scripts be added using traditional channels available to departments to request books.**

7. Is the proposed program dependent upon outside (non-tuition) sources of funds? In what amount, from where, and for how long are these financial supports predicted? Any substantiation for the predictions? What university support, if any, will be needed when these funding sources cease?

**None.**

8. What program promotional expenses, if any, are estimated?

**None. We would use pre-existing Theatre and Dance marketing budgets.**



9. Have revenue and expense projections been compared with a recent similar program addition at a comparable university? Identify.

**No. We did not have access to this information.**

10. What are the long-term (5 years-10 years) needs for space, staffing, facilities, and equipment?

**Within 5 years with evidence of growth and sustainability, we would request a 1.0 FTE contingent or tenure-track Musical Theatre position to teach all vocal classes and music direct productions.**

**D. Other Program Impact Issues**

1. Does the proposed program offer enhancements/synergies with current PLU programs? Explain.

**Being connected to and implementing courses in Theatre, Music and Dance, this program would enrich all three programs while increasing interdisciplinary interactions.**

2. Must accreditation standards or other program standards be met for the proposed program to achieve professional acceptance? What criteria? By when? Explain.

**No. Theatre is not currently accredited. However, we have built this program using NAST guidelines.**

3. Does the proposed program lead to the creation of a new degree or academic unit within the next five years? Explain.

**No. We are merely creating a new concentration.**

4. Does the proposed program call for any likely future added programs (e.g., higher degree program)? Explain.

**No.**

5. What local/Northwest area universities offer similar programs? What has their recent enrollment experience been? What advantages would PLU's program offer over these possibly competitive programs?

**There is only one other BFA Musical Theatre degree in the state: at Central Washington University. They have a large enrollment, as they are the only option in the state. PLU's Music Program, however, is far superior and has a national reputation and that would give us a competitive edge, along with the recently renovated Karen Hille Phillips Center for the Performing Arts.**

6. What market exists for graduates of such a proposed program? Any substantiation?

**We have no substantiation, but graduates can expect to find work in professional theatre, particularly local musical theatres such as the 5<sup>th</sup> Avenue and Village Theatre as well as larger professional theatres across the country. In addition, this degree would be imperative to get into Musical Theatre MFA programs.**

*replace this page w/ new spreadsheet 2/11/18*

Program Financial Impacts

	<u>Year 1</u>	<u>Year 2</u>	<u>Year 3</u>	<u>Year 4</u>
Number new students	20 new	12 2nd yr 24 new	10 3rd yr 15 2nd yr 30 new	10 4th yr 12 3rd yr 18 2nd yr <u>30 new</u>
Cum students after attrition*	20	36	55	70
Plus those retained elsewhere at PLU	0	5	8	8
<u>Less cannibalization (10%)</u>	<u>(2)</u>	<u>(4)</u>	<u>(6)</u>	<u>(8)</u>
Net new student contribution	18	37	57	70
<hr/>				
Tuition \$ (6% increase per yr.)	\$ 5,950	\$ 6,350	\$ 6,750	\$ 7,200
Gross to PLU	\$107,100	\$234,950	\$384,750	\$504,000
PLU Net ( <u>less</u> : univ. overhead of 40%)	\$ 64,260	\$140,970	\$230,850	\$324,600
<u>Program Gross</u> (65% total student credits in program—80 credits)	\$ 41,769	\$ 91,631	\$ 150,053	\$210,990
<u>Less Expenses:</u>				
Salaries, fringe of department	( 7,764 )	( 5,176 )	( 7,764 )	( 5,176 )
Equipment depreciation	( )	( )	( )	( )
Equipment maintenance	( )	( )	( )	( )
Program promotion	( )	( )	( )	( )
Other	( )	( )	( )	( )
<u>Program Contribution:</u>				
Without subsidy	<u>\$34,005</u>	<u>\$86,455</u>	<u>\$142,289</u>	<u>\$205,814</u>
Plus subsidy/grant	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
TOTAL PROGRAM CONTRIBUTION	<u>\$34,005</u>	<u>\$86,455</u>	<u>\$142,289</u>	<u>\$205,814</u>
Projected Average Cost per Tuition Hour Generated	\$ <u>          </u>	\$ <u>          </u>	\$ <u>          </u>	\$ <u>          </u>

