

Application for a New Course v10.1

Course ID <i>Subject and Number</i>	THEA 205
Date APPROVED	
Date DENIED	

I. Systems and Catalog Information Complete each item.

1	Course Developer	Kari Hatfield
2	Course Teacher	Kari Hatfield
3	Course Title	Musical Theatre Class Voice I
4	Course Abbreviation (if title is over 30 characters)	Class Voice I
5	College	College of Arts and Sciences
6	Department	Theatre
7	Number of Credit Hours	1
8	Is the course Fixed Credit or Variable Credit?	Fixed
9	Is the course repeatable?	Yes
10	Maximum number of times course may be repeated	4
11	Maximum number of hours credit	4
12	Explanation for variable credit	
13a	Course contact hours - LEC	
13b	Course contact hours - Lab	
13c	Course contact hours - Practicum	
13d	Course contact hours - Seminar	
13e	Course contact hours - Studio	1
13f	Course contact hours - Online	
13g	Course contact hours - Colloquium	
13h	Course contact hours – Field Experience	
13j	Course contact hours - Internship	
13k	Course contact hours - Research	
13m	Course contact hours - Workshop	
13n	Course contact hours – Other (specify)	
14	Instructor Workload	1 hour
15	Grade Mode (check all appropriate):	☐ x Standard ☐ Credit/No Credit (undergrad only)
16	Maximum Enrollment	16
17	Catalog Description (50 words or less)	Fundamental study of the singing voice with focus on basic breath and body technique in a master class setting. Fundamentals of music

		theory and musical theatre style and repertoire. Focus on Golden Age and Legit Styles.
18	List any prerequisites (course/s, test scores, class standing, major, etc.)	Majors and minors only.
19	List any co-requisites	
20	If the course is cross listed, specify the Course ID(s) MUST have signature in Section V off all Department Chairs	
21	Does this course have any special student costs? Yes/No <i>Attach a <u>completed</u> "Request to Add or Change Course Fees" form. Describe in section IV-F.</i>	
22	How often will it be offered? Fall	Fall
23a	How often will it be offered? Spring	
23b	How often will it be offered? Summer	
23c	How often will it be offered? Fall	
24	Frequency?	Annually
25	First semester this course will be offered <i>New courses may not be taught under their approved course ID until they appear in the catalog, therefore, no earlier than the coming fall.</i>	Fall 2014
26	List course/s that should be deleted, include the last semester for course/s being deleted <i>A course cannot be deleted when it is a requirement in a degree plan in any department.</i>	
27	Is this course required for a degree/s? Yes/No <i>If "Yes," attach a revised degree plan(s) reflecting the placement of the new course.</i>	Yes.
28	Has this course been offered as a Special Topics course? Yes/No <i>If "Yes," specify the Course ID and enrollment for each term it was taught.</i>	Yes, THEA 240 Musical Theatre Class Voice Enrollment - 14
29	List any courses in which content overlaps the proposed course. (Course ID and Name) <i>Attach statement from instructor/dept chair of existing course justifying the new offering in Section IV-D.</i>	

II. Curriculum

1	Degree Plan Explanation of how this course affects degree requirements.	This course counts towards the same degree requirements as private voice. We are better able to serve our students in this way. Each Music Theatre major is required to fulfill 8 semesters of Voice, and each Acting major is required to fulfill 2 semesters of Voice. This course serves to fill 1 semester.
2	Justification State the justification for adding this course to the current curriculum. Represent the need	This course developed from the need to better serve our performance majors as they prepare to enter private voice studios. It also serves to meet majors requirements without overloading current faculty. The goal of the course is to give everyone the same introduction to singing for the theatre. It helps the group to bond together, understand their own progress by watching progress of peers, and it takes the mystery and fear out of the process of learning to train the voice. It also helps the instructor to assess who is ready for private training and who needs more fundamental instruction.

III. Course Design

1. Audience and Course Goal

1	Describe the intended audience, including prerequisite skills.	First year students to the theatre department. With or without prior music training.
2	State the overarching course goal(s) in performance terms.	By the end of this course students should be able to identify music appropriate to their vocal and physical type for auditions, have a fundamental understanding of how to read music, understand the process to learn piece of music on their own, identify basic breathing technique, speak to an accompanist using terms relevant to the work, sing in a recital setting, and begin an audition notebook.