\* Retention: Year 1 - 2 = 60%; Year 2 - 3 = 80%; Year 3 - 4 = 100%

\_\_\_\_\_  
Originator of Proposal Date

\_\_\_\_\_  
Divisional or School Dean Date

\_\_\_\_\_  
Department Chair of Affected Area Date

\_\_\_\_\_  
Provost Date

Musical Theatre Concentration (BFA) - Program Financial Impacts					
	YEAR 1 (2018-19)	YEAR 2 (2019-20)	YEAR 3 (2020-21)	YEAR 4 (2021-22)	YEAR 5 (2022-23)
Number of "New to PLU" students	8 = 1st year students (range = 6-10)	7 = 2nd year students 16 = 1st year students (range = 12-20)	6 = 3rd year students 14 = 2nd year students 16 = 1st year students (range = 12-20)	6 = 4th year students 12 = 3rd year students 14 = 2nd year students 16 = 1st year students (range = 12-20)	16 = 1st year students (range = 12-20) 12 = 4th year students 12 = 3rd year students 14 = 2nd year students
Cumulative Number of students after attrition*	8	23	36	48	54
Plus those students retained elsewhere at PLU (30%)	0	0	1	1	1
Less those students cannibalized from THEA Acting & Directing Concentration**	0	3	3	3	3
<b>Net "New to PLU" Students</b>	<b>8</b>	<b>20</b>	<b>34</b>	<b>46</b>	<b>52</b>
<b>Net Tuition Revenue</b> per "New to PLU" student (Allan Belton at 2/13/18 BAC meeting)***	\$16,000	\$16,000	\$16,000	\$16,000	\$16,000
<b>Net to PLU</b>	<b>\$128,000</b>	<b>\$320,000</b>	<b>\$544,000</b>	<b>\$736,000</b>	<b>\$832,000</b>
<b>Program Gross (80 credits = 62.5% of required 128 credits)</b>	<b>\$80,000</b>	<b>\$200,000</b>	<b>\$340,000</b>	<b>\$460,000</b>	<b>\$520,000</b>
<b>Additional Program Revenue****</b>					
Applied Music Fees @ \$250 per credit x 6 credits total required per student over their 4 years*****					
YEAR 1 class: 20 (8 new + 12 current) less attrition = 18 (average): \$27,000 / 4	\$6,750	\$6,750	\$6,750	\$6,750	
YEAR 2 class: 16 less attrition = 14 (average): \$21,000 / 4		\$5,250	\$5,250	\$5,250	\$5,250
YEAR 3 class: 16 less attrition = 14 (average): \$21,000 / 4			\$5,250	\$5,250	\$5,250
YEAR 4 class: 16 less attrition = 14 (average): \$21,000 / 4				\$5,250	\$5,250
YEAR 5 class: 16 less attrition = 14 (average): \$21,000 / 4					\$5,250
<b>Program Expenses</b>					
Contingent Faculty Applied Music Salaries average: (\$86.25 / hr (includes benefits) x 6 hours per credit x 6 credits per student)*****					
YEAR 1 class: 18 (average) 648 hours x \$86.25 = \$55,890 / 4	\$13,972	\$13,927	\$13,972	\$13,927	
YEAR 2 class: 14 (average) 504 hours x \$86.25 = \$43,470 / 4		\$10,868	\$10,867	\$10,867	\$10,867
YEAR 3 class: 14 (average) 504 hours x \$86.25 = \$43,470 / 4			\$10,867	\$10,867	\$10,867
YEAR 4 class: 14 (average) 504 hours x \$86.25 = \$43,470 / 4				\$10,867	\$10,867
YEAR 5 class: 14 (average) 504 hours x \$86.25 = \$43,470 / 4					\$10,867
Two additional 2-credit sections of Keyboarding beginning 2019-20 @ \$5,180 + 20% benefits = \$6,216		\$6,216	\$6,216	\$6,216	\$6,216
Two new 4-credit Musical Theatre courses offered alternating years @ \$5,180 + 20% benefits = \$6,216	\$6,216	\$6,216	\$6,216	\$6,216	\$6,216
One new 4-credit Musical Theatre course offered every other year @ \$2,590 + 20% benefits = \$3,108		\$3,108	\$3,108	\$3,108	
Musical & Musical Revue Direction	\$4,700	\$4,700	\$4,700	\$4,700	\$4,700
<b>TOTAL PROGRAM DIRECT CONTRIBUTION</b>	<b>\$61,862</b>	<b>\$166,966</b>	<b>\$304,412</b>	<b>\$415,732</b>	<b>\$480,400</b>
<b>TOTAL PLU DIRECT CONTRIBUTION</b>	<b>\$109,862</b>	<b>\$286,966</b>	<b>\$508,412</b>	<b>\$691,732</b>	<b>\$792,400</b>
* Theatre Retention averages: Year 1-2 = 85%; Year 2-3 = 85%; Year 3-4 = 100%					
** Total does NOT include those current THEA freshmen that are anticipated to immediately "move" into the Musical Theatre concentration from the Acting & Directing concentration = 12 (budget neutral)					
***Net tuition revenue typically rises in subsequent years due to tuition increases					
**** Does NOT include additional anticipated revenue of Musical and Musical Revue ticket sales					
*****Applied Music fees (revenue) and contingent faculty salaries (expenses) are credited/charged to Music Department and <b>ONLY</b> occur if students register for applied lessons. The additional fees do not include the actual pro-rated "revenue" of the credit within the total PLU tuition charge.					