2. Competencies and Measurements

	Competency	Measurement
1	To discover fundamentals of voice technique, including proper breathing and registration.	Performance in class and in recital, vocal journal.
2	To develop a fundamental understanding of	4 music theory quizzes at 25 points per

	music theory and sight-reading.	quiz
3	To establish the proper way to develop a working relationship with your accompanist.	In class work with accompanist, including feedback from Instructor and accompanist.
4	To define etiquette for private voice lessons, recitals, and auditions.	Attendance at monthly recitals, performance at recital, preparation for in-class performances, and compilation of audition book.
5	To establish the foundation to build an audition notebook of repertoire.	Compilation of audition book, Song of choice justification assignment.
6	To develop performance skills through recital participation.	Attendance and monthly recitals, performance at one recital. Music theory quizzes, Voice journal, In-class recordings.
7	To identify the repertoire available to the student of musical theatre, and how to build a vocal library.	Music theory quizzes, Voice journal, In-class recordings.
8	To understand your voice and articulate how to reach optimum performance preparation on your own.	Personal recording file, voice journal, in class and recital performance.
9		

3. Text and Resources

1. Give the full publication information of the textbook/s and other required resources and outside readings.

Phillips, Pamela S., DMA. *Singing for Dummies*, Second Edition. Indianapolis: Wiley Publishing, Inc., 2011.

Walters, Richard, ed. *The Singers Musical Theatre Anthology*. Milwaukee: Hal Leonard. Multiple volumes for different voice types.

www.musictheory.net

www.IBDB.com

2. For **combined undergraduate/graduate** courses, make two lists:
 - a. full publication information; label **Undergraduate**.
 - b. full publication information; label **Graduate**. Indicate number of pages required.

IV. Supporting Documentation

Supporting documents must accompany proposal prior to preliminary approval by chair and dean.

1	Library — Submit new course application and syllabus to the Dean of the Library. Consult with the director and establish a deadline for completion of the library report. Attach the signed copy of the Library report.
2	Instructional Design — The application and syllabus must be reviewed by the Adams Center. Attach a copy of the Adams Center Review Letter.
3	Content Overlap — Include one document for each course you listed in Section I-I. Attach statement from instructor/dept chair of existing course justifying the new offering.
4	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
5	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
6	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.
7	Justification — Attach all documents referred to in Section II-2
8	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
9	Provide documentation for all additional attachments here

V. Preliminary Approvals

All supporting documentation has been assembled and attached to this application. I believe this course is ready to be presented to appropriate councils. We have a plan to fund this new course.

Course Number and Name THEA 205 Musical Theatre Class Voice I

Primary Department

Adam West
Department Chair

4-11-14
Date

Lynette Shapley
Dean of the College

4-14-14
Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

VI. Actions *Place all actions on one page.*

Course ID: THEA 205

Course Title: Musical Theatre Class Voice I

1. College Academic Council: (for all courses)

Note: Insert additional lines for College Academic Council action for each college involved in cross-listed courses.

Approved ☒ Denied ☐ *Synthia Sharp Gage* 4-14-14
College Dean or Director Date

Approved ☐ Denied ☐ _____
College Dean or Director Date

2. Graduate Council: (for graduate level courses)

Approved ☐ Denied ☐ _____
Dean of Graduate School Date

3. Teacher Education Council: (when applicable)

Approved ☐ Denied ☐ _____
TEC Chair Date

4. University General Education Council: (when applicable)

Approved ☐ Denied ☐ _____
Provost's designee Date

5. University Undergraduate Academic Council: (*undergraduate level courses*)

Approved ☐ Denied ☐ _____
Vice Provost Date

6. Academic Provost: (for all courses)

Approved ☐ Denied ☐ _____
Provost Date

7. President of the University Action: (for all courses)

Approved ☐ Denied ☐ _____
President Date

Attach notes, comments, or conditions from appropriate councils:

SYLLABUS FOR MUSICAL THEATRE CLASS VOICE

Abilene Christian University Theatre Department

Fall 2014

THEA 205: Musical Theatre Class Voice Days/time: T/Th 1:30-2:50

1 credit hour WPAC Classroom B5

Name: Kari Hatfield

Phone: 325-674-2813

Cell: 325-232-1980

Office: WPAC 135

Fax: 674-6887

Box 27843

Office hours: (Please call or email for an appointment)

Email: kari.hatfield@acu.edu

Course Description

Fundamental study of the singing voice with focus on basic breath and body technique in a master class setting. Fundamentals of music theory and musical theatre style and repertoire. Focus on Golden Age and Legit styles.

Mission of Abilene Christian University

The mission of Abilene Christian University is to educate students for Christian service and leadership throughout the world.

Mission of ACU Theatre Department

The Abilene Christian University Department of Theatre is committed to providing quality training and opportunity for the disciplined theatre artist in a nurturing environment that models Christian values.

Objectives

1. To discover fundamentals of voice technique, including proper breathing and registration.
2. To develop a fundamental understanding of music theory and sight-reading.
3. To establish the proper way to develop a working relationship with an accompanist.
4. To define etiquette for private voice lessons, recitals, and auditions.
5. To establish the foundation to build an audition notebook of repertoire.
6. To develop performance skills through recital participation.
7. To identify the repertoire available to the student of musical theatre, and how to build a vocal library.
8. To understand your voice and articulate how to reach optimum performance preparation on your own.

Class Procedure

This class will be conducted as a master class. Selected students will perform weekly and receive positive critique and instruction. All students will record warm-ups and personal critiques for use during practice outside of class. All students will keep a voice journal, recording notes from class, taking notes on the performances of peers, and notes from practice throughout the week. This will be turned in at the end of the semester as a part of the student's final project. Each week, other assignments will be given, including ear training, music theory, etiquette, basic auditioning, and recital skills. All students will be

expected to sing in a recital this semester, and all students are required to attend all recitals during the semester.

Grading

Your grade for the semester will be based on the following criteria:

- 100 points – sing from memory at lessons and performance (Song #1 (Golden Age) 50 points, Song #2 50 points)
- 100 points – achievement – your improvement and vocal growth
- 100 points - notebook
 - Divisions:
 - Pre-1965
 - Ballads
 - Up-tempo
 - 16 measure audition songs
 - 1965-2009
 - Ballads
 - Up-tempo
 - 16-measure audition songs
 - Pop and Country
 - Story Songs
- 100 points - Bring a recording device (IPhones are acceptable with a recording program) to every lesson
- 100 points –Character paper required for recital songs. No paper required for 16 measure song
- 100 points – Recital Performance
- 100 points – Attendance at monthly recitals
- 100 points – Voice journal
- 100 points – Basic Music Theory Test
- 100 points – Vocal Anatomy Test

Late written assignments will be accepted but dropped one letter grade. Missed performances must be made up, and you are responsible for arrangements to make up the performance. The instructor has the right of decision on a case-by-case basis for late performances due to the reasons behind the late work. Medical or family emergencies are always instances where work can be made up without penalty.

Your notebook, voice journal, and personal recording file is due at your final exam time.

Grading Scale

- A: 900-1000
- B: 800-890
- C: 700-790
- D: 600-690

F: Below 600

NOTE: These are the requirements for your audition book by the time you take the Auditioning Class. This can be kept in mind as you build your notebook in my studio, but is not required for your semester grade:

By the end of the (auditioning) class the audition book should have twelve 16-Bar songs from

the following ten categories:

1. Two Upbeat songs
2. Two Ballads
3. One Pop
4. One Rock
5. One Country
6. One Classical (from the Golden Age of Musicals, e.g., Rodgers & Hammerstein)
7. One Patter song
8. One Quasi-operatic (Evita, Les Miz, Die Fledermaus)
9. One disco
10. One contemporary composer (Jason Robert Brown, Adam Guettel, Michael John LaChiusa, Duncan Sheik)

Text

Singing for Dummies, 2nd Edition by Pamela S. Phillips, DMA; Wiley Publishing 2011