## Memorandum Office of the Registrar

**To:** Dr. Gregson, Acting Provost  
**From:** Kelly Gaspar Poth, Associate Registrar, x7139, [gasparka@plu.edu](mailto:gasparka@plu.edu)  
**Date:** November 6, 2017  
**Re:** Creation of Musical Theatre Concentration to the BFA (Type 3)

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The Registrar's Office sees no issue with this.

The proposed course numbers, THEA 347, 362, 385, 386, have not previously been used.

THEA 365 is listed in the concentration but not in the current catalog. The course was inactivated as of the 17-18 catalog.

November 20, 2017

To: Educational Policies Committee  
From: General Education Council  
Re: Consideration of THEA 362 AR

The General Education Council recommends that the AR not be added to this new course.  
The Council has communicated this recommendation to Tom Smith and Amy Young.



Carol Bautista &lt;bautisca@plu.edu&gt;

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**Friendly Amendment to EPC proposal for THEA Musical Theatre**5 messages

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**Tom Smith** <smithtt@plu.edu>

Mon, Nov 20, 2017 at 8:40 AM

To: Carol Bautista &lt;cab@plu.edu&gt;

Cc: Amy Young &lt;youngam@plu.edu&gt;, Cameron Bennett &lt;cbennett@plu.edu&gt;

Carol:

After discussion with the GenED Council, Theatre would like to make a friendly amendment to retract the request for adding the AR designation to THEA 362, a new course in our Musical Theatre proposal. Please let me know what documentation EPC may need concerning this.

Thanks!