You will also need the first volume of the Singer's Musical Theatre Anthology series in your vocal range –this is published by Hal Leonard www.halleonard.com

Also, the following websites are valuable resources we will reference throughout the semester:

www.IBDB.com

www.musictheory.net

Performance Information

All theatre students taking Private or Class voice are required to sing on performance dates. Sign up on the appropriate GoogleDoc for your assigned date. Fourteen slots are allowed each date. If there are not 14 people signed up on any date, you may sign up to sing a second or third time. All performances will be at 5:15 in the Recital Hall. Your song must be approved by and rehearsed with your teacher.

Performance Dates

Tuesday, September 17 (16-Bar Recital)

Wednesday, October 2 (Junior Recital)

Wednesday, October 23 (Sophomore Recital)

Tuesday, November 5 (Freshman Recital)

Wednesday, December 4 (Senior Recital)

***** SETC Screening: November 16-17 (Dress Rehearsal November 15, 6pm in
Fulks)*****

If you wish, you may contact Beccy Hutton (513-4463) to be your accompanist. She requires a copy of your music on the Friday prior to your performance date. Please include your name and phone number at the top of your copy, and turn it in with your character paper to my mailbox in the work room.

A paper following the BASIC ACTING SKILLS is required on Friday before a student sings. Acquire this sheet from the Theatre Shared folder and place it in my box in the teachers' workroom.

STUDENTS, YOU MUST FOLLOW THIS PROCEDURE OR YOU CAN'T SING.

****Recital Etiquette:**

The majority of our recitals are performances. Performance attire should be worn. You do not need to introduce yourself or your piece. You do need to acknowledge the pianist to the audience after you sing. However, when the recital is formatted to be an audition (such as the 16-Bar Recital) you must follow audition procedure. Wear audition attire, bring the correct audition cut clearly marked, speak to the pianist when you enter to give tempo and cut information, slate your name (or number) and title of your song, then end the audition with "Thank you". Do not bow or acknowledge the pianist at the end of an audition.

Attendance Policy:

This course requires regular attendance. It is imperative that class attendance be taken seriously since crucial technique is taught during class sessions. ***If you must be absent, and are scheduled to perform, please be sure to arrange to switch with someone scheduled on another performance day in addition to contacting me.***

The absence policy is as follows:

2 absences without penalty

3rd absence drops student one letter grade

4th absence drops student one more letter grade

on 5th absence student is failed or dropped

3 late arrivals = 1 absence

After 15 minutes tardy = 1 absence

Never enter the classroom when another student is performing. Please be courteous and respectful by being aware of what it is you are interrupting with your late arrival.

Academic Integrity

Academic integrity is defined as academic work completed as assigned for each class by the individual or group responsible for the work. Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead, or misrepresent and therefore, are a form of lying. Such actions are contrary to behavioral norms that flow from the nature of God. Academic misconduct includes, but is not limited to, the

following: 1) Failure to give credit to sources used in a work in an attempt to present the work as one's own, 2) Submission of papers or projects obtained from another source (e.g., research service or club paper file) as one's own, and 3) Falsifying information orally or in writing. Academic misconduct may result in, but is not limited to, a zero on the assignment and/or an F in the course. Additionally, the department chair, Dean of the College of Arts and Sciences, and the Dean of Student Life will be notified. See the full university policy, including how to appeal a decision, by following this link: <http://www.acu.edu/campusoffices/studentlife/judicialDocuments/AcademicIntegrityPolicy.pdf>.

Disabilities:

ADA Compliance Statement

"Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive accommodations, you must be registered with Alpha Scholars Program, and you must complete a specific request for each class in which you need accommodations. If you have a documented disability and wish to discuss academic accommodations, please call our office directly at (325) 674-2667."

Policy Concerning Questionable Material:

Because of the nature of theatre, at times there will be material presented with worldviews and language that differ from the Christian perspective at ACU. During in-class performances language may be changed to meet the comfort level of the student performer. There may be times when I will ask that inappropriate language be changed while we work in class. If we are preparing out of class performances, the student and instructor will work together on a case-by-case basis to decide on the best choice for the piece based on copyright law and the purpose of the performance.