--Tom

Tom Smith  
Associate Professor and Artistic Director  
Pacific Lutheran University Theatre  
(253) 535-7323

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**Carol Bautista** <cab@plu.edu>

Mon, Nov 20, 2017 at 9:05 AM

To: Keith Cooper &lt;cooper@plu.edu&gt;

Hi Keith,  
Please let me know what you want me to do on this one.  
Thanks,  
Carol

[Quoted text hidden]

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Carol A. Bautista  
Faculty Governance Coordinator  
Office of the Provost  
Pacific Lutheran University  
253-535-8312

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**Keith Cooper** <cooper@plu.edu>

Mon, Nov 20, 2017 at 10:30 AM

To: Carol Bautista &lt;cab@plu.edu&gt;

Cc: Jan Lewis &lt;lewisjp@plu.edu&gt;

Carol,

Well, you could tell Tom to ask me. But maybe instead just say that you have passed this on to EPC and the proposal will be adjusted accordingly.

(I am cc'ing Jan Lewis on this so the General Education Council doesn't spend any time on THEA 362.)

- Keith

[Quoted text hidden]



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**Carol Bautista** <cab@plu.edu>  
To: Tom Smith <smithtt@plu.edu>  
Cc: Keith Cooper <cooperkj@plu.edu>

Mon, Nov 20, 2017 at 10:36 AM

Tom,  
I've forwarded your email to Keith Cooper, Chair of EPC and he said "the proposal will be adjusted accordingly".

If you have any other questions please contact cooperkj@plu.edu

Thank you,  
Carol  
[Quoted text hidden]

--  
Carol A. Bautista  
Faculty Governance Coordinator  
Office of the Provost  
Pacific Lutheran University  
253-535-8312

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**Carol Bautista** <cab@plu.edu>  
To: Keith Cooper <cooper@plu.edu>

Mon, Nov 20, 2017 at 10:36 AM

Thank you.

[Quoted text hidden]

**Musical Theatre Course Listing that reflects the pending changes to Music classes for 2018-19:**

**Musical Theatre**

- **DANC 222: Jazz Dance I (1)**
- **DANC 251: Ballet I (2)**
- **DANC 252: Contemporary I (2)**
- **DANC 254: Tap Dance I (1)**
- **DANC 255: Hip Hop I (1)**
- **DANC 322: Jazz II (1)**
- **MUSI 125: Ear Training I (1)**
- **MUSI 126: Ear Training II (1)**
- **MUSI 133: Music Theory and Analysis IA (2)**
- **MUSI 135: Music Theory and Analysis IB (2)**
- **MUSI 136: Music Theory and Analysis II (3)**
- **2 semester hours from:**
  - **MUSI 151 Keyboard Musicianship I (1)**
  - **MUSI 152 Keyboard Musicianship II (1)**
  - **MUSI 251 Keyboard Musicianship III (1)**
- **6 semester hours of MUSI 204/404: Private Instruction Voice (1-4)**
- **3 semester hours from:**
  - **MUSI 360: Choir of the West (1)**
  - **MUSI 361: University Chorale (1)**
  - **MUSI 362: University Men's Chorus (1)**
  - **MUSI 363: University Singers (1)**
  - **MUSI 366: Opera (1)**
  - **Additional credits in MUSI 204/404: Private Instruction Voice (1-4)**
- **THEA 160: Introduction to Theatre (4) or THEA 190: FYEP 190: Inquiry Seminar (4)**
- **THEA 215: Voice and Movement (4)**
- **THEA 225: Theatre Practicum (2)**
- **THEA 250: Acting I – Fundamentals (4)**
- **THEA 255: Theatrical Production (4)**
- **THEA 299: The Profession of Theatre (2)**
- **THEA 330: Script Analysis (4) or THEA 345: Playwriting (4)**
- **THEA 346: The Audition (2)**
- **THEA 347: The Vocal Audition (2)**
- **THEA 350: Acting II – Scene Study (4)**

- 4 semester hours from:
  - THEA 360: Theatre History (4)
  - THEA 362: Musical Theatre History (4)
  - THEA 365: Theatre History II (4)
- THEA 385: Musical Theatre Performance – Golden Age (4)
- THEA 386: Musical Theatre Performance – Modern (4)
- THEA 425: Theatre Practicum (2)
- THEA 499: Capstone (2)
- Electives: 4 semester hours selected in consultation with advisor (4)