"Summing it all up, friends, I say you'll do your best by filling your minds and meditating on things true, noble, reputable, authentic, compelling, gracious – the best not the worst, the beautiful, not the ugly; things of praise, not things to curse." PHILIPPIANS 4:8

Class Calendar

T 8/27: Introduction/Syllabus; Discuss recital etiquette; Finding the 16-bar cut; Speaking to Pianist; fill out personal assessment

Th 8/29: **Sing 16 Bar cuts**

T 9/3: **Reading Ch. 22**; Les Mis example; Alignment and breathing; Vocal Anatomy

Th 9/5: Vocal Anatomy

T 9/10: **Vocal Anatomy Test**; Discuss vocal types; IMBD.com; appropriate repertoire; choosing Song #1; Please bring your MT Book

Th 9/12: **Sing 16 Bar Cuts for recital**; Choosing Song #1; **Readings Ch. 1-2**

T 9/17: **Sing 16 Bar Cuts for recital (Recital today at 5:15)**; Recording Song #1 for practice

Th 9/19: Sing 16 Bar cut of Song #1; Next to Normal Audition prep – **Group A**

T 9/24: Sing 16 Bar cut of Song #1; Next to Normal Audition prep – **Group B**

Th 9/26: **Readings Ch. 10**; Next to Normal Callback prep (as needed); discuss practice strategies/expectations

T 10/1: Master Class Song #1 – **Group A**

Th 10/3: Master Class Song #1 – **Group B**

T 10/8: Master Class Song #1 – **Group A**

Th 10/10: Master Class Song #1 – **Group B**

T 10/15: Work Song #1 – **Group A**

Th 10/17: Work Song #1 – **Group B**

T 10/22: **Song #1 performance**

Th 10/24: **Song #1 performance**

T 10/29: Music Theory work

Th 10/31: **Music Theory work/Test**

T 11/5: **Dress Rehearsal Freshman Recital (Singing Song #1)**

Th 11/7: Choose Song #2 and record – **Group A**

T 11/12: Choose Song #2 and record – **Group B**

Th 11/14: SETC Prep day

T 11/19: Sing 16 Bars Song #2 – **Group A**

Th 11/21: Sing 16 Bars Song #2 – **Group B**

T 11/26: Master Class Song #2 (Spring Recital song)

Th 11/28: **No Class – Thanksgiving Break**

T 12/3: Master Class Song #2 (Spring recital song)

Th 12/5: Master Class Song #2 (Spring Recital Song)

Final Exam: Tuesday December 10, Noon-1:45 (Audition books, voice journals, recording file due – sign up for a time to meet individually – check books, journals, recordings, and complete end of semester personal assessment)

Note: The Freshman Spring Recital is scheduled for January, 2013, shortly after classes begin.

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

M E M O R A N D U M

DATE: April 1, 2014
TO: Kari Hatfield
FROM: Mark McCallon, Library Assistant Director
RE: Course Application for THEA 205 – Musical Theatre Class Voice

After reviewing the course application, the library is able to support the proposed course. Thank you for letting us review the proposed course.

February 18, 2014
Kari Hatfield
WPAC 135
Abilene Christian University

Re: THEA 205 application

Dear Kari,

The Adams Center has completed the review THEA 205: Musical Theatre Class Voice. The syllabus was reviewed based on the ACU Syllabus Guidelines. The syllabus proposed meets or exceeds the expectations described in these guidelines.

Here are suggestions for improving the syllabus's accuracy and clarity.

- Connect measurement instruments with course objectives.
- Add ACU's Academic Integrity Policy.
- Add Special Needs policy.
- Detail a policy for using questionable materials.

Please address these items before submitting your syllabus to the council. There is no need to return the syllabus to the Adams Center for further review. Of course, if you would like to discuss these suggestions or any other aspect of your syllabus or instructional strategies, please contact me and we will schedule a time. We are here to serve you as you help prepare students for Christian service and leadership throughout the world.

Grace and Peace,

David Christianson
Instructional Designer
Adams Center for Teaching and Learning
Abilene Christian University